



Re-thinking the Way Cultural Value is Conceptualised for  
Cultural Music Festivals, Undertaken Through a Digital  
Approach: The Llangollen International Musical Eisteddfod.

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## Abstract

The overarching purpose of this thesis is to provide an improved understanding of the ‘cultural values’ that are derived by the different visitor types attending the Llangollen International Musical Eisteddfod (LIME). Many academics have tried to measure the value of different elements of culture and the arts in monetary terms, yet not much work has been undertaken on how cultural values link to brand values. A different approach to conceptualising ‘cultural value’ is therefore proposed in this thesis, which examines the benefits of understanding value to be a co-constructed outcome of the visitor experience, which in itself mediated through the brand values communicated by the event. Following an extensive review of the literature, data were collected and analysed, with the aim of gaining an improved understanding of three main areas of interest. Firstly, the research presented in this thesis seeks to explore how cultural arts festivals can brand themselves in order to simultaneously attract visitors and communicate their core values. In this respect, the research presented in this thesis suggests that branding is more effective when the brand values used are consistent with the cultural values derived from the experience. Secondly, this thesis contributes to the understanding of value by identifying value typology that is appropriate to cultural arts festivals, using LIME as a critical example. Specifically, the research makes use of the typology to explain how values are understood in the overall experience. Thirdly, the research applied a digital approach to identify evidence of brand and cultural values being communicated through the use of user-generated-content posted on social media platforms. The findings suggest that digital media can aid the communication of both brand and cultural value to potential visitors. The reflections left by visitors on their experiences can result in meaningful values being communicated, which can be considered the ‘real value’ that the culture and the arts can have for people. The overall contribution of this thesis is to demonstrate the vital importance for the links between brand value and cultural value for an event to deliver authentic experiences, put across its core values and attract new audiences, while at the same time continuing to be commercially viable. The culture and the arts sector can reinforce their value proposition by providing more opportunities for visitors to give word-of-mouth, specifically around the benefits of the experience they receive, while at the same time being authentic to its brand values.

## Declaration

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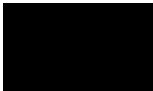
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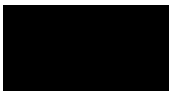
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# 1. Introduction

The concept of 'value' has been defined and debated in many different subject areas including management, psychology, sociology and economics (Boksberger & Melsen, 2011). These disciplines have very different emphases and means of reasoning, which implies there is no universally accepted way of defining it (Lee et al., 2007). The concept also has different meanings to different individuals. Values are strongly contextual, depending on variables such as life experiences, education and age (Khalifa, 2004). Such complexities imply that cultural value is not something that can be readily measured (Hewison, 2002). Some disciplines hold that expressions of culture and the arts essentially defy enumeration and, as such, there is no justifiable means of measuring their quality in objective terms (Hewison, 2002). This does not suggest that the value of such expressions is irrelevant. The fact that individuals and societies attempt to measure cultural values suggest that knowledge of these values can benefit us. However, it is disagreement over what those benefits take that results in the chaos of viewpoints currently observed in both academic and public discourse.

In social science, value is measured because it is central to explaining the motivational basis of our attitudes and behaviours (Schwartz, 2012). In this chapter, evidence will be presented of how scholars from different disciplines assert that cultural values can best be measured. One common contrast that is often is between 'economic value', which refers to the monetary value of a product, and 'cultural value', which assesses products in terms of their artistic worth (Frey, 2005). This has led to the difficulty in defining cultural value, which currently has unresolved debates, primarily due to the confusion caused by different disciplines claiming to possess the only correct way of measuring value. In specific relation to music festivals within the arts and cultural sector, monetary methods have been used in the attempt to determine the value of festivals but have failed to acknowledge the wider benefits that flow to visitors from their attendance at these events. This thesis will therefore revisit the logic of measuring cultural value in a monetary terms with the aim of exploring other means by which cultural values that can be derived from a festival experience.

The overall aims of this thesis is to achieve an improved understanding of the way in which cultural values are determined and transmitted by visitors to the Llangollen International Musical Eisteddfod (LIME). The approach adopted in this thesis is to view this as an outcome of a two-way process in which, on one hand LIME produce and communicates its brand experience and, on the other, its attendees consume and communicate this experience. It is worth acknowledging the way this thesis will operationalise the terms brand value and cultural value when used together. Brand value and cultural value are different dimensions of the same construct where brand value is what can be considered on the production side and cultural value on the consumption side. It is also important to acknowledge that, as an event LIME is situated in the voluntary sector, yet struggles to retain its

authenticity, put across their core values and attract new audiences, while attempting to be commercially viable. This thesis will therefore examine brand value and its link to cultural value which has implications both for LIME and similar events. A full evaluation will be conducted in the way the organisation operates and will pinpoint specific areas of the experience that generates greater value. It will be argued that the benefits that are derived from consuming cultural value are of greater importance than the value of the experience in monetary terms. The research presented in this thesis will explore whether cultural values are enhanced when the experience they are receiving is consistent with the event's brand values. Based on the finding of the literature review, the concept of cultural values from a consumer perspective is applied to the LIME experience to identify those areas of the experience that are most culturally valuable to attendees.

## 1.1 Justification of Thesis

### 1.1.1 Research funding

The research subject and case study were chosen due to the proposal of the study being advertised as a set study for a researcher to take on. The research was co-funded by the Knowledge Economy Skills Scholarships (KESS 2) programme and by the Llangollen International Musical Eisteddfod (LIME). KESS 2 *'is a major pan-Wales operation supported by the European Social Fund (ESF) through the Welsh Government.'* (KESS 2, 2017. Pg. 1). The aim of the operation is to link academic expertise in universities to various organisations and companies in Wales to collaboratively undertake research projects that contribute to Research Masters or PhD qualifications. This collaboration aims to produce an innovative piece of research that meets the needs of an active business or its sector, while contributing to knowledge both practically and academically. The Welsh Government has adopted four key challenges that it requires KESS projects to focus upon: Life Sciences & Health, Advance Engineering & Materials, Low Carbon Energy & Environment, and ICT & the Digital Economy. The research project presented in this thesis qualified for the funding by contributing to the ICT & the Digital Economy key challenge.

### 1.1.2 LIME's need for the research alongside KESS requirements

The main needs that LIME wanted to address were firstly to build audience profiles to gain a better understanding of who their audiences are and their motivations to attend the event. The motivation to understand this derives from an issue with the brand identity of the event. The unique way in which LIME operates as a festival event (split sessions, explained in **Section 1.3**) has raised concerns over whether audiences are primarily interested in attending the event for its artistic content alone, rather than for the reasons that have always been communicated in the mission statement (also explained in

**Section 1.3).** Gaining such knowledge was a critical objective of this research and it was intended that this would best be achieved by working alongside LIME and its various teams. The second issue LIME wished to address was that membership of the event organisation is in decline. This has been attributed to the gradual ageing of the audience demographic, with few younger recruits in recent years. In recent years, LIME have made efforts to enhance its digital strategy to keep up with competitive pressures and to allow those who want to engage digitally. Several related challenges to this have, however, been noted by LIME given the older demographic of their core audience. Examples of such, include the challenges of communicating with older audiences by digital means, as well as the relative lack of social media postings by attendees. This lack of engagement of older people with social media implies that LIME loses out relative to its main competitors, on promotion and endorsement by means of electronic word-of-mouth.

Based on this research brief, this thesis seeks to build upon the work undertaken by the main supervisor and collaborative authors that was funded by the Arts and Humanities Council (AHRC). This work attempted to understand the cultural values derived by the attendees of the National Eisteddfod and LIME. The goal of their research was to better understand how today's eisteddfodau fit into society and what they do for 'us' as people. A follow-up research project was therefore needed to extend and further develop this work by understanding the benefits that an event has upon those who receive it and how those benefits are transmitted to a wider society. Due to KESS 2 partnering with LIME, the research project needed to be tailored to and needed to meet the specific needs of that event. This necessitated the researcher working closely alongside LIME's team, while always keeping a close to as neutral position on personal opinions throughout.

This research seeks to assist in solving both the compelling issues that LIME faces. Its aim is to undertake research into how the event can better harness the digital economy by encouraging attendees to communicate the brand values that the event aims to develop in its mission statement. Examples of such values include a better appreciation of culture (whether that is of one's own culture or that of others) and a mutual appreciation of what can be valued by people of different nations, ethnicities, and cultural groups. In addition, the research explores how such values might fully be expressed by attendees through digital means, while they are visiting the event. Demonstrating the potential for application of the digital economy to the LIME experience may also assist in re-engaging the ageing audience, as well as to highlight possibilities for attracting younger or new audiences who are also willing to engage in the experience by digital means. The justification for this research is thus it will, firstly, offer answers to the compelling issues that LIME face and seek to know; Secondly, meet the KESS criteria of undertaking a study that is imbedded in the digital economy; and thirdly, to contribute practical and theoretical recommendations to the academic literature.

## 1.2 Overview of Arts and Cultural Sector

This brief section aims to introduce the arts and cultural sector and to provide the context to which this thesis is focused. The arts and cultural sector is considered an important element of people's leisure time, personal development and wellbeing, and it duly receives considerable funding from a variety of public bodies in the UK. A report by the Creative Industries Council, (a resource and data portal for facts and figures regarding the arts and cultural sectors contribution to the UK government) stated that in 2015, cultural organisations contributed £27bn to the UK's economy, representing an increase of 15% from the previous year (CIC, 2015, taken from Economic Estimates of DCMS Sectors 2016). In 2015, there were 642,000 jobs within the UK's arts and cultural sector, which saw a growth rate of 17.8% from 2011 (CIC, 2015). More specifically, 291,000 of those employed in the sector were in the music, performing arts and visual arts segment (CIC, 2015). The sector as a whole contributes to 0.4% of the UK'S Gross Domestic Product (GDP) but has additional benefits by drawing in international tourists annually which results in £856mn of spending, as stated in the Arts Council of England's Contribution of the Arts and Culture National Economy (CIC, 2015). The arts and cultural sector provide benefits related to health and well-being. The report suggests that 60% of people attending cultural events in the previous 12 months reported better than average health and more specifically that those who attended the theatre were 25% more likely to be in good health than the average (Arts Council of England in CIC, 2015).

## 1.3 Background History to the Thesis Case Study

The Llangollen International Musical Eisteddfod, abbreviated in this thesis as 'LIME', is an annual musical and cultural festival (LIME, 2017), hosted in Llangollen, a small town in North Wales. Llangollen is home to an International Pavilion where the festival takes place and annually attracts audiences of around 35,000 over the eisteddfod week (LIME, 2020). Information on trends on visitor numbers and the characteristics of audiences was limited but can be noted that, annually, there are around 4,000 performers (LIME, 2020). Performers can also be classed as competitors and spectators due to the format of the event. An example of this is that choirs who have already performed in the competition will watch performances by other choir entries or, indeed other competitions entirely. It is not known whether this figure can suggest that performers make up a dominant percentage of visitor numbers, but as mentioned previously the event does draw in tens of thousands of people annually. This is a unique feature of cultural festivals, particularly the Welsh eisteddfodau, where there is a proportion of audience members who are also performers and competitors in the event. In this respect, LIME is similar to some sporting events, such as the Olympics and the FIFA world cup, which could be considered cultural events in terms of how value production is achieved. An illustration of the wide spread of countries being represented through competition at LIME is given in **Figure 1.1**.





Figure 1.1: Countries that were represented at the 2018 Llangollen International Musical Eisteddfod.

Source: LIME's website

### 1.3.1 Origins of LIME

The first International Eisteddfod was held in 1947. From the very start, it was a community-based event, with the people of Llangollen raising money to enable the event to take place (LIME, 2017). The inaugural event was widely considered to be an outstanding success, having gathered participants from 10 foreign countries, as well as participants from all over Wales, England and Scotland (LIME, 2017). From this first milestone, the event continued to flourish in popularity, which prompted a visit from Queen Elizabeth II during her post-coronation tour of Wales (LIME, 2017). Over the years, the event has hosted many aspiring artists, such as a young Luciano Pavarotti, who performed in a choir alongside his father.

The festival runs for one week during the start of July. It hosts a variety of competitions and performances, split into day and evening sessions. The day session include competitions of song and dance (LIME, 2017), which follow a typical 'eisteddfod format', where preliminary rounds take place within each category followed by the finals. A wide variety of competitions take place, involving a range of age groups. These include competitions for both individual singing and the well-known 'Choir of the World' event, as well as international competitions of dance from around the world. The stereotypical view of choral singing being a popular cultural form in Wales has encouraged many

people, of all standards, to take part and still celebrated today (LIME, 2017). The evening sessions comprise performances by well-known artists and musicians, and are separately ticketed to the day competition session. The event as a whole continues to be well-known for its community involvement, which is another significant factor every year, with local schools participating in reciting a peace message (usually in the form of written text) on ‘Children’s Day’, which normally takes place in the middle of the week (LIME, 2017). The event also engages with the wider community of Llangollen with hosting some of the preliminary rounds in local buildings such as the town hall as well as fringe events and concerts in churches and chapels (LIME, 2017). Additionally, an international parade of nations is held through the town of Llangollen, which features all the competitors of the event (LIME, 2017).

### 1.3.2 Origins of an eisteddfod tradition

The event is branded as an ‘eisteddfod’, which is a Welsh word that cannot be directly translated into English but conveys the idea of a cultural festival celebrating Welsh literature, visual arts and performance in a competitive manner (Eisteddfod Wales, 2020). The word ‘Eistedd’ can be translated to ‘to sit’ or ‘chairing’. This relates to the tradition in most eisteddfodau (the plural of ‘eisteddfod’ in Welsh) of a prestigious ceremony being held to ‘chair’ (or enthrone) the overall winner of one of the spotlight competitions, such as poetry composition. The eisteddfod tradition can be traced back to as early as 1176 but it is more commonly associated with the later eighteenth century (Museum Wales, 2017). There are three main eisteddfodau in Wales, the first being the Urdd Eisteddfod (Youth), which is one of Europe’s largest touring festivals. This festival sees children and young adults compete against one another in various categories of the arts. The competitions initially take place through various preliminary eisteddfodau across most areas of Wales before the winners of the preliminaries compete during the main eisteddfod later in the year (Urdd Cymru, 2020). The second is the Eisteddfod Genedlaethol (National Eisteddfod), which again has various preliminary eisteddfodau. The National Eisteddfod is known as the oldest and largest celebration of Welsh culture and has a strong association with the poets, writers and musicians who make distinguished contributions to the Welsh language (Historic UK, 2020). Both the Urdd and National Eisteddfodau are touring events that alternate their hosting location between South and North Wales annually, with the event being held in Cardiff every four years. (Eisteddfod Wales, 2020). LIME being the third major eisteddfod. It also hosts preliminary rounds but not as separate eisteddfodau in different locations. The specific demographics characteristics of LIME’s audiences will be explained in **Section 1.1.4**. The three main eisteddfodau do not necessarily feed into each other in terms of one event leading on to another; however, they all sit under an umbrella of representing the importance of culture and heritage.

There are also many smaller events around Wales that are classed as local eisteddfodau. Many schools host their own internal competitions, usually as part of their celebrations of St David's Day (BBC, ND), St David being the patron saint of Wales. There are also eisteddfodau that take place within clubs and associations: the one organised annually by the Young Farmers Club (YFC) being a well-known example. There are also examples of eisteddfodau being held in other parts of the world, which are the result of Welsh people having emigrated to different countries striving to retain their own cultural traditions and getting more people involved. Countries in which eisteddfodau have been held include Australia, the USA, South Africa and Patagonia in Argentina (BBC, ND). An example of an eisteddfod that is held in another country is the Australian National Eisteddfod. This is not a recent trend, as in the 1850's Welsh miners who settled in Australia passed on the tradition of the eisteddfod, which then became an annual celebration in the state of Victoria (National Eisteddfod. AU, 2018). These events are often acknowledged as an 'eisteddfod', or at least known as a festival or competition that has the same characteristics as an eisteddfod held in Wales (National Eisteddfod. AU, 2018). Today, the Australian National Eisteddfod is held annually in Canberra and has become embedded in local culture, celebrating participation in musical arts across many genres (National Eisteddfod. AU, 2018). There are also many local and regional Eisteddfodau in Australia, which like in Wales, make up a big part of the social fabric in rural communities (National Eisteddfod. AU, 2018).

### 1.3.3 The brand behind LIME

The overarching theme of LIME, from its inception, has been to encourage international peace through the mutual appreciation of music and dance (LIME, 2017). The history behind this unique international event is derived from the aftermath of the Second World War, where the idea was to use the eisteddfod tradition to help prevent future wars by promoting international friendship. The creation of the event was to assist in the healing process through a common and mutual love of music and dance (LIME, 2017), and to promote long-lasting peace. LIME was itself awarded the 'Rotary International Peace Prize' in 2016. This prize is presented annually to an individual or organisation that has demonstrated an understanding of peace that contributes to people's lives worldwide (LIME, 2017). Another element of branding can be seen from the organisation's logo, as highlighted in **Figure 1.2**, which has strong connotations of 'Welshness' coming from it. For example, the dragon is a patriotic symbol of Wales, as seen on the national flag. Additionally, the wording is in Welsh, with no English translation. The meaning of the motto, which is also engraved on the trophies for the victors of the competitions, is a quote from the Welsh poet, T. Gwynn Jones 'Byd Gwyn Fydd Byd a Gano. Gwaraidd Fydd ei Gerddi fo', which translates directly as 'Blessed is a World that Sings. Gentle Are its Songs' (LIME, 2019). This very popular quotation illustrates the scale of meaning behind the eisteddfod, which can be considered to be important with regard to how the event is promoted nationally and internationally.



Figure 1.2: LIME's promotional logo used in both online and print media

Source: LIME's website

Another element to LIME's branding is its title which will be used as the basis of many discussion points throughout this research. As already noted for the purpose of this thesis, the name of the event has been abbreviated to 'LIME'. This is a common term that is used informally by staff, as well as most of its audience members. This is most likely for the appeal of using a shorter name without saying its perhaps long-winded full title. However, there is a confusing element to its title, when viewing the titles used on print and digital media, as there are other abbreviations that are used interchangeably for the event.

Firstly, when viewing LIME's weekly event programme that can be purchased throughout the event week, as well as its promotional leaflets, it can be seen that the main heading for the event is different to that of what is conveyed on social media. A collection of the programmes over the years of this study are presented in **Figure 1.3**. The figure shows the programmes are titled 'Llangollen' followed by the 'year' of the event, then in a smaller font at the bottom of the cover page is the full name of LIME in both Welsh and English. In contrast, different abbreviations are noticeable when reading LIME's social media username handles (usernames that people search and contact them with), which are different to the overall title and vary inconstantly across their other social media platforms. This is displayed in **Table 1.1**. The table provides a summary of the title and username handles of LIME on social media platforms Facebook, Twitter and Instagram and was undertaken in early 2017. This entailed the researcher searching for LIME on the social media platforms listed and noting the contents.

As shown in **Table 1.1**, the only 'proper' full name of the organisation can be seen on Facebook, where other social media platforms such as Twitter and Instagram use abbreviated versions. Neither Twitter nor Instagram allow for lengthy handles, so the use of the full name is tenable. However, the misleading element at present is that the abbreviations are not consistent with each other in terms of

the words they choose to ‘leave out’. For example, Twitter’s title missing out ‘Llangollen’ and both Twitter and Instagram missing out ‘musical’. The same can be seen in the usernames or handles that LIME use, where LIME does not cover the word ‘international’ on either Instagram or Twitter. This poses some initial concern as to the organisations branding strategy, as social media handles are also used for direct communication with its audience and potential new audiences.

From a user perspective, further variations in the name are evident. Examples include LIME, Llangollen ‘year’, Llangollen Eisteddfod and International Eisteddfod. From a branding strategy point of view, this can be confusing, implying either that the organisation does not communicate the brand efficiently enough or that the brand itself is misleading. Furthermore, staff who work for the marketing department of LIME often referred to the event as just ‘Llangollen’ and the current year, suggesting the use of the ‘eisteddfod’ part of the title has limited use. This raises the issue of where the direction of the branding is going and to whom they are directing it to. For example, it could be the case that the ‘eisteddfod’ word is being minimised in print media to attract visitors outside of Wales who may not be familiar with the term or perhaps think it is not something that could be applicable for them attend.

Table 1.1: The social media sites that LIME occupies and the usernames they have selected for those respected platforms collected in 2017.

Social media platform	Organisation name	Handle / username
Facebook	Llangollen International Musical Eisteddfod	Llangollen International Musical Eisteddfod
Twitter	International Eisteddfod	@llangollen_Eist
Instagram	Llangollen International Eisteddfod	llangollen_eisteddfod

Source: LIME’s Facebook, Twitter and Instagram profiles.



Figure 1.3: Front covers of LIME programmes of the 2016-2019 events.

Source: LIME

### 1.3.4 LIME’s musical style and age demographic

LIME is known for hosting various performers from around the world that cover a wide span of genres of music. The events’ attendees are also known to represent an older generational demographic. It is likely that people in the older demographic are more interested in LIME due to the genres of music that the event consistently showcases. LIME annually hosts genres such as classical, jazz, folk, world, indie and light rock throughout the week. Although no previous demographic trends are available to provide comparison, some evidence suggests that traditions in the 19<sup>th</sup> Century, particularly in British music halls, the genres of music found within them were more appealing to younger audience members (Laing, 2002). These music styles today are not specifically recognised ones that typically appeal to younger demographic groups. This suggests that for the older generation, who grew up listening to music which is now categorised as ‘classical music’, therefore still find joy listening to it. This is explained by Bennett (2018), who states that ageing adults warm to genres they had a connection with at a younger age. From a younger generation’s perspective, Holbrook and Schindler (1989) state that popular music that was created within recent decades has been developed



through modern harmonies and tones. This suggests that there is a lack of appreciation or discovery for older generational music by the younger generation. A study undertaken by Oakes (2003) included questionnaire distributions at both a six-day classical music concert and a jazz music concert situated in England. These were made available each day of the festivals and 646 questionnaires were returned (342 for classical and 304 for jazz concerts). From those responses, eight respondents (six from classical and two from jazz) were under the age of 18. This resulted in a mean age of 49.53 years for the study (Oakes, 2003). This suggests that at the festivals in the study, few participants were that of a younger generation; the events were heavily dominated by older audiences. This also suggests that the genres of music of those festivals were favoured more by older audiences.

It can be argued that the arts and cultural sector previously just accepted its target market audience and did not make enough efforts to reach new audiences, perhaps based on the notion that people will eventually attend cultural events as they grow older. In relation to LIME, although the style of the classical offering is on a lighter scale compared to an experience of visiting a theatre for example, the classical focus is still highly relevant as LIME traditionally hosts a classical gala concert as part of the event week. It is important to note here that this demographic skew is one that will not be easily addressed but the task of attracting younger audiences to LIME is not an immediate goal for the organisation; nor is the focus of this thesis. LIME, like many other festivals has its own specific demographic and currently, there are still plenty of appreciative older generation audience members upon whom they rely on to attend. In respect to the notion of cultural value that is the subject of this study, it is these audience members who will determine the meaning the event has upon and serves as the reason on why they attend.

### 1.3.5 LIME's operation through volunteers

Part of LIME's brand is that the event has almost always been organised primarily by volunteers (LIME, 2017). Every year, around 800 volunteers come together to organise the entire event in collaboration with the director of the eisteddfod and their respected team covering areas such as marketing, finance, ticket sales and general administration (LIME, 2019). As mentioned in **Section 1.2**, competitors of the event can also be classed as spectators. It is worth noting that volunteers are also able to be spectators. This is due to them being on site for the event week. However, in this research volunteers and spectators will have their own segments in data collection to minimise the crossing over of groups. The volunteering aspect has become a well-known attribute to the eisteddfod. It is recognised locally for its community spirit, particularly as volunteers play a vital role in committee meetings, which enables them to have their voices heard in regard to festival preparations (LIME, 2019). The most popular roles that attract volunteers both locally and from afar are as follows. Firstly, volunteers may be a part of the archive projects that research into past eisteddfodau to create exhibitions of photo displays (LIME, 2019). Secondly, there are the floral and grounds teams,

who decorate the festival grounds and pavilion stage and organise the many food and craft stalls that are situated across the grounds throughout the week, in addition to health and safety management (LIME, 2019). Thirdly are the hospitality teams who play a major role in organising travel and accommodation for both national and international competitors. This ties in with the community spirit of the town of Llangollen, where local people welcome the international competitors and host them as home stays (LIME, 2019). Fourthly, is the marketing committee, members of which assist in the distribution of printed marketing materials, such as leaflets to both local and neighbouring towns and cities (LIME, 2019). Fifthly, are the music and staging volunteers, who are responsible for assisting with sound and lighting for competitions and outdoor stages, as well as making sure the pieces the competitors are performing are all authentic to avoid copyright issues (LIME, 2019). Finally, another significant role with which volunteers assist with is stewarding the many pavilion doors, in the car park or just general guides for the field itself (LIME, 2019).

### 1.3.6 The financial operation of LIME

LIME is a registered charity and therefore funded by the public, primarily through ticket sales (LIME, 2019). This method of funding has not always been a complete success for LIME, as the organisation has frequently had to fight for its survival. In 2015, for example, an article was published on LIME's website making an urgent appeal for donations after the event recorded a £70,000 financial loss following poor ticket sales that year (LIME, 2019). LIME raised £40,000 in donations as a result, with further funds being raised through community concerts to help keep the organisation financially solvent (LIME, 2019). Due to its precarious funding basis, LIME is required to submit annual applications for funding to public bodies, trusts and foundations in order to keep the event what it is today.

LIME makes this application to major funding bodies such as the Arts Council Wales: a department within Welsh Government that contributes a significant amount of money annually within a business plan timeframe, in conjunction with the Welsh Government and the National Lottery. Its role is to support arts organisations and artists in Wales (ACW, 2019). The Arts Council of Wales has three objectives with regard to how they expect the organisations they fund to use the money. The first is entitled 'make', which is to provide artists and organisations the platform in order to create work that emphasises the arts that can connect with people (ACW, 2019). The second is entitled 'reach', which is to encourage more people to engage with the arts through strategies such as getting communities involved through schools, galleries and theatres (ACW, 2019). The final objective is entitled 'sustain', which is to promote the economic sustainability of the organisation in terms of its ability to remain relevant in the future. This is implemented through the development of business plans that encourage longevity (ACW, 2019). Funding from the Arts Council Wales has boosted the revenue generated by LIME through it being able to get more well-known artists to perform in its evening concert series.



This helps to attract visitors, who spend money not only on tickets but also on the other offerings that are available across the site.

Some of the foundations that support LIME are the James Pantyfedwen Foundation, which provides grants for postgraduate students, the repair of churches or chapels, and eisteddfodau (James Pantyfedwen, 2019). This trust has supported all three of the main eisteddfodau, as well as local and smaller ones. The Trust's financial contribution is based on the amount of prize money that is paid out at the previous year's eisteddfod (James Pantyfedwen, 2019). Another supportive foundation is the Scottish Power Foundation, which has supported LIME since 2016. Scottish Power have many streams that provide funding to registered charities but the aim LIME falls under is the advancement of the arts, heritage, culture or science (Scottish Power, 2019). This grant enabled LIME to set up an inclusion project that connects people through music and reflects diversity and acceptance by all (LIME, 2019). This saw five groups performing both individually and together in performance pieces with the theme 'send a message' on the Royal Pavilion stage at LIME, which was widely acknowledged to be a success. This led to LIME being awarded a runner-up prize in the community impact and engagement category of the Scottish Power Foundation Awards. The money was then put back into the inclusion project to help keep it going for future events (LIME, 2019). An overview of all the funding LIME receives from public bodies, trusts and foundations is provided in **Table 1.2**.

Table 1.2: Funding that the Llangollen International Musical Eisteddfod has received from public bodies, trusts and foundations since 2013.

Name of public body, trust or foundation	2018	2017	2016	2015	2014	2013
Arts Council Wales	£80,000	£80,000	£100,000	£100,000	£100,000	£100,000
ACW Capital Funding	£5,556	£5,556	£20,000		£16,382	
James Pantyfedwen Foundation	£10,000	£10,000	£10,000	£10,000	£9,000	£7,000
Earl of Chester Grant	£1,000					
Blakemore Foundation	£100					
Scottish Power Foundation	£25,000	£10,000	£8,000			
Arts & Business CultureStep		£3,000				
Ty Cerdd Grant		£250				
<b>Total</b>	<b>£121,656</b>	<b>£108,806</b>	<b>£138,000</b>	<b>£110,000</b>	<b>£125,382</b>	<b>£107,000</b>

Source: LIME

### 1.3.7 Digital strategy that LIME implement

LIME’s location has been a troublesome aspect when implementing its digital strategy, resulting that in the past, visitors were not able to engage with the benefits technology could have provided. This was due to a lack of phone reception in the rural town of Llangollen, and the lack of Internet and fast broadband. This resulted in the event not having a big online presence and most importantly for this thesis, a lack of opportunity for its visitors to promote the event by using social media to post about their experience while attending. Over the last few years there have been changes, as new implementations of both a wider ranges of phone signal and broadband to rural areas has become available. LIME has also invested a lot of time into enhancing its online presence by upgrading its website and posting more content on its main social media channels, Facebook and Twitter. It has also been experimenting in new platforms, namely Instagram and Snapchat. LIME already has the most supported Facebook page out of the two other main eisteddfodau (Urdd/Youth, Genedlaethol/National). The figures in **Table 1.3** illustrate this.

Table 1.3: The number of Facebook page ‘followers’ and likes’ for all three main Welsh eisteddfodau.

Name of Eisteddfod	Date	Facebook Page Followers	Facebook Page Likes
Eisteddfod y Urdd / Youth Eisteddfod	August 2019	8,556	8,321
Eisteddfod Genedlaethol Cymru / National Welsh Eisteddfod	August 2019	17,574	17,242
Llangollen International Musical Eisteddfod	August 2019	20,319	20,249

Source: Facebook Analytics

The figures from **Table 2.5** show the substantial support that LIME receives and what potential there is for it to continue to grow in a digital world if the contribution is matched by its audience members engaging digitally. The launch of Snapchat, a mobile messaging service using pictures and videos, was a success in terms of promotion. A geo-filter that was set up, which is a selected area on a map where mobile devices within that area have access to a filter (a border placed around the consumer’s photo), which was created and designed by LIME, and can be used on photographs and videos. An example of the geo-filter and the geographical area it was available in can be seen **Figure 1.4**. Statistics taken from the Snapchat analytics show that the geo-filter was used 2,200 times, with 44.9% of people posting in the area choosing to use. This then led to 77,800 people having seen the geo-filter either from it being sent as a message or being seen in a story:, a feed available for 24 hours.

LIME 2017

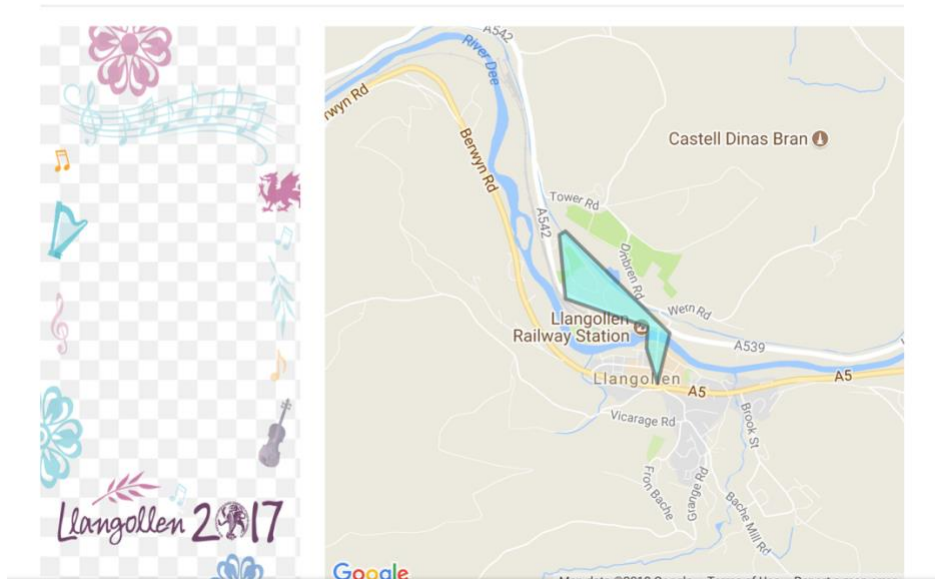


Figure 1.4: Figure LIME's Snapchat 'geo-filter' for the 2017 event.

Source: Snapchat analytics, provided by LIME.

Another digital advancement to the 2017 event was the launch of the first ever free site Wi-Fi around the 'field' (the area surrounding the pavilion stage). Due to broadband being more widely available in rural areas, Llangollen can now be considered as digitally modern as any other town. This allows visitors to interact with the event more closely. This is where the importance of social media comes into play. As already mentioned, the large number of people using the Internet for social media purposes is notable and LIME can potentially use this to its advantage. By giving visitors the opportunity to share content relating to their experience on their chosen social media platforms, LIME receives free promotional advertising. In this way, social media can be used as a means of co-creating cultural values through online communication.

## 1.4 Drawing out the Big Questions for the Thesis

Before outlining the specific objectives for the thesis, it is important to outline the major topics of concern that will be tackled. A literature review and methodology will be presented to indicate how these topics formed the research questions of the thesis. The first is specific to the case study of interest, which is to what degree are brands in the cultural arts fully accepted and appreciated by visitors. This can be expressed through the brand identity and brand value of the festival.

Accompanying discussion supporting these topics in the cultural festival context will serve to define and explain the way festivals can use brand identity and brand value to assist in generating cultural value. This forms the first pillar of the thesis, focusing on how attendees can fully understand the experience they are receiving from how the festival brand communicates its mission statement to them. In the case for LIME, the branding of the event in the way it is conveyed to its audiences, as well as how it is received by its audiences, will be considered. This will be discussed in relation to what the literature suggests in terms to how festivals can successfully brand themselves and create the most meaningful experiences possible. It is at this point where the link of the importance of the branding of experiences and cultural value disciplines will intertwine.

The second pillar looks specifically at the way in which the notion of cultural values might best be applied to the arts sector. This will be achieved by focusing on finding appropriate ways to convey the importance of value that is felt by people, which relates directly to the artistic meaning of the event for individuals. The justification for doing so relates to finding alternative perspectives that can shed light on the importance of the role of the arts and cultural industry in society. This will be achieved by applying an innovative value typology that reflects LIME's experience, which focuses on how the cultural values held by attendees are constructed and communicated to others. A digital section to the literature review explore how user generated content can be used to communicate the cultural value of events. This value is the product of both the way festivals want visitors to convey their experience and how visitors receive the experience. To apply this to LIME, an evaluation of social media and its role as a communication tool will be undertaken. The main reasons for including this topic area is to provide a possible alternative to 'measuring' cultural values and instead focus on how values can be communicated. This will be through determining whether the 'digital world' can be an effective way of show-casing arts consumers' real perceptions towards a cultural event, thus making it 'valuable' enough to justify its continued existence in its own right, regardless of whether it achieves independent financial solvency or a broader economic contribution. A summary of the thesis research areas that comprise this section are presented in **Table 1.4**.

Table 1.4: Summary of research areas.

Research areas
1- Explore how the event’s brand identity is conveyed while using brand title of an ‘eisteddfod’ and loosely using the traditional theme of an eisteddfod.
2- Create a stance within the literature of ‘value’ and how it should be understood and portrayed for cultural experiences.
3- Assess how events such as cultural festivals can effectively use digital methods to communicate cultural values.

## 1.5 Thesis Route Map

Firstly, the thesis will review the literature around events, specifically the phenomenology of events, event impacts and the cultural significance of events with the aim of providing further evidence of the value that can be derived from music festival experience. In addition, literature on the topic of branding, specifically the branding of music festivals, will be reviewed to gain insights into what elements of the branding process are most important to festivals in creating memorable-but-meaningful experiences. Secondly, the review of literature will identify how value has been understood by academics and how it has been commonly conceptualised when investigating cultural events. The literature review will also identify gaps in the literature, where ‘value’ is re-defined to correspond with the experience LIME offers. This will involve various value typologies being critically analysed and tailored specifically to explain visitors’ motivations to attend the event. The literature review will offer a critical understanding of the term ‘value’, starting from the general and working its way through to specifically understanding how values are important to people when they visit cultural festivals. This will allow the research to demonstrate the benefits to which the case study could contribute in terms of understanding such benefits. These include what types of people receive them and what those values mean to them. The final section of the literature review will cover the body of academic work on digital media and how social media platforms specifically can play a role in value co-creation by organisations. At the end of the literature review, the research gaps, questions and objectives will be presented.

A pilot study was first conducted that collected data on audience demographics, to gain an understanding of who the typical audience members are, provide insights into their perception of the direction in which they feel LIME is going, and engagement with digital media. A discussion of the main data-collection methods and their implementation then follows. This highlights the categories of value that are specific to particular groups of visitors, which in turn influences their motivation to attend the event. After experiencing the event, if they then feel they valued their experience, visitors’

intention to give positive word of mouth was considered as a possible contributor to the communication of value. A focal point was to examine the communication of cultural values through online user generated content, as it is evident that the world is evolving rapidly technologically, and that some cultural festivals and events have been relatively slow to adapt to such changes. How far LIME can benefit from their audiences communicating value through a digital medium will therefore be considered.

Another element of the thesis is to understand the process of how audience members receive value from the experience, which can happen from before the event begins to perhaps a long time after it has finished. It is important to note again that this study will examine how LIME's cultural values are received by its audiences. This implies that if audience members feel a connection to those values, they will then communicate them to other people, suggesting that the event has a purpose to those who experience it. A longitudinal study that covers the timespan from pre-event to post-event will therefore be presented to better understand the audience members' experience of LIME. In doing so, it will contribute to understand how LIME positions itself through the communication of its brand identity in conveying what it wants its visitors to get out of its experience. This, in turn, relates to how the mission statement of the organisation is received by its attendees. The longitudinal study is a key strength of the thesis because it provides audience demographic trends and patterns that have not been previously collected by the organisation. It will also enable a more in-depth understanding of how, attendees may wish to communicate their experience of the event through social media.

## 2. Literature Review

The thesis now turns to the literature review, in which various themes in the literature will be critically evaluated with reference to how they may be applied to the case of LIME. **Section 2.1** will explore the literature around events to explain how festivals have previously been understood and what disciplines have been applied to them in academic literature. The field of branding will also be discussed with the aims of determining what work has been undertaken on how festivals can brand themselves to create meaningful experiences. This inter-relates to a particular set of issues relating to how cultural value is determined and conveyed (See **Section 2.2**). Importantly, this investigation on the literature of cultural festivals will be used to provide a backdrop for various other discussions throughout this thesis, specifically how notion of value can be applied to the festival experience (see **Section 2.3**)

**Section 2.4** will next provide an investigation of the term ‘values’ and undertake an inquiry into the nature of ‘cultural value’. This will highlight the major complexities that exist in relation to the concept of value with the aim of providing a better understanding of ‘value’ and will highlighting how value is defined both in public discourse and in the academic arena. The different viewpoints regarding how values are conceptualised will be evaluated from the perspectives of different academic disciplines. The concept of value will then be applied to the case study of LIME (See **Section 2.5**). This aims here is to examine the ways in which ‘values’ represent LIME’s experience, particularly in relation to how the concept of value is portrayed in the academic literature and understood by policy makers (including the public bodies that often fund culture and the arts).

Moving forward, **Section 2.6** will consider the use of digital technology in the cultural sector to explore how far it may practically serve it as a tool for examining the communication of cultural values. In this sense, the thesis will employ a digital lens to investigate how far user generated content could be effective in communicating a cultural event’s core values. The use of digital technology in the cultural sector will be evaluated from literature that highlights theory, specifically in terms of how social media have impacted festivals thus far (see **Section 2.6.2**). This will demonstrate the approach adopted by this thesis when considering what can be done for LIME and its audiences in terms of promoting its core values through the Internet. In addition, the means by which digital strategy and the importance of understanding values can be connected will be considered in a sub-section that highlights the use of electronic word of mouth, known as ‘e-WOM’ (see **Section 2.6.3**). This will evaluate the use of this digital communications tool to provide insights with respect to how well recommendations are conveyed in an age where digital technology is rapidly developing, and people are using it more and more in their day-to-day lives.

The literature review will then turn to **Section 2.7**, which will present the research gaps that have been identified. The research gaps will be broken down into the themes that will form the research questions of the thesis. This will lead the discussion into the subsequent chapter on research methodology.

## 2.1 Events and Festivals

The review of the literature first turns to the subject of events, more specifically music festivals, in order to introduce various terminology that will be defined, critically examined, and referred to throughout this thesis. To fully apply the study of value to an event, which as viewed in the case of this thesis as an ‘experience’, a clear understanding of what is meant by an ‘event’ or ‘music festival’ is required. The importance of this is to evaluate how music festivals affect those who attend them, to understand how their experiences are conveyed and ultimately what impact festivals can have upon their audiences. This section will critically evaluate literature on events under three related headings: the phenomenology of events, breaking down the festival experience, the impacts that festivals create, and the cultural significance of events. After these three topics have been discussed, the literature around the branding of events will be presented in its own section, as it will form a major pillar for the thesis.

### 2.1.1 The phenomenology of events

The phenomenology of events relates to the desire to study event experience and its importance to the contribution on making the best experiences possible for event attendees (Spiegelberg, 1982). The study of the phenomenology of events is described as a way of inquiring into perceptions of in-depth event experiences from a philosophical and methodological viewpoint (Santos & Yan, 2010). In doing so, its inquiry should not consider the psychological basis of human behaviour (Merleau-Ponty, 1962). More recently, however, Getz (2010) has stated that there is scope for its potential application to event experiences through its focus on an individual’s state of mind when experiencing an event. This is backed up by Moss, Whalley and Elsmore (2019), who argue that the field of psychology has been used for more than 30 years to understand festival experience. Phenomenological psychology has therefore been applied to music festivals to shed light on the meanings of experiences and how they contribute to an individual’s lifeworld (Chung & Ashworth, 2006).

The phenomenological viewpoint in practice is therefore a critical reflection on an experience that assists in unravelling the important features and the range of experiences (Jopling, 1996; Spiegelberg, 1982). The concept of phenomenology has been applied to events in early literature of social and



cultural anthropology (Geertz, 1973), which seeks to enquire into the socio-cultural aspects of events (Turner, 1974). In such literature, events were treated as symbols due to the layers of intertwining social interactions they involve (Geertz, 1973). Phenomenology was then used to understand the symbolic meanings that were being perceived by event attendees from the lived experience of the event itself (Zikas & Boukas, 2014). Such interactions were derived from the event environment and the social conditions of the experience. In summary, Phenomenology focuses on the ways in which the symbols are made and put to use, which in turn provide the interpretations that can create or re-create memorable experiences (Geertz, 1973).

The phenomenology of events has not been straightforward in its application due to their complex nature, in which individualistic perceptions play a significant part (Zikas & Boukas, 2014). This is due to an experience being perceived in a multitude of ways by different people. The key task of phenomenology is then to understand the ways in which the ‘meaning’ of the experience is shaped in relation to an individual’s interaction with the event’s offering. If that meaning is understood correctly, it gives the opportunity for events to magnify their experience to the fullest by effective design. The use of phenomenology does however have a crossover to cultural value, where culture is often a driving force behind the forming of multiple meanings from connotations of event symbols, which result in event attendees expressing values (Zikas & Boukas, 2014). This is achieved by analysing different attendee’s thoughts, feelings, attitudes, and moods in order to identify and explain elements that characterise an event experience (Godovykh & Tasci, 2020). In Getz’s (2012) research, the phenomenology of event experiences focused on three inter-related dimensions. First is the conative dimension, which enquires into what people are doing or how they are behaving. Second is the affective dimension, which considers attendee emotions, moods, and attitudes toward the experience. Lastly is the cognition dimension, which refers to the awareness and understanding the attendee gained from the experience. These dimensions are recognised to have their own distinctive nature and can be achieved in different ways (Godovykh & Tasci, 2020). From this point, Getz (2012) suggests that in order for an event to be considered memorable, it must be conceptualised as a process that starts before the event, such as the build-up of anticipation; the during event, such as the attendee’s engagement with the event; and after the event, where reflections are made while returning to normal life. To explain this further, Getz (2012) believes that each of those parts of an experience should be constantly reviewed, changed or renewed to create the most impactful and memorable experiences (Getz, 2012). In concluding on the uses of event phenomenology Zikas and Boukas (2014) emphasise that it can be used firstly to highlight the components and qualities of an experience and secondly to examine the many layers of an experience that shape an event’s meaning and its wider impact on its attendees. The concept will play a role in this thesis when it attempts to gain an understanding of the layers of LIME’s experience and can also assist in identifying those parts of the experiences where value can be further grown.

## 2.1.2 Breaking down what makes a festival experience

In this sub-section, the literature surrounding the factors that contribute to festival experience will be evaluated. Across the UK there are many festivals, which cover a wide scope, scale and type, and duly attract significantly different audiences (Brown & Sharpley, 2019), and thus very different experiences. Although there are many kinds of festivals, Getz (2010) suggests that they are, by definition, temporary, themed, public celebrations. This suggests they take place annually or periodically. In terms of the issue of a festivals' reputation in the academic literature, Crompton and Mckay (1997) state that this has long been researched. One contributing factor to the interest in festivals in the literature, which is specific to the UK, is that festivals attract music tourists (people who have an interest and will travel somewhere to attend music events) and thereby contribute to the UK economy. Statistics show that around £4.5 billion in revenue was generated through music tourism in 2018, while the live music sector contributed a further £1.1 billion (UK Music, 2019); albeit noting that these figures were recorded prior to the COVID-19 outbreak. These statistics show that festivals are experiences that are considered important to many people and this thesis attempts to explore the cultural value that can be derived from such experiences. Wu, Cheng and Hsu (2014) suggest that there are many dimensions to the festival experience but these dimensions are not equally weighted in terms of importance to the festival goer. In using the term 'dimensions', the authors are referring to the phases of the event experience. In addition, Brown and Sharpley (2019) suggest that festival organisers focus their management efforts on particular aspects of experiences as they see as appropriate. It is therefore critical to evaluate the dimensions of a festival in order to fully understand what actually makes a music festival successful. To link this to the aims of the thesis, understanding festival dimensions can pin-point areas of exploration of where cultural values are most embedded in the experience.

Studies on festival dimensions have been limited. In most cases, such studies focused on experiential attributes of a festival but targeted only during the festival itself with minimal focus on the experience at pre- or post-festival (Son & Lee, 2011; J. Wong et al., 2015). This links back to Getz's (2012) point on the phenomenology of events where an event can only be properly understood when the full event (pre-, during and post-) is considered. This does already pose a gap in the literature that more can be done in understanding the dimensions of a festival experience, taking into account a wider timeframe to the event itself. This links to marketing value theory, where the definition of service dominant logic (discussed later in **Section 2.4.5.3**) states that there are many moments of exchange to products: a notion that can relate to experiences in this case. To link this to cultural value, the theory suggests that experiences are becoming important in generating more meaningful value to those who attend festivals. This is backed up by Lee and Hsu (2013), who state that motivational factors to attend festivals can be derived from the dimensions a festival offers, which leads to the building of strong

relationships through satisfaction and future behaviour toward an event. From the literature on what dimensions there are to festival experiences, there is a strong link to the notions of consumer behaviour and satisfaction. This link is in the form of how judgements are made on whether attributes need to be important to justify themselves. It is therefore fitting to offer a definition to consumer behaviour and satisfaction to help support the findings in the upcoming literature on festival dimensions. The former is the study of how individuals or groups satisfy their own needs and wants by purchasing, using and disposing of goods, services, ideas and experiences (Kotler et al., 2012). The latter is defined by Taylor and Baker (1994) as a response one makes when evaluating an experience, often described as an outcome to experience.

From delving into the literature of what makes festival experiences, six discussion points relating to aspects of the experience upon which festival organisers might direct their focus were identified. The first is, *Music and other forms of entertainment*. According to Thrane (2002), the quality of music greatly influences both satisfaction and behaviour. This is backed up by Anderson, Ambrecht and Lundberg (2012) who went as far to suggest that music performances creates more value than any other aspect of a festival. When considering the main goal of music festivals, the music and entertainment aspects themselves are core factors to the experience. From other standpoints, however, they are not the only aspects. The second aspect is the quality of *service* that is received at festivals. In conceptualising 'service' in earlier literature outside of events, the term has often been considered to be a determinant of consumer satisfaction and behaviour, whether positive or negative (Cole & Illum, 2006; J-S Lee, Lee, & Yoon, 2009). The concept was then applied to the subject of events and just like its wider application on other goods, services and experiences, it was found to be a determinant of satisfaction (Brown, 1988; Crompton & Love, 1995). An example of this is Pine and Gilmore's (1999) work, where services were considered to influence people's experiences, which resulted in personal and memorable experiences: the outcome to the service that was delivered (Cole & Chancellor, 2009).

The third aspect is the *engagement* the festival attendee makes towards the festival itself. Engagement is considered to be an emotional construct that reflects human behaviour (Fleming & Asplund, 2007). Fleming and Asplund (2007) also state that engaging with an event creates a connection that is more meaningful between the consumer and the organiser, which evidently creates positive consumer behaviour. This is a concept that does not appear in much festival literature, but empirical research suggests that when there is a strong engagement at festivals, often through participation, there is greater value and meaning of the experience for an attendee becomes clear (Bennett, 2012; Hudson, et al., 2015). This is also supported by Brown and Sharpley (2019), who state that engagement through the means of communication between attendees of festivals and festival organisers is a strong component of the festival experience. This then acts as a tool to assist festival organisers to find

effective ways to engage their audiences to provide more deeply valued experiences that are more satisfying (Brown & Sharpley, 2019).

The literature of event dimension is a crossover point to value literature, which suggests that ‘value’ is a process that is continuous throughout the festival experience from start to finish. The fourth aspect that has had an impact in event literature is then the *added value* that festivals provide attendees. It is important to note here that this is a different type of value in respect to cultural value that this thesis is focusing upon. While still important to the wider festival experience, an example of the added value that is referred to in this dimension is the souvenirs that a festival make available for attendees to purchase (Yoon et al., 2010). Souvenirs are an important aspect to festivals as according to Prahalad (2004) as they can contribute to personalising the experiences. This is backed up by Choo, Ahn and Petrick (2016) who argue that souvenirs can lead to intentions of revisiting festivals by providing added satisfaction to the festival-goer.

The fifth aspect to what makes a successful festival experience is based around the performance of the *brand and image* of the festival. Brand image is explained as the ultimate impression that is left in the mind of the consumer as a result of experiencing an offering from an organisation, which comprise of feelings, attitudes, ideas and experiences (Wu & Ai, 2016). This final impression has also been explained as a generator of a meaning for those consuming, which can trigger an emotional response when consumers associate with the organisation when reflecting upon memories (Bravo, Montaner & Pina, 2009). Wu and Li’s (2015) work, which looked at identifying service dimensions to museum experiences, concluded that the overall brand image of an organisation may be determined by the evaluation of the experience they received, based upon the quality of that experience. Although, this work is not targeting the subject of events, it still falls under the category of the arts and could therefore be applied to festivals. This aspect strongly links to the thesis aims and objectives which will be stressed upon throughout. These feelings, attitudes and ideas that are created from a brand’s experience will be tied to the way of identifying attendee’s cultural value toward LIME’s experience. The literature, disagrees about whether a festival’s image and branding are important attributes to the experience of the festival attendee. One point of view expressed by Lee and Beeler (2006) suggests that consumer expectations are generated from the brand image of festivals, which contributes to the overall festival experience. In contrast, Brown and Sharpley (2019) are not convinced that it is an important enough factor of the experience upon which festival goers will base their perceptions. The reasonings is that there is not enough support that there is any relationship between attendees’ sociodemographic characteristics and festival image (Brown & Sharpley, 2019). This contrast of opinions does raise some questions about brand image is important to some unique festivals but not all. It also questions whether brand image it is something that contributes to festival experience but is simply not as important to consumers as other dimensions, such as the music and entertainment or

service dimensions. This is something that will be studied in depth in this thesis, which can assist in providing clarity on the importance of branding to creating successful festival experiences.

The final aspect relates to the *ethical decision-making* strategies that are chosen by festival organisers, which attendees may or may not choose to support. An example that has been examined for some time in literature is how environmentally sustainable festivals are and the various environmental issues that can be addressed (Getz, 1997). These specific issues will be addressed further in a later sub-section (**Section 2.1.3**). Many studies, Sharpe's (2008) being an example, have attempted to intersect the themes of pleasure and politics at a chosen community festival found that environmental decision-making on the part of the organisation was an important dimension in the music festival experience. In the case of that study, the festival made attempts to reduce its environmental impact by encouraging alternative transport, such as cycling and having solar and wind energy to power some of the stages around its site (Sharpe, 2008). One of the reasons for festival organisers to make such decisions can be highlighted by Mair and Laing's (2012) viewpoint that sustainable practices are adopted due to the consumer demand for them. This amalgamates these ethical decisions with the dimension of engagement in terms of communicating what audiences want and need. There is also a connection to brand image as well here as the wants and needs can also be fulfilled by festival attendees having a relationship to various event sponsors that the festival may choose to work with (Rowley & Williams, 2008). To conclude this section on factors that result in successful festival experience, it is important to acknowledge that this thesis will not aim to highlight all of the aspects mentioned. However, how festivals employ their brand image to encourage attendees to connect to the experience will be a fundamental part of the research.

### 2.1.3 Event impacts

This next section aims to critically evaluate the impacts that festivals may create when delivering their experience. The justification of this section is to have an underpinning of literature that can be related to the seminal work on cultural value, to which some impacts will have direct ties. Studies of event impacts, and festival impacts specifically, continue to be published every year. These impacts can be placed on a wide spectrum, but are often categorised as economic, cultural, environmental, political and social (Langen & Garcia, 2009). According to Small, Edwards and Sheridan (2005), festivals have been a popular subject area regardless of whether various impacts have been positive or negative on host communities.

When reviewing the impacts of events much of the research that has been published has focused purely on the economic impacts of festivals (Langen & Garcia, 2009; Small Edwards and Sheridan, 2005). This reflects a re-occurring theme with regard to how the study of value has been applied to events: traditionally, the economic viewpoint has been the focal point in justifying importance of an

event. In terms of event impacts, the economic standpoint was commonly taken to critically analyse whether festivals were contributing economically to the various stakeholders in their local and regional community (Douglas, et al., 2001). In a festival context, this is usually achieved by conducting an analysis on visitor expenditure, which later determines the direct contributions made by the event made (Langen & Garcia, 2009). A main reason for why studies took this path was the emphasis on monetary worth in the definition of an 'event', which was described in many works as something that was considered a strategic tool for development that benefitted governments and/or private organisations (Evans, 2001; Gibson & Stevenson, 2004). Although arguments were sometimes made for other impacts to be considered, they have often been simply ignored. This may be due to festival organisers and bodies that fund research preferring economic evidence due to it being more easily analysed in quantitatively terms (Hall, 1992).

To provide some examples of other impacts that challenge the purely economic viewpoint, Hall (1992) stated that environmental, social, cultural and political effects were of greater interest. Some examples of such impacts are the way festivals impact on the flora and fauna around the sites (Shirley et al., 2001) and global impacts of the carbon footprint of the festival itself, which may include emissions from the site and the emissions with travel to and from the event. A figure by 'The Show Must Go On' report, which was conducted in 2015, as a festival industry's response to the Paris climate change talks, showed that from 279 UK summer music festivals, 100 Kilotonnes of CO<sub>2</sub> is produced annually from the festivals (Powerful Thinking, 2015). Socio-cultural impacts, meanwhile, relate to the educational gain from festivals that lead to cultural enrichment and opportunities of socialisation (Crompton & McKay, 1997). This is also the case for those volunteering at festivals. Jones and Munday (2004) argue that volunteering can provide both learning and development opportunities by a way of obtaining new skills that can enhance volunteer's professional futures. The socio-cultural impacts mentioned will be used as an anchor for this thesis. The educational outcomes of LIME's offering as a cultural showcase may serve as an indicator of the value that is derived from the experience. From the earlier literature in the 2000's to present day, scholars have attempted to demonstrate that there are important impacts – both positive and negative - that relate to the social and cultural dimensions of festivals (Columbo, 2016). These attempts have not however, been widely accepted in either by industry practitioners or by academics. A major reason why the former have not been accepted the non-economic impacts relates to the apparent need for quantitative research to demonstrate the logistical, managerial, and marketing successes of festivals (Anderton, 2007). The latter have often cited a lack of clarity in the epistemological definitions as well as the methodological ideas involved in studies around cultural impacts (Garcia, Melville & Coz, 2010). In contrast, a joint industry and academic report published in 2016, sought to create a literature review-style overview of UK festival impacts and stated that for future research there would be a benefit on more mixed

method or qualitative analyses that adopt longitudinal disciplines to understand the combined economic, social and cultural impacts of festivals (McKay & Webster, 2016).

#### 2.1.4 Cultural significance of events

The literature review now turns to gaining a better understanding of how events with a cultural emphasis have been perceived as important in existing bodies of work. It is important to acknowledge that the literature of the cultural importance of events is vast and much of it would be outside of the scope to this thesis. An example of this is the body of work that studies cultural events and how they contribute to destination image and economic growth. For the purposes of this thesis, the areas of interest related to the authenticity of events, the role events play for communities, the role of promoting and sustaining traditions and languages and, finally the role events can play in promoting international peace and understanding.

Conceptualising authenticity has been a particular challenge in the events literature. It has been argued that whether an event is to be considered to be 'authentic' should be based solely on a visitor's 'touristic consciousness' as stated by MacCannel (1973). This consciousness is related to the decision making process a visitor undertakes when determining whether the experience being receives is truly authentic. Within the tourism events literature, authenticity has often been confused with the concept of commoditisation where. Cole (2007) argues that it has not always been clear whether an event is genuinely authentic. This debate is also still ongoing in the tourism literature that attempts to apply the concept of authenticity to the visitor experience (Knudsen & Waade, 2010; Lau, 2010; Rickly-Boyd, 2012). Examples include cultural events that showcase local costumes, folk and native arts, traditions and food solely for the purpose of tourists to the extent that they effectively become commodities (Cohen, 1988). Additionally, events may use 'staged authenticity', whereby 'artificial' cultural products are presented to visitors in the hope they will appear authentic. These may be a result of the pressures cultural events face in having to create thrilling and often 'exotic' experiences for tourists (Boorstin, 1964). A counter view to distinguishing whether tourism products (festivals and events being an example) are truly authentic relates to whether the tourist is made aware that they are produced by local people according to tradition (Wang, 1999). In relation to festivals, this can refer to whether the music or dance being performed by people who are closely associated with them in terms of their customs and traditions.

Another aspect of the cultural significance of events is the role they play in the communities that host and attend them. Relating back to Getz's (2010) analogy of an event being classed as a celebration, it is recognised that people of all cultures find time and space for celebrations of creativity that can be enjoyed by everyone (Quinn, 2009). The literature argues that local events can create substantial

benefits to host communities including feelings of belonging, local pride and a sense of place (Getz, 2008). In addition, events can also provide communities with new opportunities through participation in sports or arts activities that encourages tolerance and diversity, which often is the case with events (festivals in particular) in which volunteering plays a major part (Getz, 2008). Other areas in the literature focus on cultural significance, which are event management techniques and sustainability. This is often the viewpoint taken by event managers when approaching the creation of new events to ensure there is community-based participation that demonstrates the notion of sustainable regional development (Alanazeh et al. 2022). This is determined by events sharing benefits with the local community, while preserving natural resources and the authenticity of traditions and customs (Stetoke & Ramukumba, 2020). As referred in **Section 1.2** the eisteddfod tradition (of which LIME is a part) makes up a big component of the social fabric of rural communities, and this can be applied more widely to how events can be an appropriate way to protect local services, amenities and investments (Alanazeh et al., 2022), while also providing employment to those in the local community (Hanna, Sergiv & Zabaldina, 2020). However, it is often the case that the social benefits of events are often overlooked in favour of the economic benefits they generate (Alanazeh et al., 2022). When a community actively engages with an event's planning stages, the people who make up the community often change their attitudes toward the event and are then influenced toward being a part of future events (Broonsiritomachai & Phonthanukitithaworn, 2019).

Cultural Events and festivals also can play a role in promoting and sustaining traditions of those hosting and participating in them. The language of events in the culture and the arts, sports and food all connect humans together when there are often reasons which keep them apart (Rudolph, 2016). While the literature contains few case studies directly applying music events to promote or sustain languages, other areas of literature can support such a claim. An example can be found in the study of musicology, where genres of music are becoming threatened or disappearing. Within these genres are expressions of music including language, rituals and ceremonies and forms of music, which are facing challenges to their viability and should be safeguarded as intangible cultural heritage (Grant, 2011). The means by which music festivals can play a role in this safeguarding culture is for them to provide authentic cultural offerings, which can not only serve to maintain the language but also help sustain the music genres. This also provides those attending an educational element to the festival to those attending where languages and musical traditions are being taught and can contribute to sustainability (Grant, 2011). In the literature on music education, claims are made that music experience, such as singing provides benefits to people in both music and language development (Moore, 2009) including sociocultural, cognitive and linguistic advancement (Trinick, 2012). Not fully embracing languages can lead to inter-generational transmission not taking place, which in turn has consequences for the continued existence of such forms of cultural heritage (Grant, 2011). A popular example of such can be apparent in the Eurovision Song Contest, where there has been a decline of national language



entries due to a lack of European music (in mother-tongue languages) featuring in the popular music charts (Wolther, 2012). The competitiveness of artists wanting to be successful in the music contest often leads them to enter songs in English in order to be more widely successful (Klapheck, 2004). This also has implications on music festivals as there is also the pressure of maintaining by presenting songs in the major international languages such as English, to which audiences can better relate. This can, of course, be to the cost of the maintenance of linguistic cultural heritage.

An additional benefit to the cultural significance of events is that they can be used to promote peace and understanding internationally. Within the literature, claims are frequently made that music can be used to communicate emotional meanings across different cultures (Balkwill, Thompson & Matsunaga, 2004). Music is a universal language that can overcome many cultural differences, break down barriers of ethnicity, age and social class, as well as provide people wellbeing both physically and psychologically (Clarke, DeNora & Vuoskoski 2015). The definition of peace relies on the togetherness of people through connotations of personal, social and community wellbeing alongside the absence of tensions and conflicts among groups (Schulenkorf & Edwards, 2010). In the case of an event, the music it provides aims to form relationships, encourage dialogue and empathy both through shared participatory music making as well as music listening (Howell, 2021). A cultural event can, as a result be an apt environment in which people can actively participate and connect with others, learning thereby to trust and respect one another (Schulenkorf & Edwards, 2010). The examples of peace-building found in the literature will play a role in this thesis in terms of understanding the ways in which LIME operates as a cultural event, how far its experience is considered authentic and how far it is thereby serving to safeguard the various forms of cultural heritage that are performed at the event.

## 2.2 Branding of Cultural Festival Experiences

A key objective of this thesis is to investigate the role of branding, in particular how far it can be understood to contribute cultural value derived from the festival experience: in this case, LIME. To achieve this, the literature around branding will be reviewed, specifically if it applies branding concepts to the festival context. It is important to acknowledge that the literature on branding is vast and to cover it all would be inappropriate and irrelevant to this thesis. The literature review will therefore focus on branding within the festival context. From reviewing literature around the branding of cultural festivals, it is clear that there has been very few studies that have made an assessment of a festival brand (Hudson et al. 2015; Vel & Sharma, 2010), even though cultural events and festivals have sometimes been used in the tourism literature (Leenders, 2010) as case studies for destination branding (Esu, 2009) and place branding (Marzano & Scott, 2006). The use of cultural festivals in both areas of study is the result of the festivals being seen as a motivator for tourists to visit the places

that host the events (Piva et al., 2017). Festivals are also used in destination marketing studies because they represent common ground for city councils and local governments. This is because they can be incorporated into their strategies as a tool to boost their identity as a tourist destination (Getz, 2008). One possible reason for the absence of studies that consider the branding of festivals in their own right is put forward by Esu, (2009), who argues the branding of cultural festivals is a complex process due to the very characteristics of cultural festivals, at least when compared to services such as education implying that there are multiple competing approaches that would be taken in its application (Esu, 2009). One study however undertaken by Dreyer and Slabbert (2012), however has inquired into festival branding and whether it determines demographic characteristics on festival associations. Their conclusions suggest that festival organisations need to be aware of the brand associations that apply to the festival context and use them to their advantage in their marketing strategy (Dreyer & Slabbert, 2012). The discussion of branding will therefore turn next to discuss these brand associations and how they have been applied in the festival context.

According to Esu (2009), organisations' business strategies are demonstrably more successful when a strong brand has been developed. In defining the concept of a brand, the focus is usually placed on the power of an entity that is rooted in reality, yet reflects the thoughts of those producing the product or service concerned (Kotler et al., 2012). A brand is referred to as a sign or symbol that it is used as a differentiator from other competition (George, 2002). In early literature, this definition was predominately applied to consider the meaning of a brand in the context of the product and service industries. However, the definition has been questioned due to its apparent multiple meanings, which are so numerous that the concept is liable to be misunderstood (Bolt, 2003). The concept of branding being referred to as simply a sign or symbol has been critiqued by scholars like De Mooij (2005), who suggested that there is more to branding than a name, a trademark or a promise of performance: rather it is better conceptualised as a system of associations that are constructed in the minds of the consumers. This critique is supported by Kay (2006), who suggested that the blueprint of branding methods in the literature are inconsistent. Branding strategies are specific to the organisation and do not cover all types of organisation offerings such as festival offerings, which can be argued to be experiences rather than products or services.

A further critique to the definition of branding, which further adds to the chaos, is that of Jaziri (2019), who stated that even studies that consider experiential marketing (the marketing of experiences) mainly place their focus on specific elements of the brand experience and apply utilitarian attributes that have more of a direct link to a product context. Although literature suggests that utilitarian product attributes do have an influence on the purchase decisions of the consumers (Zarantonello & Schmitt, 2010), there are also other components that need recognised such as aesthetic stimuli like colours and designs that can determine brand identification (Choo et al., 2011).

Brand identity was also an important component in Brakus et al.'s (2009) research in relation to how brand experience is conceptualised. The researchers stated that the branding of an experience should consider the feelings, cognitions and behavioural responses that then make up brand identity as well as other factors such as brand communication and design (Brakus, 2009). From these positions, it appears that brand identity is a key component should consider the concept of branding in an experience-related context. This will therefore will be discussed in the next section and applied to the musical festival context. In terms of the branding of festivals, Stokes (2008) highlighted that in early literature, large bodies of work were undertaken on the marketing of festivals, but limited studies had looked at event branding with arts festivals as key examples (Getz, 2007).

### 2.2.1 Brand identity and communication

This sub-section seeks to identify how brand identity may be an important factor when determining a festival's success. In the case of this thesis, success is defined in terms of the cultural value that can be derived from a festival experience. When reflecting back on Brakus's (2009) viewpoint that brand identity is made up by feelings, reflections and responses, in a festival context this relates to the festival audience members' feelings, reflections and responses to their brand. This is explained by Van Riel and Balmer (1997), where brand identity is referred to as a brand's unique characteristics that make it stand out from others. This is also backed up by Wallström, Karlsson and Salehi-Sangari (2008), who argue that brand characteristics are used in the formation of a core identity, which along with the other characteristics of the product or service to serve as the essence of the brand. This suggests that organisations can use brand identity to continuously deliver the offering they promote, as well as use it to assist in other tasks that contribute to their long-term objectives. It is important to note here that brand identity differs from brand image. The former refers to the way in which the organisation wishes the brand to be perceived and how they aim to exert control over the brand (Nandan, 2005), while the latter refers to the image consumers actually hold of the brand (Aaker, 1996). The importance of these two concepts, which are associated even if they are not necessarily recognised to be, can be crucial to the success of a brand.

In the work of Pusa and Uusitalo (2014) who conducted research into effective brand identity for museums, suggests that both identity and image can contribute to the failure of the organisation if they are not effectively developed and used. The researchers claim that a museum may have a unique characteristic that may form the basis of a strong brand identity but fails to communicate that identity to its visitors (Pusa & Uusitalo, 2014). The brand image formed by the visitors to the museums may, indeed be completely different that which the museum wishes. In this case, the organisation lets the audience dictate the brand (Pusa & Uusitalo, 2014). This also has repercussions on the loss of values that were supposed to be derived through the unique characteristics that should be embedded in the experience. Brand identity, when used effectively, can thus be a catalyst that helps deliver value from

experiences. This is because a brand's identity emphasises the values to which the brand relates (Balmer & Gray 2003). This is supported by West, Ford and Ibrahim (2006), who suggest that festivals should be creating important associations in the minds of their attendees that assists in building strong brand identity, ultimately adding value and meaning to their experience. With regard to festival experience, Lopez and Leenders (2019) argue that festival organisers should be using the identity of their brand to inform the choices they make around the experience, as this has direct implications on visitor success. In addition, the meaning and purpose of the brand can help build brand value through the financial benefits that can be achieved by repeat ticket sales year after year (Pusa & Uusitalo, 2014).

In seeking to form a strong brand identity, an organisation needs to be able to communicate their mission to their audiences. Scholars have identified this within the literature, suggesting that marketing communications are a key factor for the success of events (Wood & Masterman, 2008). The way organisations can achieve this is by having an integrated approach, where all communications merge with customer experiences, creating consistency (Smith & Taylor, 2004). This is supported by having a systematic process in place for detailed research on target audiences that can allow for effective messages to be communicated outward (Key & Czapski, 2017). When the marketing communication of a brand is directed to consumers effectively, through entertainment and education as examples, the organisation can harness the emotional bond made through the shared customer experiences (Whelan & Wholfe, 2006). Another recommendation made in the literature is that brand communication needs to be consistent pre-, during- and post-experience, as per the experience marketing model (Crowther, 2010). When considering LIME as a volunteer run event, this suggests that the organisation presently finding difficult in developing and applying a robust integrated marketing communication strategy. This is also highlighted in the literature, insofar as small-to-medium-sized organisations tend to focus their efforts on a handful of promotional elements such as its website and print material (Key & Czapski, 2017).

When applying the literature reviewed in this section to the case study of LIME, the segmented experience (day competitions and evening sessions) that LIME currently operates could arguably qualify as poor brand identification on the organisation's behalf. This is due because the two segments of the experience lack connections to each other. Moreover, it can be argued that one of the segments (the day competitions) truly represent the brand identity of LIME as an 'eisteddfod', while the other segment (the evening concerts) almost entirely fail to do so. This topic will be developed further in this thesis to specifically assess LIME's branding strategy. The reason for this is to test whether successful brand identity has a direct effect on value creation from the organisation as well as to make assessment of the quality of its communication both to and from its visitors.

### 2.2.2 Brand value

Another area of interest that needs to be covered in this review of the literature on festival branding is the concept of brand value. Pusa and Uusitalo (2014) argued that brand value can be an important determinant of brand identity. In the literature, brand value is ultimately the final goal of successful branding and, in doing so, the organisation must do well in the other areas of branding strategy that lead to this. Kang, Park and Lee (2017) identify brand value as the reason why consumers are willing to pay for the offering of that brand rather than that of other competing brands. The emphasis on the 'reason' consumers choose a brand determines the brand's value and the academic literature suggests that those reasons are best categorised as 'brand associations'. This is explained by George, (2008) who argues that brand associations contribute to the brand value chain by strengthening its unique attributes, which determines whether the brand is providing benefits and satisfying needs. In the festival context, the brand associations that determine brand value can be said to be as follows. Firstly, brand awareness, relates to the level of awareness that attendees have of the festival brand (Keller, 2008). Secondly, brand performance, related to how well the offering of the brand meets the functional needs of those who attend (Keller, 2008). Thirdly, brand identity and imagery which, again reflect the discussions in the previous section (**Section 2.2.1**). Fourth, brand judgement, refers to the evaluation of the brand from the attendee's perspective (Keller, 2008). Fifth, brand feelings, accounts for any emotional responses that attendees have toward the brand (Keller, 2008). Lastly, brand resonance looks at how attendees identify with the brand. When all these components are developed and achieved, brand value (the 'worth' of the brand) increases and contributes to a festival's marketing strategy and helps differentiate that festival from its competitors, while attaining repeat visitors and meeting attendee needs (Keller, 2008; George, 2008).

Brand value in a festival context has also been associated with 'brand loyalty'. According to Dreyer and Slabbert (2012), festival attendees who have confidence in the branded experience, often form a loyalty to that brand. This can then result in repeat visits to the festival, which contributes to brand value through producing financial security for the organisation. The literature surrounding brand value and its link to LIME is also an area that can be of interest for this thesis. Specifically in this case, LIME's decline in visitor numbers over the years could be a reflection on the brand value, along perhaps with the connotations of the 'eisteddfod' title. This thesis will therefore explore the brand identity and image of the event and, whether it is fully understood and agreed with by its visitors. This also feeds in to the area of interest of brand identity and its application to the event mentioned in the earlier section (**Section 2.2.1**), which would assist in determining whether the brand of LIME is working effectively to allow cultural value to be derived from the event experience and to allow its visitors to express the cultural value they derive from the experience.

## 2.3 Value Theory

This section of the literature review will evaluate the various standpoints to value, which firstly includes how it has been conceptualised in the past and where the understanding of value is at in the present. (see **Sections 2.3.1** and **2.3.2**) The main viewpoints discussed will be highlighted in two sub-sections which will be entitled ‘personal value’ (see **Section 2.3.3**) and collective personal value or ‘cultural value’ (see **Section 2.3.4**), followed by ‘consumer value’.(see **Section 2.3.5**). It is important to acknowledge that the researcher undertook a bibliographic review of journal articles that empirically analysed the application of ‘value’ to the cultural festival experience. Although it does not contribute to one of the significant gaps in the literature that this thesis aims to tackle, it does help paint a picture of how academics have associated value to cultural festivals. The review will be summarised in a table which has been placed in the Appendices (see **Appendix A**) to serve as supporting evidence for some of the following discussions in this chapter. Doing so serves to keep sections of this literature applicable to the context of festivals. Signposting will be used to show when elements to this bibliographical review are used in the discussion that follows.

### 2.3.1 Axiology

Given that this study sets out to establish the context of value and cultural value, it is appropriate to acknowledge where studies on this phenomenon were first introduced. The early studies of value came to light in the beginning of the twentieth century and were known as axiology (Hart, 1971). The introduction of axiology was made by the French Philosopher Paul Lapie (Hiles, 2008). The origin of the term derives from the Ancient Greek language, where ‘axios’ conveys the meaning of worth or value, and ‘logos’ bears the meaning of logic or theory (Hart, 1971). Axiology is known to be one of the most general philosophical sciences, with the other two being metaphysics, that studies existence, and epistemology, the study of knowledge (Bahm, 1993). Bahm (1993) also states that any other type of science may be found within one of these three broader areas of philosophy. In addition to this, the three philosophical sciences simply do not work independently but instead in unison (Bahm, 1993). This bears out the importance of all three philosophical sciences but, importantly for this study on the role of axiology in contributing to the understanding of value.

The study of axiology has focused heavily upon the concept of goodness and how this concept can be used to inquire into matters of existence and knowledge (Bahm, 1993). This determinants of ‘goodness’ have often been something that academics have tries to identify and measure. Examples of these critical analyses according to Bahm (1993) include: the study of aesthetics, the study of beauty ugliness and fine art; ethics, the study of rightness and wrongness;, religion, the study of the ultimate values of life as a whole; and economics, the study of wealth in relation to the production, distribution and consumption of goods. The subjects of these areas of study are condensed by Hiles (2008) into

truth, beauty, goodness, right conduct, and obligation. These fall under the title of axiology because the questions addressed by these studies are related to what is held to be 'good' (and thus 'better' and 'best') for humans and the society to which they live (Hiles, 2008). Zimmerman (2015) states that the purpose of axiology or value theory is to help determine which things are good or bad and the degree to which they may be good or bad. In addition to this, and most importantly, axiology seeks to identify what the requirements are for something to be good or bad (Zimmerman, 2015). The objects of axiology, in the sense of what is 'good and bad', are as relevant to the present day as they ever were (Hart, 1971). For example, matters of good and bad come into play when we prefer one thing to another, when our attention shifts from one thing to another, when we praise one behaviour while condemning another, and when we simply like something and dislike something else (Hart, 1971). All these examples show that the concept of value permeates in every step of our lives: when we make such choices, we make judgements about value. Bahm (1993) goes so far as to state that axiology is the most basic yet important value science. This is because other sciences, such as psychological, sociological, political, historical and anthropological studies, all involve value in their investigations. This is due to the inescapable involvement of 'goodness' and 'badness'.

### 2.3.2 Defining value

The term 'value' has proven to be very difficult to define. It has been used independently in many different academic subject areas, resulting in it not being possible to provide a universally agreed definition of value (Lee et al., 2007). Boksberger and Melsen (2011) argue that value is a core topic in fields of study including economics, management, psychology and sociology. This gives some explanation of why the term has multiple definitions, as the epistemologies and methodologies of each of these academic disciplines tend to differ greatly from one another. According to some academics, the term 'value' has been vastly overused, which has also led to it frequently being misunderstood (Khafila, 2004). From the different viewpoints of different disciplines that will be examined in this section, it is evident that the misunderstanding of value is primarily due to its use in two basic 'streams' of research. In the first stream is predicated upon the understanding that value relates to the philosophical orientation of a person, a community or culture regarding how they or others ought to behave: the 'principles of action to which they hold and adhere. An example of this is when a particular behaviour conflicts with a person's professed values: as would the case, for example, when someone who claims to be a pacifist starts a fight or a person who professes pro-social values conducts a burglary. The second stream refers to how someone understands the 'importance' of something. An example of this is when a particular subject is considered to be a 'valuable' addition to a school curriculum. While there is a substantial difference between the two, it is often difficult to differentiate which is being used, as their usages are often mixed. In addition, both streams of value are often used together in the context. Indeed, it is inevitable that both will be used in this thesis. An

example of usage from the former stream is that the thesis will consider LIME's 'values' as an organisation. These are the principles of what is good or bad to which the organisation confesses and to which it adheres, notably those of world peace and international culture. An example of usage from the latter stream is that the thesis will also consider how the experiences that people enjoy, appreciate and find satisfying can be considered to be what people 'value' about LIME, in the sense that it is something of worth to them and potentially also to others. Appreciating this often-subtle difference can make the concept of value easier to understand.

The general referral to 'values' is that everyone has them, which assist in character development. These are often portrayed in the decision-making processes derived from beliefs. While everyone clearly holds such values, however, their valency and magnitude of those values vary from person to person, as well as from culture to culture. The Nature of Values theory by Schwartz (1992) was created from six features found by other theorists that identified the conception of value that we all commonly associate with. The first is that values are *beliefs* in the sense that when values are switched on or activated within: they are infused with feelings which suggest they are something that affect us as living beings (Schwartz, 2012). The second is that values act as *desirable goals*, which motivate us to act in certain ways to achieve our goals (Schwartz, 2012). The third is that values can be *relevant in specific actions or situations*, such as the concept of honesty, where it is something that would be applicable at the workplace but also between friends as an example (Schwartz, 2012). The fourth is that values act as *standards or criteria* in the way we decide that things are good and bad. This relates back to the nature of axiology where goodness and badness are considered to be fundamental determinants of decision making. The fifth is that values can be *ordered by importance*, such as in the variation in value noted earlier between person to person and can be explained by the way individuals or groups prioritise or form hierarchies on the importance of values, which would differ between people (Schwarz, 2012). The final component of value is that attitudes and behaviours result in the co-existence of *multiple values*. An example of this is how values such as conformity and tradition activate when attending a church but at the expense of values such as hedonism and stimulation. When particular values are activated, they become important to a person. In other words the competition between values serves to guide people's attitudes and behaviours (Schwartz, 1992). These six components are all features of all values but what separates one from another is the intended goal or motivation that is being expressed (Schwartz, 2012). This conceptualisation of value is relevant to this study as it provides an understanding of the decisions people make when valuing things. This will be a useful anchor when identifying the ways in which values are derived from festival experience through attendees beliefs, which are in turn infused with feelings.



The following section will consider personal values ( or 'individual values') and how scholars developed value theories from understanding basic human values. The section following that will then consider collective personal values which take the form of cultural values.

### 2.3.3 Personal value

Personal values are the attributes that one recognises when considering what is important to one's life and these values differ greatly between people (Bardi & Schwartz, 2003). Schwartz and Boehnke (2004) also argues that it is personal values that determine choices or preferences when making life decisions. Ziethaml, (1988) also suggests that during purchase decisions consumers consider features of an offering uniquely, depending on their own personal values. After considering the components highlighted in the last section, Rokeach (1974) made two lists of personal values. The first was titled 'terminal' values, which reflect an individual's idea of an end desired existence, otherwise known as 'end states' (Rokeach, 1974). The second list was titled 'instrumental' values, which reflect different types of behaviour that are a means of achieving end states displayed in the terminal value list (Rokeach, 1974). The list is be displayed in **Table 2.1**.

Table 2.1: Rokeach's (1974) list of values used in the Rokeach Value Survey.

<b>Rokeach's (1974) list of values used in the Rokeach Value Survey</b>	
<b>Terminal values</b>	<b>Instrumental values</b>
<b>A comfortable life</b> - a prosperous life	<b>Ambitious</b> - hardworking and aspiring
<b>Equality</b> - equal opportunity for all	<b>Broad-minded</b> - Open-minded
<b>An exciting life</b> - a stimulating active life	<b>Capable</b> - competent; effective
<b>Family security</b> - taking care of loved ones	<b>Clean</b> - neat and tidy
<b>Freedom</b> - independence and free choice	<b>Courageous</b> - standing up for your beliefs
<b>Health</b> - physical and mental well-being	<b>Forgiving</b> - willing to pardon others
<b>Inner harmony</b> - freedom from inner conflict	<b>Helpful</b> - working for the welfare of others
<b>Mature love</b> - sexual and spiritual intimacy	<b>Honest</b> - sincere and truthful
<b>National security</b> - protection from attack	<b>Imaginative</b> - daring and creative
<b>Pleasure</b> - an enjoyable, leisurely life	<b>Independent</b> - self-reliant and self-sufficient
<b>Salvation</b> - eternal life	<b>Intellectual</b> - Intelligent and reflective
<b>Self-respect</b> - self-esteem	<b>Logical</b> - consistent; rational
<b>A sense of accomplishment</b> - a lasting contribution	<b>Loving</b> - affectionate and tender
<b>Social recognition</b> - respect and admiration	<b>Loyal</b> - Faithful to friends or the group
<b>True friendship</b> - close companionship	<b>Obedient</b> - respectful
<b>Wisdom</b> - a mature understanding of life	<b>Polite</b> - courteous
<b>A world at peace</b> - a world free of peace and war	<b>Responsible</b> - dependable and reliable
<b>A world of beauty</b> - beauty of nature and the arts	<b>Self-controlled</b> - restrained; self-disciplined

Source: Table created by researcher but taken from Rokeach (1974).

Rokeach's (1974) study employed a survey that allowed participants to rank in order of priority how important each value was to them as individuals, the results then depicting the guiding principles of one's life. Although this value survey has been used in many disciplines such as psychology, behaviour, marketing and studies that involve social structure (Musil, Rus and Musek, 2009), it has been heavily critiqued for its validity. For example it has been noted that every individual would interpret the values differently resulting in those multiple meanings conveying different values (Gibbins & Walker, 1993). To illustrate one person's interpretation of freedom that reflects free choice could be different from another person's interpretation of freedom. Another critique made by the pair suggests that overlapping meanings diminish the ideal of having a single value (Gibbins & Walker, 1993). This point raises concerns as for example, with family security: married couples will be likely to value family security for their spouses, but divorced people would value family security for perhaps their parents or children. In addition, siblings or newlyweds could be more than happy to

live their life without the rest of their family. In this case all these values would reflect family security but for different reasons: or, in the case present context, values. Other scholars then tried to simplify Rokeach's work. Kahle (1984), and Schwartz (1992) both created lists of basic human values using a more limited pool. Kahle's list of nine values highlighted benefits that can be used in the marketing industry by identifying differences in what people in different market segments value, which can result in more effective marketing efforts (Kahle, 1988). In light of this, however, Kahle (1988) admitted that the list of values would not always be the most appropriate in conducting marketing segmentation.

As for Schwartz's research (1992), ten values were selected and displayed in a circular structure that could explain when personal actions are made in pursuit of value then that action would come at a consequence to some other values but coincide with others. This is displayed in **Figure 2.1**. In this model, values are positioned under four groups but across two axes to demonstrate conflicting values.

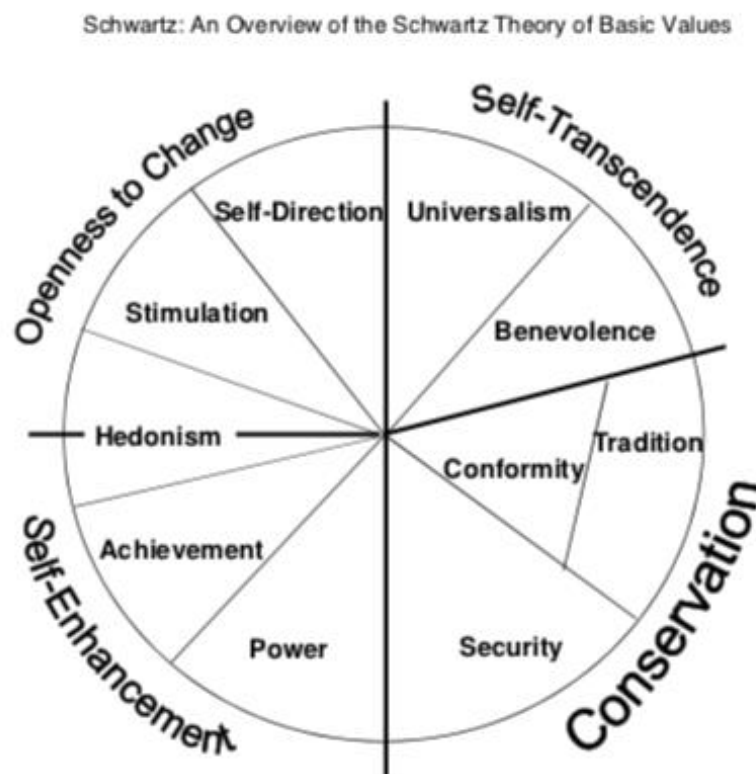


Figure 2.1: An overview of the Schwartz theory model of basic human values.

Source: Figure taken from Schwartz (2012), An overview of Schwartz theory of basic human values.

### 2.3.4 Defining culture and cultural value

When determining how values relate to the cultural arts, as in the case of music and dance showcased at LIME, it is necessary to understand the meaning of what culture is and how people consume it. In turn, this would then provide a better idea as to where exactly LIME fits in into the categorisation of cultural experiences.

Culture can be defined as having a variety of shared experiences, which relate and express elements about the human condition that can be interpreted by artists (Throsby, 2003). Firstly, when depicting this, it can be suggested that ‘culture’ can be a process or a state. This can be explained by Hatch (1989), where culture consists of patterns of various behaviours and thought processes: for example one’s political stance, belief’s, rules of conduct, economic activity and how these patterns of thought are passed on to the next generation by means of education, thus suggesting culture is a way of life. When applying this explanation to values, it is evident that the definitions of culture follow a similar pattern to that of the definitions of the ‘use’ of value. The similarities lay in the way that these definitions place an importance on the philosophical orientation of a culture. Secondly, Hatch (1989) also suggests that culture is not governed by people’s differences in regard to elements such as intellect but by its own principles. People are also influenced in the consumption of culture in different ways, the determining factors being gender, age, social class and education (Bihagen & Katz-Gerro, 2000). This latter definition refers again to the second-stream definition of value, where the emphasis is placed on what people find important about culture itself. An ongoing debate when considering culture is in relation to national identity. When forming views on conveying one’s national identity, there is an approach of using possessions to do so, which Ritchins and Dawson (1992) define as materialism. This suggests that people form attachments to their possessions to which they place in the centre of their lives and this results in a belief system based on the principle that important life satisfactions derive from their possession of these goods (Ritchins & Dawson, 1992). Holbrook (1998) counters this statement by suggesting that this is not the case for every individual. It is recognised that the characteristics of culture may have an impact on an individual: for example, determining whether their possessions of goods assist in defining who they are. Some individuals may potentially be conscious of that relationship between identity and possessions and choose not to think in that way. Instead, these individuals may prioritise elements such as inter-personal behaviours to shape their identity (Holbrook, 1998).

The literature review now turns to developing an understanding of the term ‘cultural value’, which will play a central role in this thesis. Cultural value has been applied to many disciplines but when a single definition is thought about, it is impossible to find one that can be universally used. The reasoning for this can be highlighted by Throsby (2003, pp. 279-280) who states that “cultural value is

“multi-dimensional, unstable, contested, lacks a common unit of account, and may contain elements that cannot be easily expressed according to any quantitative or qualitative scale”. In account of this, it was suggested that cultural value is made up of many other values but specifically placed based on aesthetic, spiritual, social, historical, and symbolic values (Throsby, 2003). In applying cultural value to the festival experience, an example was identified in the socio-cultural category of the bibliographic review (see **Appendix A**), where the stance on cultural value was similar to Throsby’s. The study examined how an online platform, in their case Facebook, could be used to co-create musical festival experiences and found connections to aesthetic, emotional and social values (Hokesbergen & Insch, 2016). Firstly, aesthetic value drives from the perceptions of participants with regard to what looked pleasing to them from a sense of beauty. Secondly, emotional value enabled participants to draw benefits of feeling a certain way from the experience they received. Thirdly, social value involved people using the experience as a means to help them ‘fit in’ to society. All three components tied into their presence on social media when posting about their experience and how that experience portrayed them to their families or social groups (Hokesbergen & Insch, 2016). To provide a relevant link to the thesis aims, social media will play a critical role to identify signs of LIME’s audience communicating their experience, which could provide findings similar to what has been suggested in the literature or identify other values that can be used to make up cultural value.

Just as with personal value, there are mutual factors that form the basis around the concept of cultural value, which lead disciplines into their then separated stances. The first factor is that cultural value is shaped and justified by individual and groups beliefs, goals and the actions they take (Schwartz, 2009). Holbrook (1998) raises a point that an experience can affect different types of value to different perceivers but based upon indicators such as culture and time. This is supported by Khalifa, (2004) who acknowledges that along with its multiple dimensions, cultural values change over time. Some scholars suggest that elements of culture continue for over hundreds of years (Kohn & Schooler, 1983; Putnam, 1993), while others argue that cultural value orientations are somewhat stable but change slowly (Hofstede, 2001; Schwartz, Bardi & Binachi, 2000). The reasonings behind such changes in cultural value are due to factors such as social adaptations to life situations, technological advancements, wealth, and contact with other cultures (Schwartz, 2009). This again links to the aims of the thesis from using LIME as a case study, given that it is a 70-year-old music festival with strong historical traditions. This allows us to see how values towards the event have been built up over the duration of its existence.

To provide some context to how cultural value has been conceptualised in more recent times, Crossick and Kaszynska (2014) support Schwartz’s assertion that having contact with cultures can affect how people value culture. They claim that that ‘value’ can only be achieved by, firstly, experiencing culture in any way possible and then, secondly, responding in terms of what effects that

particular 'culture' had upon one's self. However in the contemporary literature, scholars such as Lee, Oakley and Naylor (2011) and O'Brien and Lockley (2015) both suggest that the term 'cultural value' has been overused to the point where the meaning of the term has been corrupted. This has resulted in a lack of connection between cultural values and how those values are experienced (Lee, Oakley, & Naylor, 2011; O'Brien & Lockley, 2015).

The main argument of many academics is using the best framework to measure what modes of value can be distinguished from cultural goods (Throsby, 2003). Again, the reasoning behind the need for a measurement falls back on how culture can benefit the economy although the study of cultural economics has attempted to measure cultural value's intrinsic properties such as emotional and spiritual outcomes to experiences (Bakhisi, 2013). To be more specific to the intrinsic nature of cultural value, some characteristics of a cultural good which trigger cultural values can be considered to be spiritual significances, symbolic meanings, historic importance and authenticity (Throsby, 2003). This results in the trade-off between economic value and cultural value, as the former refers to the monetary worth of the product, while the latter considers the products values in cultural, aesthetic and artistic worth that do not fit to be considered in monetary terms (Frey, 2005). Frey (2005) also adds that economists are attempting to concentrate more on the artistic elements of the arts, while academics specialising in the arts are focusing on economic effects perhaps more than the economists are.

This again can highlight conflict between the two disciplines, as the 'common' definition of value of 'giving up one thing to get more of the other' only contributes to proving how the cultural experience is performing financially through its contribution to the economy: whether that is locally or nationally. Thus, suggesting the loophole of a unified focus as to why the use of a monetary stance is often used when considering cultural experience. The achievement of having the same outcome between two disciplines when measuring the value of culture, specifically in the arts has not worked. This is supported by Garrod, Dowell and Turner (ND), as their view suggests that economic value of the arts and its impact on humanity are completely different things. The idea of these two viewpoints having shared outcomes will never work well individually, as the economic viewpoint does not address the interests of the people involved with the arts and vice versa. Throsby (2003) argues that the use of the monetary stance, often described as 'intrinsic value' in economics, should be put to one side and the focus should instead be on the term 'value' as a socially constructed phenomenon. From a market perspective, due to the great attention paid to testing economic theories and models there has been an overshadowing on the market's roles as venues where values of the social, cultural, and political kind are also at play (Helgesson & Kjellberg, 2013). Therefore, in this thesis the conceptualisation of value will move away from the monetary focus placed on culture and will look to shed light on value being derived from the thoughts and actions of LIME attendees.

In order to understand these widely divergent definitions of ‘value’, it is useful to recognise that the concept can be understood from various viewpoints that have their own logic but may contrast with one other due to the nature of the field in which they are used. This also links back to the lack of clarity in literature around the term ‘value’ and how there is no universal agreed way of its understanding or application. The different industry themes that will be traded-off against each other in the next section of this literature review are the economic viewpoint and the marketing viewpoint, which both fall under the construct of ‘consumer value’. The different viewpoints will consider the stances that was taken when determining how value should be measured when being applied to cultural festivals and events within the arts and cultural sector.

### 2.3.5 Consumer value

#### 2.3.5.1 Economic perspective on defining value

The most common way in the early literature for economists to define value is to express it in monetary terms, suggesting there must be a price involved to receive any type of benefit (Zeithaml, 1998). To refer back to the basic ‘streams of value’ debate discussed earlier, this method was adopted by economists because their discipline has no interest in measuring an individual’s or a society’s ethical principles, such as freedom or equality, but instead to focus on how things add value to our lives and how much they are therefore worth to us. This is often achieved through the comparison of ‘sacrifice and gain’. Examples of this theory at work can be seen in Zeithaml (1998) and Sweeny and Soutar (2001), which show how one thing must be sacrificed to gain another. This is due to the principle of ‘scarcity’ which is believed to be a universal principle (Turner & Dumas, 2013). The approach used by most economists is to compare how much money one is prepared to give up in order to receive a product or service. Economists have often portrayed value as a static concept that was not capable of changing (Garrod & Dowell, ND). This is because value was seen as a straightforward exchange of money for a product or experience, meaning nothing else comes from it. Although scholars have critiqued the earlier uses of monetary methods, debates around such studies still occur so that there is benefit in covering the earlier literature on this perspective on value.

Many academics have used monetary value approaches and feel that it is the most appropriate. Kemp and Willets (1995), for example, examined a variety of means to measure value from a public-good and service-sector perspective, and concluded that regardless of how it is measured, consumers find a consistency in its meaning. This is described as the view of value as ‘worth willingness’, where the measurement of value of a product or experience is based upon how much one would be willing to sacrifice (in terms of cost). Some academics have found dimensions to value that had not been challenged before such as questioning the measurement of value in business markets (Callon, Cecile

& Rabeharisoa, 2002). This is due to the economic exchange between a customer and market offering being the focus point of measurement, whilst other potential benefits such as social, cultural or political value were being overshadowed or simply not acknowledged (Callon, Cecile & Rabeharisoa, 2002). Authors such as Shechter (1984), and Bolton and Drew (1990), suggest that the sacrifice-to-benefit viewpoint is too simplistic, as it only considers quality and price. A definition proposed by Porter (1990) suggests that definitions similar to that of Zeithaml (1998) are the result of a narrow mindset that fails to consider other dimensions (Sweeny & Soutar 2001). Indeed, Porter argues that a product or experience should provide “superior value to the buyer in terms of product quality, special features, or after-sale service” (Porter, 1990, p.37). This suggests that, on the one hand, a broader understanding of value may allow the exploration of more important dimensions to perceive value. On the other hand, it can be argued that proliferating the use of the terms in different contexts will only perpetuate the difficulty of agreeing a definition of the concept that will be acceptable to all. Another example of defining value in economic terms can be seen in Anderson and Narus (1998), who define value from a business-market context and highlights the use of the monetary amount as a price that is paid for a market offering in exchange for the benefits received (i.e. ‘net benefits’). These may be economic, social or service benefits. There are thus two elements in this process, one being the value and the other being the price. If prices are lowered or raised on a market offering, this has an impact on the value gained or lost by the customer or company due to the alterations to the incentive of purchasing that market offering. This is known as consumer surplus, defined as the difference between the total amount that customers are willing to pay for a product, service or experience (taking into account the demand) and the total amount that they end up paying, which is the market price (Marshall, 1893). The study of consumer surplus has also been applied to the arts sector to identify audience member groups with higher incomes (Evans, 1999). These groups harnessed by exploiting their willingness-to-pay for a higher price for basically the same offering. This however provides economic efficiency but at the loss of cultural policy (Evans, 1999), which can arguably be the cultural values of the arts.

Another economic theory to value relates to the acronym WTP (willing(ness) to pay), which has been widely used in academia, especially in economics (Thorsby, 2003). It differs to the term defined by Anderson and Narus (1998) in that instead of the offering’s price changing, here the customer has a set price in mind or has decided how much they are WTP. This is what determines whether they would find value from that market offering. The use of the concept of WTP in the context of cultural goods dates from 1983, when Thorsby and Withers explored the arts using the application of the contingent valuation method (CVM) (Thorsby, 2003). This method is explained by Morrison and Dowell (2014), who use monetary measurements to see how value is estimated in terms of cultural facilities based on the generation of a single economic value. This results in the researchers being able to make comparison of how a cultural facility is valued relative to its running costs. The connection



between WTP and CVM is that the values derived in the study are related to how much someone would be willing to pay receive that value. Economists use this method to determine the need for cultural arts projects, which will be deemed to be the case when benefits that are formed by the project outweigh the projects total cost. If this is so, the project should be considered a worthwhile investment for society. If the reverse is true, then the net benefits are negative and the project is not considered worthwhile to society (Frey, 2005).

To apply WTP to a cultural setting, Throsby and Withers (1993) undertook a survey that was randomly sampled and targeted a community in Sydney, with the intention of seeking how much people would be willing to pay through additional taxation for products of the arts such as literature, music and theatre (Throsby, 2003). The main motivation behind this study can still be seen today in the arts and culture sector: expressions of the arts and culture need to exhibit their economic importance to be considered worthwhile recipients of public expenditure (Throsby, 2003). This is then considered to be 'public value'. Kaszynska (2015) explains that this is often the approach that cultural organisations adopt in an attempt to try to achieve their own goals as an institution, while at the same time trying to provide sufficient evidence to persuade the Treasury to provide public-sector funding. Garrod and Dowell (ND) also highlight that benefits can spill over into local economies through industries such as tourism. Such effects involve the attraction of visitors to a place, which in turn inspires other businesses to locate there to capture revenue from those visitors as well as a multiplier effect with the existing businesses in the area. Local economy benefits are usually illustrated in monetary terms such as financial statistics and percentage GDP growth.

The concept of public value and its link to economic spill-overs to local economies was something that appeared as a sub-theme of the economic viewpoint application to the value of festivals identified in the bibliographic review (see Appendix A). This is relevant firstly, to how the festival's experiences are considered and, secondly, to how the festival can stay relevant for the future. There is a wide range of papers looking at these issues, including O'Sullivan & Jackson (2002) who draw attention to the sustainability of festival tourism, Saayman and Saayman (2006) who look at the importance of geographical location for festivals, and Durgamohan (2015), who examine both the cultural and economic significance of a specific festival. All these wide area topics tested the economic importance of the festival to determine how valuable they are. There were also studies identified that used CVM including the WTP studies from the literature presented in the bibliographic review. Some academics studied the topic of how much visitors would pay for an experience (Thrane, 2002), and others looked at how much local people living in proximity to festivals would pay in view of the benefits and limitations of how the festival had impacted them (Borges, Vieira and Romão, 2008). In addition, academics have also used this method of study to determine the value of non-market public goods, for example a classical music festival (Herrero et al., 2011). The purpose of this

was to quantify the importance of a cultural image of a destination as a technique to cities that have a strong cultural heritage but lack an appeal as tourism destinations (Herraro et al., 2011).

Academics from other disciplines have, however, challenged WTP studies. The first of these perspectives comes from the study of cultural economics. In such research, culture is viewed as shared beliefs and preferences, and the basis of the study reflects how important enough culture is pitted against economic outcomes (Guiso, Sapienza & Zingales, 2006). An application of cultural economics on the cultural value of the arts was undertaken by Throsby, (1990), who examined the valuation and measurement of the quality of a piece of art. In this study, Throsby held that cultural value was made up of other components (mentioned in the previous **Section 2.3.4**), and this has been widely accepted by other scholars who based their own view of cultural value around Throsby's (Angelini & Castellani, 2019). Other notable cultural economists who have measured the value of cultural goods include Klamer (2004, 2008) who evaluated artistic goods on the basis of three different values. The former economic value reflecting the price value or exchange value, the social value: economic value, reflecting the price value or exchange value; social value, being the interpersonal relationships involved; and a third general category described as everything else that is not considered economic or social value (Klamer, 2004,2008). Although there are studies that encompass economic value and cultural value, there is still an ongoing debate in literature surrounding their relationship (Angelini & Castellani, 2019). The main argument stems from which value influences the other. Scholars such as Bonus and Ronte, (1997) suggest that economic value effects cultural value but Throsby (2001) and Hutter and Frey (2010) acknowledge that while the two are separate things, but state cultural value has an effect on economic value. In this regard, approaches have been taken to avoid trying to measure a cultural good's cultural value but just instead measuring its economic value independently (Angelini & Castellani, 2019).

#### 2.3.5.2 Consumer value in marketing

'Consumer value' is another term that is widely used in marketing. This approaches value as a preferential process and can be expressed as people making a judgement or preference when considering products or services (Holbrook, 1998). This suggests that a variety of value-related terms are explored, when they distinguish simply if they like something or do not like something. In marketing, consumer value sits between two important topic areas: marketing strategy and consumer behaviour (Lai, 1995). These differences can be apparent through marketing strategists' meaning of 'customer value', where evaluations are made upon the purchase of a product, and the consumer behaviour researchers' use of 'consumer value', where valuations made during the consumption of products (Clawson & Vinson 1978; Lai, 1995). This, again relates to the second stream of use of the term 'value', where making choices results in something's worth being determined. This could

suggest that consumer value can be defined by two processes of comparison. First, as already discussed, the consumer can undertake an intra-product comparative process, whereby the benefits that are received from a product or service are directly compared to the cost paid (Holbrook, 1998). Second, in contrast, value can be the result of an inter-product comparison process, in which values are compared directly to their alternatives (Holbrook, 1998).

Another form of consumer value involves distinguishing between ‘self-orientating’ value and ‘other orientating’ value. If an individual were to express self-orientating value, they would be gaining a benefit from the product or experience they are consuming for its own sake, based on how that individual reacts to it and how it affects them (Holbrook, 1998). An example would be if that individual was listening to a music record, they would extract value from it due to it providing them with an enjoyable experience, in contrast to that person’s neighbour, where that record would be a disvalue to them if it is loud and disturbing. Other-orientating value looks at how an individual would extract values from a product or experience based on how someone else reacts to it (Holbrook, 1998). For example, one individual might buy a brand of car that would impress their neighbours or friends creating a centre of attention around the individual, which in turn could present itself as a form of value to that individual. Consumer value can also be described as active or reactive. The former suggests that when a tangible or intangible product entails mental or physical manipulation expressed as a consumption experience, the consumer is acting upon the product (Holbrook, 1998). The latter occurs when consumers simply just appreciate or admire a product as part of their response, suggesting that the product is acting upon the consumer (Holbrook, 1998).

Consumer value is an important topic within the discipline of marketing (Holbrook, 1999; Slater, 1997; Smith & Colgate 2007). The reasoning for this is that values have complexity in being able to take a multitude of forms, while people experience those forms in various ways (Grönroos, 2008). From a review of research into consumer value, it is often the case that value is understood by it being depicted through several sub-components. The sub-components used in marketing and tourism literature are often akin to the economic viewpoints around the value of how much money someone would be willing to pay for a product or experience (discussed in **Section 2.4.5.1**). In contrast to those sub-components, other sub-components look at values that do not involve price such as emotion and social value. The sub-components that have been thought of in literature usually make up a typology of value that the scholar thinks is a best to capture value in its multitude form. A list of some notable scholars who have attempted to make such sub-components are De Ruyter et al. (1997), Grewal, Monroe and Krishnan (1998), Hartman, 1973, Holbrook, (2006), Overby and Lee (2006), Petrick and Backman (2002), Sheth, Newman and Gross (1991), Sweeney and Soutar (2001) and Williams and Soutar (2009). The sub-components that make up value and their definitions can be seen in **Table 2.2**.

Table 2.2: Value typologies of consumer value taken from academic literature

Researcher	Value Typology	Description of Type of Value
De Ruyter et al., 1997	Emotional	Feelings during service delivery
	Practical	Functional aspects and objects, ease of use
	Logical	Rational value for money
Grewal, Monroe and Krishnan, 1998; Petrick and Backman, 2002	Acquisition	Good value for money
	Transaction	Pleasure that buyers get from finding an advantage over a price deal
Hartman, 1973	Intrinsic	Emotional attributes from consumption
	Extrinsic	Utilitarian use of a service as a vehicle for an end-goal
	Systemic	The relationship between quality and costs
Overby and Lee, 2006	Emotional	Hedonic pleasure
	Functional	Utilitarian cognitive benefits costs trade-off
Sheth, Newman and Gross, 1991	Functional	Salient functional utilitarian or physical objects
	Social	Utility acquired through association with social groups
	Emotional	Feelings of affective states
	Epistemic	Curiosity, desire for knowledge and novelty
Sweeny and Soutar 2001; Williams and Soutar, 2009	Emotional	Feelings of affective states that a product generates
	Social	Ability to enhance social self-concept

	Functional Price	Reduction if its perceived short term and longer-term costs
	Functional Performance	Perceived quality and expected performance of the product
<b>Williams and Soutar, 2009</b>	Novelty	Curiosity, desire for knowledge and novelty
<b>Holbrook, 2006</b>	Efficiency	Active to achieve something purposeful
	Excellence	Quality of the product
	Status	Political accomplishment of interpersonal objectives, influence of others through chosen consumption
	Esteem	Reputation management, enhancement of public image
	Play	Sought and enjoyed for own sake
	Aesthetics	Beauty
	Ethics	For the sake and concern of others
	Spirituality	For faith

Source: Garrod and Dowell, ND; Williams and Soutar (2009).

**Table 2.2**, shows that there are five commonly associated sub-values that aim to cover the multitude of meanings behind value. These are the functional, price, emotional, social and novelty value. The examples in literature usually apply these consumer value sub-components to products or services, but scholars such as Williams and Soutar (2005) and Dowell, Garrod and Turner (2019) applied multi-dimensional perspectives to value on experiential experiences such as adventure tourism and cultural events. The five characteristics of value that were mentioned above will be explained and applied to how they would be of use within festival experience.

Firstly, functional value is described by Sheth, Newman and Gross (1991) as the value gained from the way in which a product functions, how its priced and how well it performs. This suggests it is conceptualised by the same principle as value for money (Zeithaml, 1998), but also includes the assessment of the practicality (De Ruyter et al., 1997) and quality of the performance of a physical product (Sweeny and Soutar, 2001). In Holbrook's (2006) list, quality is referred to as excellence but reflects the same thing. In a festival setting like LIME, functional value would represent the quality in terms of the overall price of admission, the seating in the pavilion and at the outdoor stages, the programmes, and the hospitality amenities such as the toilet facilities and the food and drink. Williams and Soutar (2009) suggest that adventure tourism operations should ascribe importance to functional value as it also relates to the planning that goes around risk management to ensure participant safety. This also can be applied to festivals in relation to the safety of the seating mentioned and crowd management.

Secondly, price value is an acknowledged component of view. This goes hand-in-hand with functional value. Price value, however, concerns the value for money for elements of the experience and the experience in full. In addition to this, price value includes any additional costs that need to be paid over the timeframe of a product (Sweeny & Soutar, 2001). Grewal, Monroe and Krishnan (1998) and Petrick and Backman (2002) also suggest that price value often reflects in seeking a good deal on such purchases to obtain value for money. Another angle to price value is presented by Hartman (1973), who associates extrinsic value to the utilitarian use of using a service as a motive or an end-goal. This suggests that the service in their study was being used as a vehicle to achieve something else. To, Liao and Lin (2007) believe there is a connection to extrinsic value, where the consumer of the experience would prioritise the price paid of admission, overriding the experience's function of release to feel that it was the value of it that benefited them. This is simply known as cost saving. When applied to a festival setting price value would act in the same way for an experience as it would for a product where the attendee would evaluate the experience they received relative to the price they paid for admission. In addition, the additional purchases that would be available to make through the festival experience would relate to the programmes, merchandise, and on-site hospitality such as food and drink. In Hartman's case, extrinsic value could also apply to an experience setting where

attendees would attend a festival as a vehicle to see their favourite artists perform for perhaps a worthwhile cost.

The third component commonly suggested is emotional value, which enquires into whether a product is able to arouse feelings or affect states (Sheth, Newman & Gross, 1991). Such feelings are usually expressed as emotions such as excitement, relaxation, fear, pleasure and enjoyment as examples (Sweeney & Soutar, 2001; Williams & Soutar, 2009). In Overby and Lee's (2006) study, emotional value is described as hedonic value. This relates to a product's uniqueness, its symbolic meaning and the way it can arouse emotions through imagery (Holbrook & Hirschman, 1982; Spangenberg et al., 1997). In relation to festival experience, scholars such as Gursoy, Spangenberg and Rutherford (2006) suggested that hedonic value is an important factor to investigate the understanding of festival visitor behaviour. In addition to this claim, they also believe it explains festival visitor behaviours better than utilitarian value and that utilitarian investigations are narrow on their own (Gursoy, Spangenberg and Rutherford, 2006). When applying emotional value to a festival setting, Dowell, Garrod and Turner (2019) suggest that it reflects the mix of emotions that are emitted from being not only from attending an event but being a part of it or volunteering at it.

The fourth common component is social value. According to Sheth, Newman and Gross (1991) this is the recognised social gain that someone can get when being in association with one or more social groups from consuming a product. This social gain is often at the expense of making a good impression to higher social groups that use the product as a form of being accepted and having social approval (Dowell, Garrod and Turner, 2019). In the product and service scope, the products and services that are most often associated with social value are items with luxurious connotations such as clothes and jewellery (Williams & Soutar, 2009). In a tourism experience setting, however, Williams and Soutar (2009) applied social value to the possible interactions people have with each other, to the tour guide and their individual perception on the prestige of being on a tour. In relation to LIME and the 'eisteddfod' culture that takes place at the event, attendees could access that culture through various social gains, but the concerts in the evening have the prestige of hosting well-known artists.

The final component is novelty value or epistemic value, which Sheth, Newman and Gross (1991) describe as the curiosity and satisfaction that derives from the desire to gain knowledge. In a cultural festival context such as LIME, novelty value would reflect attendee opportunities to gain knowledge into a different culture (Dowell, Garrod and Turner, 2019) from their own which can be achieved from learning about their country, their language and national dress through the performativity aspects of their performance. The link to literature of performativity suggests that knowledge can be gained through the way in which an audience member can spectate and absorb the facial expressions,

pronunciations and body movements of song and dance for example (discussed further in **Section 2.3.5.3**).

The existence of a multitude of value sub-components, it illustrates the complexity around how consumer value is generated. Reflecting back to consumer value being a preferential activity, it is also revealed to be heavily achieved through interaction. According to Holbrook, (1999), value is created or obtained through the presentation of a product rather than in the form of the product. It is in this presentation of value to the consumer that allows value to be co-created. The co-creation process is achieved through the engagement that both producers and consumers have with the product (Grönroos, 2011; Frow & Payne, 2011; Neghina et al., 2015; Pine & Gilmore 1998, 1999; Zwass 2010). In relation to an experience concept such as festival experience, consumer values can be applied to cultural value. This is supported by Holbrook (1999), who believes that in the cultural sector, consumer values can transcend cultural values. This gives some justification that individual values can be used to explain a collective construct like cultural values. This can also be suggested through the shift from personal value to consumer value that favours more individualistic experiences, which in turn can materialise through co-creation of cultural events. To support this justification, literature that explains this shift is how value as an outcome represented through the ‘give and get’ and value residing just in an object has shifted to value being inherently conceived within an experience (Goolaup & Mossberg, 2017). In addition, this links to Vargo and Lusch’s (2004,2008) work on service dominant logic, where it is believed that consumers co-create value through an experience and the active engagements, they have through it. It is also important to note here that in a product and service setting, this shift has also occurred as managers have recognised that value cannot be successfully generated through a product-and-service focused prism but needs widening to allow individual consumers to co-construct their own experience through the interactions they have with brand that is providing the product / service (Prahalad & Ranaswamy, 2003).

To conclude this section, cultural events can contribute to co-creation of both consumer and cultural value through the way in which the attendee interacts with the experience space and the event itself. As a result of this, the event can trigger the co-creation of the experience through its involvement with the individual. Therefore, the personal meaning that comes from the co-created experience is what ultimately determines the value to the individual (Prahalad & Ranaswamy, 2003). In the literature, scholars who use a consumer value typology usually apply the concept to service experiences. However, Dowell, Garrod and Turner (2019) stated in their research, that, to their knowledge, their study was the first to use a consumer value typology to apply this marketing approach to cultural values in the context of cultural events. A strength to their study, using the concept of presumption explained that the dimensions of consumer value and how the producer and consumer generate the value together can provide greater insights into value-generation co-creation of cultural events



(Dowell, Garrod and Turner, 2019). It is also an area of interest to explore as there seems to be a gap in the literature in regard to this approach.

### 2.3.5.3 Value in relation to experience

This section aims to evaluate the academic literature that has portrayed value through an experience. Holbrook and Hirschman (1982) studied consumer value and portrayed it as an engagement towards an experience. This is intended to mean that value does not just belong in the product when it is bought but the emphasis relies on how the product or an experience is consumed. They also suggest that the feeling of experiencing satisfaction is created by every product. This suggests that value should be at its richest form during the consumption period. In the academic marketing literature, there has been a shift in using value- in-exchange, where value is focused in the product and extracted during exchange. It therefore has no further significance during consumption. Instead, a concept of value-in-use has been adopted (Vargo & Lusch, 2004), in which value is co-created (Payne, Storbacka & Frow 2008). Grönroos (2008) describes value co-creation as the process in which a customer becomes better off through their own creation of value-in-use from resources or mental states. This is backed up by Vargo and Lusch (2008), with their concept of service dominant logic, by which value is determined uniquely by its beneficiary. Holbrook and Corfman (1985) also add that perceptions of experiential value is based upon direct or distanced interactions with offerings which provide relativistic preferences uniquely owned by individuals who are involved.

To link this to literature discussed above to festivals, the bibliographic review (see **Appendix A**) identified papers that placed their focus on value consumption and where it is most dominant in festivals. The studies that were identified looked at value as a driver for customer loyalty of attending a festival and how the perceived value acted as a beneficiary leading to satisfaction. The elements of the festivals considered drivers of satisfaction were the tangible elements such as programmes, food and souvenirs (Yoon et al., 2010) and intangible elements such as the entertainment and environmental attributes of festivals (Tanford & Jung, 2017). Another paper noted in the review studied value from a post-experience perspective (Chaney & Martin, 2017). In their paper, they assessed festival customer loyalty through a social and cultural dimension. This entailed testing whether festival goers (people who have an interest in attending festivals) were influenced in becoming loyal to that festival if they shared the same values to the festival organisers (Chaney & Martin, 2017). Their findings showed this through increased word-of-mouth, which can be classed as attitudinal loyalty (Chaney & Martin, 2017). This suggests that attendees were communicating their values post-event. Similarly, Stökl and Morgan's (2008) paper considered how festival experience was a determinant of value and concluded that if intense and extraordinary experiences were received by attendees, then they were likely to share information about their experiences with others. The authors considered what Chaney and Martin later referred to as places in which value could be shared

between the festival organisers and the attendees. These included elements such as effective festival design and programming, cultural communication, social interaction, personal benefits, symbolic meanings and cultural communications (Stökl & Morgan 2008). This supports the view that, in festival contexts value can be produced and can be extracted in all elements of an experience and not simply just when the price is exchanged. This literature thus supports the aim of the thesis and can link to the brand identity of LIME, particularly with respects to how if it can more effectively communicate with its audience when value is expressed.

Helkkula, Kelleher and Pihlström (2012) relate the value of an experience to the concept of phenomenology, which is the study of how individual experiences are influenced by phenomena. Similarly, Woodruff Smith (2007) suggest that different types of experiences can be identified, such as one's perception, one's imagination, or one's emotions, desires or actions. This approach suggests that value does not reside in the object that is being consumed but in the experience of consuming (Frow & Payne 2007). This can be linked back to consumer behaviour in relation to symbolic consumption, as when a consumer perceives an offering like an experience to reinforce their identity for example, the greater value they will receive from their experience of that offering (Luna- Cortés 2017). Helkkula, Kelleher and Pihlström (2012) used a process of creating four propositions to display value as an experience based upon the idea that customers experience value uniquely and their thoughts derive from their own understanding or previous experience. These are highlighted in **Table 2.3**.

Table 2.3: Process of creating four propositions to display value as an experience

Proposition of displaying value through an experience	Name	Meaning
1	“Value in the experience is individually intrasubjective and socially intersubjective”	Acknowledgment of individual approach to value but stresses that values can be shared to other groups of people generated from the experience.
2	“Value in the experience can be both lived and imaginary”	Acknowledgement that one can have a direct experience of value when physically present with/at product or service but also an indirect experience through pre-services such as being recommended by others.
3	“Value in the experience is constructed based on previous, current and imaginary future experiences and temporal in nature”	Acknowledgement that one’s influence on determining whether something is valuable stems from past and current experiences.
4	“Value in the experience emerges from individually determined social contexts”	Customer expresses value in experience as individual opinions, that constantly change due to factors such as trends of interest and personal preferences.

Source: Helkkula, Kelleher and Pihlström (2012)

This is a vital point that can be used to link how people find value through experiencing the cultural arts as culture is a stochastic concept, referring it being built up over time. The first of the proposition’s by Helkkula, Kellerher and Pihlström is that “value in the experience is individually intra-subjective and socially intersubjective” (Helkkula, Kelleher & Pihlström, 2012 pg. 61). The former relates to how customers make individual engagements with the world and how they uniquely make sense of it (Smith, Flowers & Larkin, 2009). The latter suggests that although there are the individual perceptions of experiencing value, some of those perceptions can be concepts that will be shared in common between different groups of people (Schutz, 1967). This could be from customers seeking credibility from other customers sharing experiences of value (Hennig-Thurau et al., 2004). The second proposition is that “value in the experience can be both lived and imaginary” (Helkkula, Kelleher & Pihlström (2012 pg. 61). This approach suggests that customers of a service have a direct

experience when they are physically present or participating in that service (Meyer & Schwager, 2007), but also they could have an indirect experience with a service prior to it happening through the process of recommendation. An example of this would be through word-of-mouth or even through a brochure article (Meyer & Schwager, 2007; Miller, Fabian & Lin, 2009), suggesting an imaginary experience before having any physical contact with that service (Helkkula, 2011). To relate this to an experience setting, the concept of performativity, specifically for the purposes of this thesis, the performativity of music can help explain this concept. Firstly, performativity is stemmed from studies in literacy and linguistics, which aims to explain the way someone can experience culture from a performer's semiotic expression (Bala, 2013). In the performativity literature that looks specifically at the performativity of music, the form of expression can be depicted as many things, such as the sounds and movements of the performer, their stage presence and approach and their style (Kartomi, 2014). These reflect on the way the performer presents themselves and how they use every little movement to convey the story they are telling their audience about the piece they are performing.

Linking performativity and how it can create value to the festival experience, a paper highlighted in the bibliographic review (see **Appendix A**) explained the benefits that hedonic value can have toward festival attendees, specifically, the hedonic value that festival visitors may derive from the music and the arts itself (Gibson & Gordon, 2018). The authors highlight that in rural locations, music is not seen to be considered a worthwhile industry but does take the form of connecting communities together for non-for-profit organisations such as clubs, community choirs, orchestras and, importantly, festivals (Gibson & Gordon, 2018). The authors address the benefit that the expression of music impacts people in rural areas and has enabled those musicians to understand the meaning of isolation and use it to their advantage in the form of creativity. This brought a sense of cultural resourcefulness to those rural areas that might have other implications that will cause vast changes to tomorrow's society: for example, the shift of people abandoning rural areas to live in urban areas. This results nothing being left for the rural area to thrive off (Gibson & Gordon, 2018). This paper really amplifies the shift of looking at experience as a value application to festivals and the power it can have not only on individuals but on communities also.

In the performativity of music, 'expression' is considered a vital element. According to Davidson (2014), within the performativity in music, 'expression' is different to that in material culture, and instead brings out the socio-cultural environments in which the performances are a part of. This suggests there is a link in the way performances can provide cultural value to those who are consuming. To relate this again to a music festival setting, there have been influential factors that can assist in the emission of culture from the expression of the performer. Examples of these influential factors fall into two categories: the former are venue factors, such as the acoustics of the venue, its staging, lighting and positioning of the audience seating. The latter, meanwhile relate to the

contributions of those who assist performers such as those of the directors, the stage technicians, the makeup and outfit stylists, and the audience itself (Kartomi, 2014). Davidson's (2014) paper looked at performativity case studies in music and indicated that benefits could be derived from studying the expressions of musicians. These powerful expressions allowed audiences to enjoy more meaningful performances and allowed performers to convey cultural identities. The paper concludes that the way in which performers can perform music through their movements, body language and facial expression can allow audiences to demonstrate their own cultural frameworks by helping them shape and express their beliefs by resonating with the performance (Davidson, 2014).

The performativity of music can also be imagined in someone's mind, which links back to the creativity aspect that music can have on people (Kartomi, 2014) as well as to Helkkula, Kelleher and Pihlström's analogy that value through an experience can be imaginary. An example of this is when someone imagines a particular piece of music that is a take on a piece they already know, which would involve perhaps a different approach in terms of style. This portrayal of performativity is another way in which cultural value can be created and communicated in festival experience, which again links to viewing culture according to its artistic worth rather than trying to quantify it through monetary success. To link the body of literature around performativity to the case study of LIME, performativity would be something that should relate to the entire aspect of the experience in both sessions. When considering cultural value, however, the day sessions, which involves the international competitions, would perhaps offer more meaningful performances in a cultural sense than the 'gig-style' evening events featuring well-known artists.

This point is explained further in the third proposition that "Value in the experience is constructed based on previous, current and imaginary future experiences and temporal in nature" (Helkkula, Kelleher & Pihlström, 2012 p.61), which suggests that when customers are attempting to experience value from services but also experiences, their thought processes are influenced by past, current or future experiences. This could be, for example, through nostalgic reinterpretations that then encourage the customer to want to repeat that experience in the future (Arnould, Price & Zinkman 2002; Thompson, Locander & Pollio, 1989; Tynan & McKechnie 2009).

The fourth proposition covers "value in the experience emerges from individually determined social contexts" (Helkkula, Kelleher & Pihlström, 2012 p.62). This implies that a customer would express value from an experience through individualistic opinions that would constantly change due to factors such as trends of interest and personal preferences. It also suggests that these individual experiences may not match the intended experience – the one that the provider is attempting to offer – an outcome that can be interpreted either positively or negatively (Chronis, 2008).

A well-known framework that many academics have referenced in their work over the last two decades is Pine and Gilmore's (1998) experience economy framework. This framework has been applied to areas of the tourism industry to strategically improve the way in which people engage with products and services offered by businesses, cities and even destinations. From a tourist attraction viewpoint, competitive pressures continue to arise between businesses as technological demands change the way consumers engage with the tourism industry. There has therefore been a shift from businesses placing full focus on their offering in terms of products and services to then creating memorable and customisable experiences (Knutson et al., 2006). The framework by Pine and Gilmore suggests that the tourism industry relies heavily on creating experiences to their consumers, which they evaluate and try to understand by conceptualising the experience element itself. Tsauro et al. (2006) suggest that pleasurable experiences are the motivational driver behind the purchase of products and services. Pine and Gilmore's theoretical framework is broken down into four realms, which are then divided by boundaries that allow interconnectivity between each realm. The four realms are education, aesthetics, escapism and entertainment (Pine & Gilmore, 1998). The framework is illustrated in **Figure 2.2**. The realms are categorised and then interpreted by placing them on vertical and horizontal axes. The former represents active participation at one end and passive participation at the other, while the latter represents absorption at one end and immersion at the other (Oh et al., 2007).

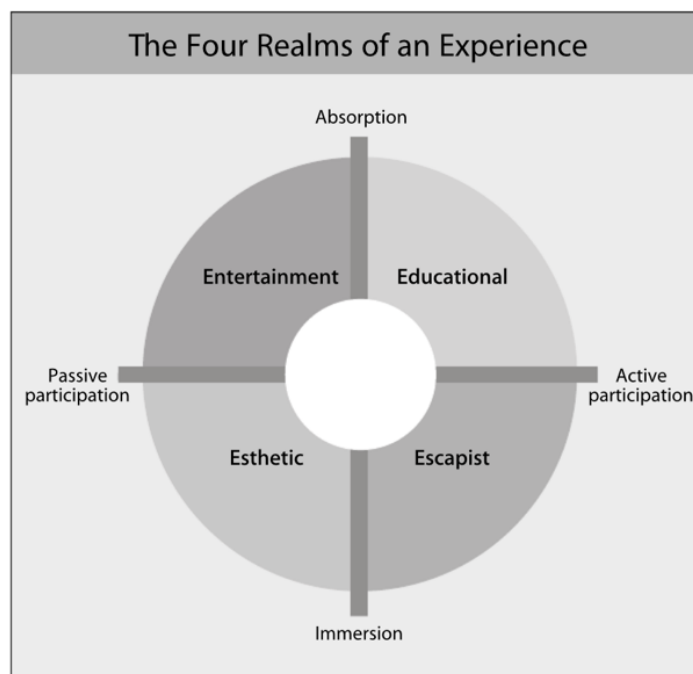
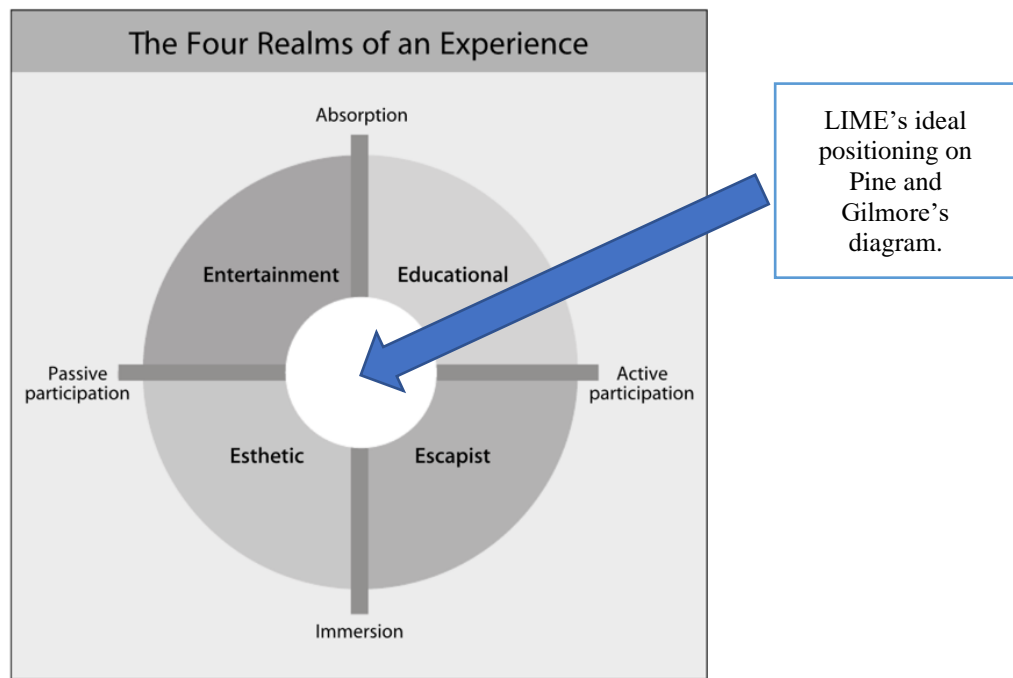


Figure 2.2: The four realms of an experience taken from Pine and Gilmore's (1998) experience economy framework.

Source: Pine and Gilmore (1998)

LIME, a cultural festival, can be analysed using this framework. Customer participation in an experience can be *passive* where elements of the experience received would not be affected by the customer in any way, as they would be taking part by watching or listening (Pine & Gilmore, 1988). The competitive element in LIME's day sessions, however, involve audience members taking part due to cheering and supporting the competitors they feel should best win. In addition to this, the cheering element, which can be true of all live performances can influence the performance of other competitors as positive responses bring out better performances while negative ones may hinder. This at the same time offers all four characteristics of *entertainment* through competition, *education* and feeling aesthetics through learning about the culture of the competitor that is performing. The component of *escapism* through the opportunity to give audience members a time to reinforce political views by being unified by music and culture. This moves to a more *active participation* where visitors play a key role in the performance of the experience, which is seen from the annual parade towards the end of the festival week. This showcases all the performers, who lead a parade through the town, followed by a procession of the locals and visitors to Llangollen. Additionally, the performances of well-known artists during evening concerts where audience members have a choice to perhaps sit and watch/listen, sing or dance along suggesting LIME offers a blend between both *passive* and *active* participation.

The other factor that form the paradigm is the connection the customer, or in this case audience member, has towards the experience. This is known as *absorption* where the viewer watches from a distance, for example a grandstand (Pine & Gilmore, 1998), which for LIME does offer having a big screen of the events of the pavilion, as well as small stages around the field hosting performers from around the world, or even watching on television, which connects the consumers to the experience at home. This contrasts to the second element, *immersion* where people view the event from within the grounds suggesting they fully engage with their senses (Pine & Gilmore, 1998). For example, in LIME's case, there is the sight and sound when taking in the visual arts but also taste, smell and touch from the various stalls of craft and cuisine from around the world. These examples suggest that as far as an experience should go, LIME has the capabilities to tick every box of the realms. In **Figure 2.3**, LIME is placed on Pine and Gilmore's diagram reflecting on the discussion provided in this section, but is the event successful overall in practice?



LIME's ideal positioning on Pine and Gilmore's diagram.

Figure 2.3: : LIME's representation on the four realms of an experience taken from Pine and Gilmore's (1998) experience economy framework.

Source: Pine and Gilmore (1998) and adapted by researcher.

## 2.4 The Application of 'Values' to LIME

The literature review turns to apply the way in which 'values' represent LIME's experience in relation to how value is conveyed in academic literature. It was evident that historically, studies applied an economic approach, which considered monetary values of music festival experiences when measuring how 'valuable' it is deemed to be. However, the way in which academia is viewing cultural values is slowly shifting. The shift in academia is led by scholars such as Throsby (2001), who states that cultural values are solely created by the specific cultural good or experience and cannot be measured in monetary terms. This has led to other scholars raising the prospect that policy makers firstly need to gain a better understanding of 'cultural value' from the viewpoint that culture is valued by people and that 'value' should be strongly considered when decisions are made on what 'benefits' the cultural attraction provides its audiences (Dowell, Garrod & Turner, 2019). The way in which benefits are used in this context is similar to that used by McCarthy et al. (2004), and Knell and Taylor (2011), who describe it as a range of positive outcomes that derive from arts and culture. From the branding literature, the ways in which festivals can achieve value production from attendees responding to the event's brand identity can potentially be the area where the 'benefits' provided from cultural arts events are highlighted. The understanding of the process of negotiation and communication of brand values in cultural events could identify areas to help retain authenticity, put across stronger the core values to which the events adherers to and attract new audiences.



## 2.5 Digital Technology in the Cultural Arts Sector

The literature review turns to focus on existing literature around digital technology and how it can be applied to cultural value. The purpose of this is to understand how far digital media can assist in providing a clearer image as to how people value culture and that there is sufficient strength behind it to provide the possibility of communicating value. This section explores the ways people communicate in today's age, as the rise of digital technology plays its part in everyday life. This demonstrates a potential crossover between the digital economy and the concept of value, as the growth of communicating experiences continues to take place online. Online spaces such as social media could therefore be a ground for exploration to tap into the expression of what people 'value' from their experiences of the cultural arts. These values can then be matched up to the original mission statements regarding what the organisation wishes to convey, suggesting that the event does give real meaning to those who consume the experience. The structure of this section will firstly provide an overview of how digital technology has already been applied to the cultural sector and provided an impact so far. In addition, the role that social media can play in festival experiences alongside its relationship to cultural value, will be discussed.

### 2.5.1 Rise of digital technology

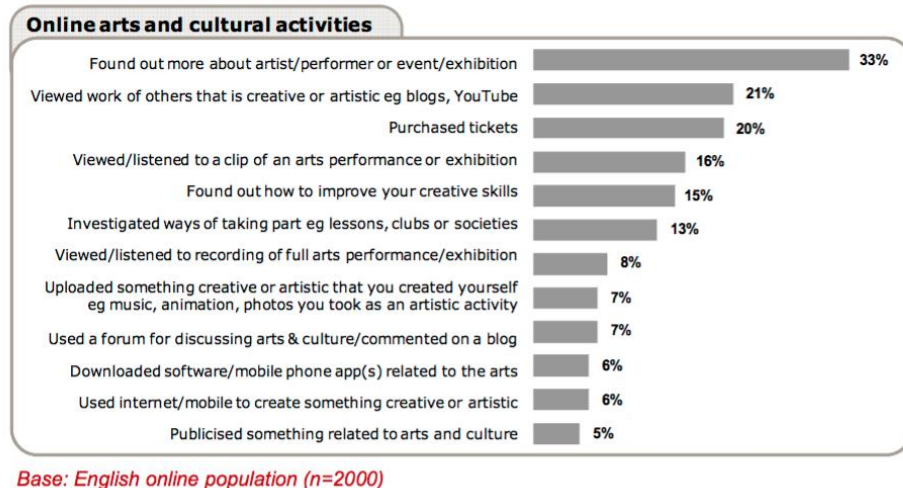
The consumption of culture and cultural events is changing rapidly in combination with the growth of digital technology. Kaszynska (2015), with support from a survey by BFI (2011), suggests that engagement with culture is being consumed more in the home: such activities being literature, live music, television, video games and various other digital activities. Results showed that 94% of respondents engaging with live music did so in their home (BFI, 2011). This would be through television or live streaming on mobile, tablet or computer devices. As television viewings have decreased over the years, there is a flaw, perhaps, in how LIME is communicating its offering to its consumers.

A fundamental factor that could result in the decline of television viewings is the growth of digital technology of today's age. This has had an impact on the cultural experience of events, where consumers of television programs, sports and arts and culture, are using online platforms to engage to replace the experience of attending in person or to add to their experience. A collection of studies from MTM London (2010) that looked at audience' digital engagement with arts and culture and suggested that people use digital resources, such as websites and social media to engage with the arts and cultural sector on a daily basis. An example is to be found in the rapid advancements of the smartphone over the last decade and a half. The use of this device has gone from to purely text (SMS) and phone calls to now listening to music, consuming multimedia content and watching live video footage. In addition, people can follow cultural arts events on social media with some offering the experience live on their platforms (MTM London, 2010). A survey presented in this collection of

studies with 2,000 participants found that that 53% of the online population had engaged with the arts and culture sector in the previous 12 months. The results are highlighted in **Figure 2.4**. Breaking down the 53%, it is evident that consumers of this sector use digital technologies to assist their experience of attending events, such as to watch trailers of what they expect to see (16%), and often use the internet to purchase their tickets (20%) (MTM London, 2010).

Another source that supports the evidence of the use of digital technologies in the cultural sector in terms of the interaction with customers comes from the '2014 *Digital Culture*' survey referenced by Crossick and Kaszynska (2016). This reported that 51% of arts and cultural organisations based their business models around the importance of digital technologies, due to the nature of being involved in online revenue-generating tools such as crowdfunding and donations. Nesta (ND) adds that 88% of organisations use free online platforms such as 'Facebook' and 'YouTube' to post content, along with 32% using social media purely to communicate directly with audiences or artists themselves. To relate this to LIME, there are potential barriers for the organisation to keep up with these digital enhancements in technology due to the age of its audience demographic. For example, if the demographic is not willing to engage with content from online platforms such as social media clips and announcements and newsletters through emailing lists, then the main question would be is the event going to be left behind in this digital age by trend and reputation as well as financially due to the decrease of print media? If this were to be the case, LIME would need to address this for the long-term financial viability of the event where it is likely digital means of communication and interaction will be even more dominant than now. The potential flaw of LIME's communication strategy up until this point has been an over-reliance on printed media and a lack of an attempt to ease its audiences in engaging with the event digitally. This flaw has, however been hard for the organisation to control due to the charitable running operations leaving a lot of work to be done by volunteers with minimal budgets.

**Exhibit 1: Online engagement with arts and culture in past 12 months**



Base: English online population (n=2000)

<sup>1</sup> This research was commissioned by Arts Council England, in partnership with Museums, Libraries and Archives Council (MLA) and Arts & Business. 'Arts and culture' refers to the breadth of organisations and activities represented by those bodies  
<sup>2</sup> comScore Jan 2010 Smartphone penetration

Figure 2.4: Online engagement with arts and culture from a report in 2010 by Arts Council England.

Source: Arts Council England.

As already discussed, technology has changed people's lives but not only that, technologies within information and communications have given opportunities to many other sectors (Salehan, Kim & Lee, 2018). Examples of these opportunities have been through advancements in television broadcasting and the construction of many stadiums allowing events such as the Olympics and the FIFA world cup to be culturally successful (Salehan, Kim & Lee, 2018).

The most influential technology in recent years has been information and communication technologies (ICTs). These have been the driver on the way in which people live in today's society. This can be seen through the decline of using the traditional mobile phone to the growth of owning smartphones. These allow people to access and stay engaged with a variety of online content at any point of time. This includes being able to watch online movies and television shows, and to read e-books. The latter then replace the traditional hard copies but it is interesting to note that according to Crossick and Kaszynska (2016), the sales of hard-copy books are not suffering. This is due to people having various attachments to physical copies. This might suggest the same for the music industry, where physical copies of music such as CD's have meaning to some individuals. An example of this is the popular rise of having vinyl record players, which are back in demand. This has seen a shift in the sales of physical copies of music. A 2014 report referenced in Crossick and Kaszynska (2016) noted the effect that streaming has had on the music industry where people are now experiencing music differently. This shows that 250 million people worldwide are streaming music from either free

sites, with later subscriptions assisted by advertising (Mulligan & Simpson, 2014). Digital technology has also seen a change to the connection that musicians have toward their fan base. Shifts have occurred in the power of traditional gatekeepers through a process called disintermediation, which sees producers and consumers having more than one direct connection (Foster & Ocejjo, 2015)

A final sector that is embodied by cultural values is the heritage industry, where Cooke et al. (ND) highlight that heritage museums have identified digital technology as a new possibility for having a more democratic engagement with history. This is by incorporating new ideas to it that can be valued, as well as the attempt to attract heritage culture to new age demographics (Cooke et al., ND). Crossick and Kaszynska (2016) adds that Cooke et al.'s acknowledgement to the Internet being democratising therefore, it should be looked upon with caution as the process of intertwining new platforms of digital technology can shine a light on experience to the historic values but also distract people from it (Crossick & Kaszynska, 2016). This then suggests a balance needs to be set in place so that digital technology is assisting the process of deriving cultural values rather than leading it.

### 2.5.2 Examples of how social media has impacted upon the festival experience

This section aims to explore how social media has impacted upon and been applied to festivals. The reason for this enquiry relates to the digital lens that will be incorporated into this thesis, which relates to the ways attendees communicate their experience through social media. Traditionally, before the Internet, this communication was studied through word-of-mouth (WOM) where a product, service or experience is recommended by someone to someone else by face-to-face communication (Anderson, 1998). In current times, people use the Internet to give recommendations to others, which has been defined as electronic word-of-mouth (e-WOM). This is described by Hennig-Thurau et al. (2004) as the process of people (whether they are former, actual or potential customers or experiencers of an offering) reflecting upon an experience positively or negatively by using the Internet to share that reflection to a multitude of people. Since the end of the Twentieth Century, e-WOM has become a source of user generated content (UGC) (Chen & Dwyer, 2018; Chen, Dwyer & Firth, 2014; Kietzmann et al. 2011; Leung et al. 2013; Qi et al., 2018), a term that has been used interchangeably with the terms, social media, Web 2.0 and participatory web (Bruns and Schmidt, 2011). In the academic literature, UGC has been represented as blogs, digital video and photographs and reviews (Jens, 2007). In a systematic review of the study of UGC, Naab and Sehl (2017) identified that UGC is considered under three criteria: firstly that it contains a degree of personal contribution, secondly that it is published publicly or within groups and thirdly, that it is created by ordinary users and outside the realm of a profession (Naab & Sehl, 2017). The way social media marketing has been applied to festivals has been fused within the conceptualisations of experiential marketing and consumer behaviour. This is explained by Chen, Tseng and Lin (2011), who argue that experiential marketing can assist those who attend events (in this case festivals) to experience a brand and to form

a connection with it to the extent that it leads to future purchases. This is supported by Andéhn et al. (2014) who note that audiences communication of brand experiences is no longer passive through members being recipients of messages, but, reactive where content is actively created in response. This also relates back to the importance of a festival's branding strategy to build an identity that resonates to the attendees that allow memorable experiences to be delivered (see **Section 2.2**). However, the number of studies that have empirically reviewed social media's specific role in events has been limited and this area is in great need for future research (Mair & Weber 2019).

The limited pool of studies that enquired into the way social media has impacted festival experience have shown that, firstly, festival organisers are becoming more proactive in using social media (Hudson & Hudson, 2013). In relation to branding literature, UGC has been deemed useful in the way users of brands have the opportunity to communicate individual and alternative brand meanings to large numbers of other consumers (Pongsakornrunsilp & Schroeder, 2011). As explained by Oklobdžija, (2015) as the use of social media marketing can allow organisations to be completely aware of customer needs from the abundance of feedback that reflects the satisfaction or dissatisfaction of an experience. These insights into the satisfaction of festival audiences can be extracted from social media sites through content shared on social media posts, blogs, or forums. However, the lack of studies can be a result in the difficulty of cultural products or experiences (in the case for festivals) being described as non-quantifiable and subjective (Colbert, 2007). This is of a similar nature to how cultural value is described through something's artistic worth, which suggests the complexity for festivals in attempt to market their offerings. This also ties back to the concept of performativity, as it is the connection between the performers and the audience members that makes up the artistic experience. The communication between the two is what the concept of marketing should be stressing (Bernstein, 2007).

The use of social media has been a strategy to increase the awareness of target audiences to festivals through providing engagement opportunities (Oklobdžija, 2015). The use of social media event pages (a page that advertises an event), specifically Facebook festival pages, was tested in Lee et al.'s (2012) study, which looked at whether the engagement to event pages had an effect to festival attendance. The study provided somewhat justification that engagement with such pages did stimulate the emotions of those using them, which led to desires to attend the event. The social media platform Twitter has also been praised for its function in allowing two-way communication between organisation and visitor through feedback or information sharing for events (Garay & Pérez, 2017). In relation to value, this means the festival organiser aims to transmit value through its mission statement and putting together the event, while the festival consumer attends and co-creates that value (Dowell, Garrod & Turner, 2019). This then suggests that the festival experience acts as the place where the producer and consumer of value engage with each other (Payne, Storbacka & Frow, 2008). However,

in LIME's case social media has only so far been used to convey one-way information about the promotion of the event. This is due to the top-down approach seen in the arts and cultural sector, where the whole sphere to social media is a pressured bandwagon that attractions/ events need to be a part of (Vu et al., 2018). The exploration of social media is therefore minimal due to the uncertainty of curators of cultural experience to accept user contributions through UGC in the respect it might influence their authority as experts (Varbanova, 2008). Another argument around audience engagement to festivals is that festivals should try to engage with audiences in the attempt to make them loyal to the event as opposed to a one-time engagement (Oklobdžija, 2015). When linking to the event literature, Getz (2010) suggested that festivals are temporary themed public celebrations, which raises a point on the ramification that this impermanent nature can have on the marketing of festivals. In relation to the attempt to achieve loyal audiences, Van Winkle et al. (2018) state that social media can offer the opportunity for that achievement through on-going engagement with its audiences. The strategy of posting regular social media content all-year round can keep festival goers interested in wanting to attend or reflect on previous experiences.

The final area identified from the literature, recommends the use of social media as a communication tool for the festival experience. With reference to value, a factor to consider here is the engagement between the producer (festivals) and consumers (festival attendees), as there are various behavioural elements to engagement such as emotional, cognitive, and behavioural aspects (Brodie et al., 2011). To this, Jaakkola and Alexander (2014) add reputation, social benefits and, importantly for this thesis value perceptions, as behavioural aspects. This was portrayed in Hudson et al.'s (2015) study, where social media influenced the emotions and attachments that festival attendees had to festival brands. This again links back to the branding literature, which conveyed the importance in strong brand identity. From their study, strong social media relationships were formed between the festival and its attendees and led to positive word of mouth (Hudson et al., 2015). The same outcome was found in Williams et al.'s (2015) study that looked at destination and festival word-of-mouth and found that festivals were generators of e-WOM, however they acknowledged the exploratory nature of the research. The point made about the importance of engagement can also be drawn from the literature around the phenomenology of events (see **Section 2.1.1**), where its goal is to understand the meaning of an experience shaped around the correspondence to an individual's interaction to it. This also suggests that the experience itself is the encounter space where this 'meaning' has the chance to be understood. If done so in this way, there should be a potential for cultural value to be expressed through UGC of festival experience. This is supported by Zikas and Boukas (2014), who state that culture is often the driving force behind forming multiple meanings from the connotations of how an event makes its offering, which leads to the expressing of values. This suggests that there is scope that cultural values to be communicated digitally through e-WOM via UGC, which could be a contributing factor to the literature. As noted by Dowell, Garrod and Turner (2019), the relationship

between WOM and value is presently underdeveloped. This also links back to Mair and Weber's (2019) point that there is also scope for research around social media and its role in marketing festival experience. This thesis aims to address this identified gap in the research by using LIME's social media as a tool to identify those emotions and attachments that attendees have toward LIME's experience in the anticipation of those emotions possibly transcending cultural values.

## 2.6 Research Gaps, Conceptual Framework and Questions

From the review of literature, it is apparent that there are research gaps and points of interest that require deeper investigation with regard to the importance of the cultural values that are derived from cultural arts music festivals, as well as how these impact upon their audiences. This section will be broken down into three sub-sections that reflect the research areas identified, as well as an additional sub-heading that reflect additional gaps identified from academic literature that can be applied to assist those research areas.

### 2.6.1 Branding

Based on a review of the scope of research that had been undertaken on the branding of festivals, it was noted that Hudson et al. (2015) and Vel and Sharma (2010) suggest that limited studies focusing on event branding have been applied to the festival experience. This was attributed, firstly to a lack of knowledge on the relationship the festival brand has in terms of its perceptions and loyalty with music festival experience and, secondly, to whether any elements to festival branding contributes to attendees having meaningful festival experiences (Brown & Sharpley, 2019). The lack of such research was primarily down to considerations of the branding of festivals being applied to studies on destination branding to contribute to a destination identity. However, a controversy was discussed in relation to whether festival branding was an important attribute to the overall experience of the attendee. Indeed, there were suggestions in relatively earlier literature such as by Lee and Beeler (2006), that the perceptions that are formed by attendees are generated by a festival brand, in contrast, Brown and Sharpley (2019) expressed their dismissal of such an idea suggesting the lack of support to the claim.

When considered in the light of the strengths of strong festival brand identities, this discussion sparked the possibility of testing the concept of cultural value. A justification of doing so was that scholars such as Gray (2003) and West, Ford and Ibrahim (2006) stressed that a brand's identity should emphasise the values the organisation wants to represent and that those values should be embedded into the minds of those who are consuming. Applying this notion to LIME, a cultural music festival whose mission statement conveys peace and internationalism through the enjoyment of music,

suggests that its identity can translate as the cultural value of the experience. However, LIME's branding strategy at current might not reflect the identity it aims to portray in its entire offering, specifically because of the way the event is set up and run. Given the lack of research in the literature, this allows this thesis to potentially contribute to the understanding of the process of negotiation and communication of brand values in cultural events more generally. By using LIME as a case, the thesis will examine the two-way process in which LIME first internally develops their brand offer and how LIME's audience then absorbs and communicates its experience to others. It has been noted that although LIME sits firmly within the voluntary sector, it is has difficulty in retaining authenticity, putting across their core values and attracting new audiences, while at the same time attempting to be financially solvent. This theoretical link between brand value and cultural value should therefore have implications for similar events and contribute to existing knowledge.

### 2.6.2 Value

From undertaking a literature review around the various approaches to value, it is evident that there is no correct way of choosing a value set to apply to something like the cultural arts in this case. This suggests that one cannot just choose a pool of values to apply to something without any conceptualisation or justification as to why it is being applied. In relation to the introduction chapter, LIME had raised concerns around their brand identity and this thesis was to contribute to LIME addressing those concerns. Various value sets have been reviewed in the literature, in particular consumer value sets that have not been applied to the cultural setting, bar for one paper by Dowell, Garrod and Turner (2019). A consumer value set will thus be applied to LIME that will reflect the specific experience that it hosts. The justification behind choosing a consumer value approach is that although personal values are universal, a set of collective values that is appropriate to cultural settings has yet to be established. In addition, there has been a shift from personal value to consumer value that has been characterised to focus on individual experience, which can materialise through co-creation of cultural events. The lack of such application suggests that there is a gap in the literature and this thesis will aim to do something innovative in this respect. Further justifications around the choice to apply the value sets used in this thesis will be explained further in the methodology chapter (**Chapter 3**).

The concept of cultural value will be operationalised in this study through the understanding that 'cultural value' is akin to a two-sided coin. It can be argued there are two dimensions that reflect cultural value. The former relates to the elements of a consumer brand that are valuable from a consumer marketing perspective; the latter relates to how LIME communicates through branding what they feel they stand for and is important to them. The intention of this thesis is therefore to draw a line between collective cultural consumer value and societal value. Although it is evident from the



literature reviewed in this chapter that this line is blurred, this stance is supported by understanding what the consumer thinks culture is worth, taken from a multidisciplinary approach. This then acts as a bridge between artists' perceptions of the arts, that reflects its sole importance through the power of what it represents and the economist perception that enquires into the commercial side of culture. This ties back to LIME's branding conundrum, with its split day and evening sessions. The former reflects the consumer cultural value through the opportunity of interacting with the cultural performances that reflect the mission statement that LIME put out. The latter session falls under societal value where well-known artists perform to crowds that collectively spectate with no individualistic emphasis.

### 2.6.3 Digital

A third area of research can be highlighted from a digital approach to assess how attendees of cultural arts attractions such as musical festivals use digital methods to communicate cultural values. From the review of the literature, it is apparent that there have been limited studies undertaken that seek to understand social media's role in events (Mair & Weber, 2019). Limited studies do, however, suggest three things in support of social media's use to festival experiences. Firstly, that social media can be used for a festival to highlight satisfaction or dissatisfaction through online feedback (Oklobdžija, 2015). Secondly, it can be used as a form of engagement between the festival organiser and festival attendees through regular online presence (Van Winkle et al., 2018). Thirdly, social media can act as a communication tool of festival experience, where social media can influence the emotions and attachments of the attendee to the event (Hudson et al. 2015) and be generators of e-WOM (Williams et al., 2015). A gap is also apparent in the literature around WOM studies where Dowell, Garrod and Turner (2019) suggested that the relationship between value and WOM is underdeveloped. Given some evidence that was provided in the way cultural value could be communicated, a study involving WOM or eWOM in the case for this thesis could contribute to providing some development.

Another gap relates to the demographic characteristic of audience members, which in the case of LIME tends toward the older generation. Evidence suggests, even so that all age demographics are digitally active in today's age. It can be argued, therefore that LIME's audience is appropriate to test whether value co-creation occurs during the event as a result of them reflecting upon and communicating their experience online. A gap that this thesis could contribute in filling is therefore to examine an ageing demographic to see how digital use could be achieved. This would also be useful in providing an insight into the strategies the organisation is taking to encourage their audiences to be digitally active.

#### 2.6.4 Additional gaps this thesis aims to address

From reviewing the literature around events, three additional gaps were identified to which this thesis will aim to contribute to. The first was highlighted by the literature around the types of techniques that can be applied to studies that enquire into festival experience. Scholars such as those by Brown, (2022); Getz, (2012); Son & Lee, (2011) and Wong et al. (2015) suggested that previous studies predominantly consider the ‘during event experience’ when investigating experiential attributes to festivals. Although, some consider the full timeline from pre-event to post-event (e.g. Brown et al., 2020; Kjus & Danielsen 2014; Wood & Kinnunen, 2020) there is still a lack of consideration of the whole timeline in this literature as a whole. In investigating value co-creation and the digital communication of value, this thesis will therefore study elements outside of the ‘during-event’ timeframe. This will be undertaken to demonstrate that value from a festival experience resides before and after the exchange of the price paid for tickets.

Two further gaps in the literature that go hand-in-hand with the need for a longer time frame around festival experience relate to firstly the relative lack of application of longitudinal approaches and secondly, investigation using mixed or qualitative methodologies. In the literature, McKay and Webster, (2016) stressed the heavy use of quantitative economic analyses in the festival literature and suggest that more studies should aim to understand festival experience through their social and cultural impacts. Longitudinal approaches and mixed or qualitative analyses would be very useful in this respect. Both gaps will be addressed in this thesis where a longitudinal study will be presented to compare and contrast LIME’s festival experience over three years with the aim of investigating the event’s impacts. This can be seen as a contribution to knowledge.

A conceptual framework has been created to show how the key concepts discussed in the literature relate to one another and how they will be applied into the phases of the research (see **Figure 2.5**). The pyramid design illustrates the timeline of pre-event to post-event experiences. Two perspectives are considered, with the former being that of LIME’s (on left) and the latter being that of the festival-goers (on the right). Within each phase, the key literature is considered, which results in a proposed action the organisation and festival-goer should demonstrate according to what the literature suggests. To avoid repetition, the suggestions made in the literature review are not repeated here. The branding literature suggestions are shown in **Section 2.6.5.1**, the value literature suggestions in **Sections 2.6.5.2 and 2.6.5.3**, and the digital suggestions in **Sections 2.6.5.4 and 2.6.5.5**. The way this aims to contribute to new knowledge or perhaps adapt existing knowledge, is to attempt to gain a better understating of the processes of negotiation and the communication of brand values in cultural events from both the organisational and attendee perspective. This can provide an insight into how this negotiation and communication of values feed into the construction of brand identity and the brand’s

ability to retain existing and attract new attendees as well as promote core values authentically. The outcomes of combining these three areas of literature and intertwining them may be shared by many other cultural events of a similar nature: therefore lessons may be learnt from LIME that could be applicable beyond the case study event.

A summary of the research areas discussed were displayed in **Table 1.2**. These areas then feed into the design process along with the conceptual framework used for the thesis to create the research questions (shown in **Table 2.4**). These research questions will be discussed in greater depth in **Section 2.6.5**. The methodology chapter will then follow, with appropriate explanations to why the methods were chosen, along with the methodological decisions made as they were implemented (**Chapter 3**).

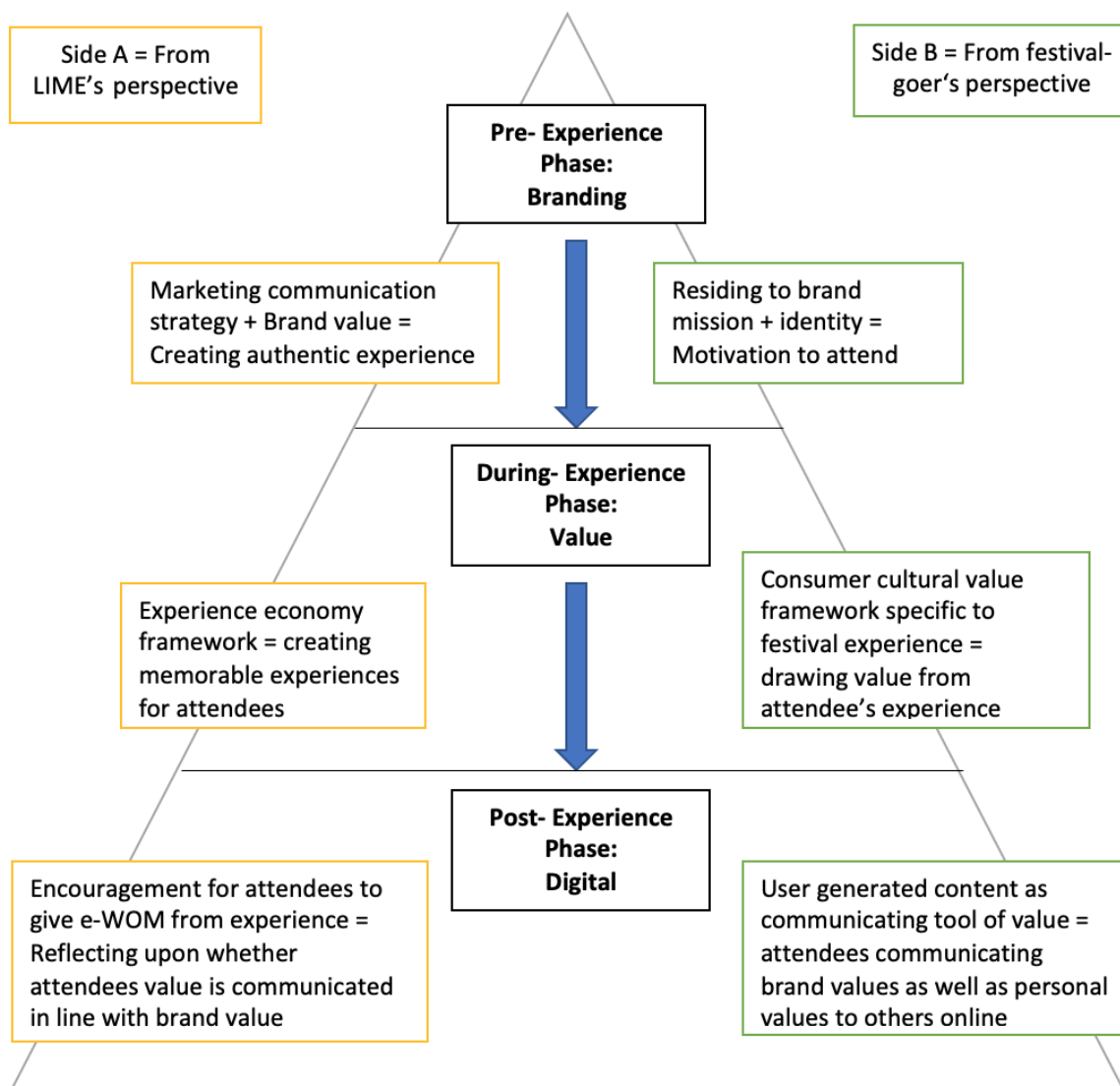


Figure 2.5: The conceptual framework that ties the inspired literature together.

Table 2.4: The proposed research questions for this thesis.

Research question area and number	Research question title
<b>RQ1</b> <b>Brand Identity</b>	Does a festival's brand identity play a role in achieving effective value production?  Sub Questions- - Are there any barriers to LIME's marketing communication strategies? - Is LIME's brand mission statement clear to the audience that they present with it?
<b>RQ2</b> <b>Perceived Value</b>	What typology of 'value' is most applicable to cultural music festivals, and can it highlight attendees' true motives to want to attend?  Sub Questions- - Can the value typology be used to highlight a contrasting ways in which different visitor types express value from LIME's experience? - How can the perceptions of LIME's attendees be expressed conceptually by the values typology framework that reflects their overall experience of LIME?
<b>RQ3</b> <b>Authentic and Memorable Event Experience</b>	Can the cultural value expressed from festival experiences be a main factor for reflecting why attendees have memorable experiences?  Sub Question - What values can be derived from LIME's authentic daytime experience?
<b>RQ4A</b> <b>Digital Effectiveness</b>	To what extent are cultural festival audiences are using social media to communicate their experience and values of events?
<b>RQ4B</b> <b>Transmitted / Communicated Value</b>	Do the values communicated on social media from attendees experiencing LIME equate to the brand value and communication strategy the organisation transmits to its audience?

## 2.6.5 Research question aims

### 2.6.5.1 Purpose of RQ1

This section aims to outline the specific research questions that will be tackled in this thesis, and this starts with LIME's need for an investigation into their brand identity. From both the problems that LIME arose when the project was created and the evidence suggested in academic literature, it seems that effective brand identity can enhance the minds of those who are consuming (Gray, 2003; West, Ford & Ibrahim, 2006), in this case a festival experience. As LIME were interested in determining whether their audiences were attending for the core mission statement or for the artistic content alone, it was fitting to fully evaluate the brand identity behind LIME. This considers the organisations title, its meaning and how its meaning is reflected through its offering. It is worth acknowledging again LIME's history (see **Section 1.3.3**), where the event was created with the aim of assisting in the healing process following the Second World War through a common and mutual love of music and dance (LIME, 2017), and to promote long-lasting peace. The aim of this thesis is then, firstly, to gain an understanding of the usefulness of its title, specifically the 'International Eisteddfod' element and to obtain visitor viewpoints on what it means to them, if anything. Secondly, the thesis aims to gain an improved understanding of the way LIME operates through its split sessions and how this feeds into what the event wishes to achieve that is built into its title and mission statement. A point of interest of evaluating the use of the event using the 'eisteddfod' title is whether LIME's audience members are attending because they are considered loyal to an 'eisteddfod brand' or if they are attending for different reasons. This then leads to the overall purpose of the thesis in providing practical recommendations to LIME's branding, as well as theoretical contributions to the importance of festival brand identity within the arts and cultural sector.

### 2.6.5.2 Purpose of RQ2

From conducting a literature review enquiring into understanding value and cultural value, it was clear that there is still no correct or unified set of values being applicable to whatever it is that needs its offering tested for its value. From the contrasting viewpoints, it was evident that the line is very blurred between the way arts and cultural organisations view culture and how those who are involved with quantifying culture view it, whether they are economists or public funding organisations. This sees two sides of a coin to cultural value, where there is on one side, consumer cultural value, reflecting what individuals value from culture and, on the other side societal cultural value, which reflects what culture 'does for' society. Studies that have applied the concept of value, regardless of the discipline, have justified choosing the particular value sets by arguing they best suit the product or service (in most cases) upon which they were focusing. This suggests that one cannot just choose a set of values 'off the shelf' without any conceptualisation or justification. In the case of this thesis, the

case study and partner to the research had an issue they wanted this research to solve. This issue surrounded LIME's brand identity and the organisation specifically wanted answers as to whether their audiences had lost faith in its mission statement and were being driven to visit by the evening concerts that feature well-known artists. After discussions with the organisations team on this issue, as well as academic discussion around theory, it was decided to design a framework of values that were eligible to be applied to LIME's experience. Two areas of the tourism marketing literature were used to test value sets. The first being a set of values drawn from the consumer value table (**Table 2.2**) that was discussed in **Section 2.3.5.2**. The second was from Pine and Gilmore's experience economy framework. The conceptual frameworks around the justifications of the application of the value sets chosen will be discussed in **Section 3.6.2.1** and **Section 3.6.3.1**.

### 2.6.5.3 Purpose of RQ3

The aim of this research question is to link up the concepts of brand identity and cultural values by gaining knowledge on whether people express any deep connections they had to LIME. As already mentioned, LIME's brand identity is based around the international representation of people coming together to perform music in peace, which can arguably represent cultural values. This research question therefore wanted to determine whether LIME's day audience would reflect the cultural values that LIME tries to emit. The aims was therefore to analyse whether LIME's day audience do reflect LIME's identity. If that is the case, then it suggests that they understand the brand and are at one with it. In addition, in such understanding there would be an opportunity to demonstrate that such values lead to audiences having memorable experiences. LIME, in collaboration with the Llangollen Museum has recently introduced the concept of the 'Story Hub'; an interactive booth with creative space where the public could engage by talking about their experience. The reason behind initiating the Story Hub for LIME on an organisational level was to gather extensive customer feedback and engage with their audience. The project was also set up with the intention of feeding into the research that had previously been undertaken in correspondence with this research project looking at cultural values. The way in which the Story Hub was set up and operationalised will be presented in **Section 3.6.4**.

### 2.6.5.4 Purpose of RQ4A

From a gap identified in the literature, it was suggested that there had been limited studies undertaken that sought to understand the role of social media in events (Mair & Weber, 2019). A part of the overall digital approach undertaken in this research was an assessment to understand how digitally engaged LIME's events audience are, both in general terms and specifically with regard to the degree to which they engage with LIME itself. The aim of RQ4A is therefore to seek for evidence as to

whether the core values that LIME attempt to emit were being digitally communicated in online social-media posts made by attendees. For such investigation to take place, there needed to be evidence that attendees of LIME use social media as a means to share their experience of the event. In doing so, it was fitting to seek insights into questions such as whether LIME's audiences use social media generally, their engagement to LIME digitally and their likeliness to share their experience of LIME on social media. It is also important to acknowledge the ageing demographic that LIME possesses (see **Section 1.3.4**) however, the way in which LIME communicates with its audience digitally has seen gradual improvements which was highlighted in **Section 1.3.7**.

#### 2.6.5.5 Purpose of RQ4B

The second aspect to the digital approach is securing a link between LIME's core values and making more out of the organisations aim to digitally engage its audience. From conducting a review of literature around the inclusion of social media in the festival experience, it was suggested that social media can act as a communication tool of festival experience. This was through how social media can influence the emotions and attachments of the attendee to the event (Hudson et al. 2015). Linking this to cultural value, an area of interest was whether those 'emotions and attachments' that attendees may have to LIME come across in social media posts. If this is so, it would act as evidence that the experience is being communicated to others. In addition, this research question sought evidence of attendees giving further recommendations to visit the event on social media posts which would act as a strength to the degree they are sharing their emotions and attachments to LIME with the possibility that they believe others may also resonate with such feelings. This then would contribute to another gap highlighted in the literature that suggested the relationship between value and WOM is underdeveloped (Dowell, Garrod and Turner, 2019). This research question would to an extent to begin to provide some knowledge into the way in which online word of mouth can be a supporting factor to those who convey what elements of an experience was valuable to them. In addition, if the evidence suggests LIME's visitors do use social media as a way of communicating LIME's offering, then it could give the organisation a new opportunity for evaluating their performance through online communication. This can also provide an example to other cultural events within the arts who might have ageing demographics resulting in a similar struggle to adapt to operating digitally.

## 3. Methodology

### 3.1 Introduction

When undertaking research, there is an importance to the choice of approach on how research should be conducted through choosing the best suited types of methods needed to achieve both richness and reliable data. This chapter will firstly highlight the philosophical approach to research that is specific to this thesis. These include both the ontological and epistemological viewpoints that are applied to demonstrate the beneficiary that the researcher firstly has a strong understanding of their own view of reality, and how they would form a relationship to what is currently unknown to them. Secondly, the research approach will be discussed, which focuses on the chosen research questions and their justifications. Thirdly, how the best research methodology for this thesis will be determined over other types of methodology. In addition, a full evaluation of the methodology's benefits and limitations that have been discovered throughout academic literature will be provided. Fourthly, this chapter considers research design, which as every research project collects some form of data or providing evidence that gives an impact that it is worth creating and sharing. The details of how the data were collected and specific methods will be discussed in relation to how they best support the chosen methodology. This also critically analyses the chosen sampling strategies and their impact of making the research questions achievable. Fourthly, explanations to how data were collected and analysed in relation to what tools and software were used and why. Lastly, key terms of ethical consideration, reliability and generalisability will be discussed along with a critical analysis of the limitations that this research project came across and were rectified or could be done differently for future research.

### 3.2 Research Paradigm

This methodology chapter begins with aligning the philosophical approaches that articulated this research and the justifications behind the assumptions that stem from the beliefs of the researcher that guided the actions taken in the thesis. It is appropriate at this position to acknowledge that there are several paradigms that can be considered worldviews that can be applied to social science research such as the positivism, constructivism and pragmatic approaches (Creswell, 2009). It is also appropriate to mention that paradigms, although have different stances on how each one views the world, they all are philosophical in nature. This is explained by Lincoln et al. (2011) who state that paradigms aim to consider five key aspects that determine worldview. The first is the consideration of axiology, which represents the beliefs of the role that values, and morals play in research. The second is the ontological position reflecting the assumptions about the nature of reality. The third is the epistemological position that enquires into how the world is understood, and the relationship between



the researcher and what there is to be known. The fourth is the methodological position that seeks to determine the best way of gaining knowledge of the world. Lastly, the rhetoric position taken, that best describes the shared language on research.

This thesis took a pragmatist paradigm approach in setting up this research and the justifications behind this decision and its position in relation to other paradigm stances will now be discussed. In academic literature there have been clashes in approaches to worldview, which was widely known as the paradigm wars (Creswell, 2003). These debates formed two poles of opinion where groups of academics would stress on the fact that methods should only be applied to research in the singular, which would then trade off the merits of using either using quantitative research or qualitative research (Creswell, 2003). An example of this debate is on one end there is the positivistic approach that imbeds an objective knowledge formed by the examination of empirical evidence through hypothesis testing (Goles & Hirschheim, 2000). The other end entails a constructivist angle where it is stated that knowledge is only relative and suggests reality is far too complex (Goles & Hirschheim, 2000). It was during this ongoing debate where the birth of pragmatism being recognised as a research paradigm occurred (Kivunja & Kuyini, 2017).

To briefly acknowledge the historical timeline of the birth of pragmatism, it was traced back to the 1860's but has been adopted more in practice from the 1960's to present day (Maxcy, 2003). This 'new' standing ground was a middle view of the two poles, where pragmatists viewed the process of acquiring knowledge that represents a continuum, rather than placing itself near one of the opposite ends of objectivity that reflects the positivistic approach or subjectivity that reflects the constructivist approach (Goles & Hirschheim, 2000). Pragmatism, therefore views reality as something that is not fixed in one place, but something that constantly changes at every turn of events (Goldhuhl, 2012). The underpinning of pragmatist philosophy is explained by Yefimov (2004) as an acknowledgment that knowledge and reality is constructed around beliefs and habits that are socially constructed. Morgan (2014) argues that researchers that employ this approach do generally agree that the world is constructed, but some types of those social constructions apply to some individuals' experiences more than others. In this sense, and in relation to this thesis around cultural value, a pragmatist approach is not ignoring the philosophical arguments mentioned under the paradigm war, but considerations and conclusions are made that such arguments are never going to be solved, due to the concept of 'meaning' being inseparable from human experience and is dependent upon contexts (Dillon, O'Brien & Heliman, 2000). In result of this, Morgan (2014), suggests that the pragmatism approach believes that anyone is free to believe in what they wish to believe, however beliefs of particular kinds are more likely to meet our needs and goals in life.

Another important acknowledgement to make is to declare the ontological position taken by the researcher for this research given the pragmatism standpoint. To refer back to the middle positioning that pragmatism sits on the poles of viewing the world, the standpoint refuses to get involved in the arguments around a specific singular way to view reality or truth, but instead accepts that there can be multiple realities that exist and are open for empirical inquiry (Creswell & Pano Clark, 2011). It is also worth acknowledging that the benefits of the pragmatism stance taken in this thesis helps to justify and make use of the 'messy' nature of this research, with the incorporation of presenting a longitudinal study. This is supported by Lather, (2005, p.12) as it is suggested that prioritising method over subject matter does not get research anywhere near the "royal road of scientificity", which Brinkmann et al. (2014) argues that research's unpredictability and messiness should be embraced to improve one's trade.

This next paragraph will discuss the epistemological stance within a pragmatism paradigm and what that will mean for the thesis. An epistemology is the study of how things are understood (Della Porta & Keating, 2008) and questions what limits of sources of knowledge there are (Klein, 2005). Knowledge in social research for the social sciences is proposed as "propositional knowledge", suggesting the way researchers convey reasons to why opinions are formed the way they are on subjects, thus resulting on the potential to convince others (Della Porta & Keating, 2008 Pg. 22). This is backed up by Jennings (2009 P.674) who describe the term as the "relationship between researcher and what is to be known." When underpinning a pragmatist epistemology, it depicts that knowledge is fundamentally based on experience (Kaushik & Walsh, 2019). This suggests that it is social experiences that influence the way one perceives the world and emphasises that every person has unique experiences that results in the creation of unique knowledge. However, knowledge is not viewed as a reality in a pragmatism epistemology (Rorty, 1980), but instead knowledge is constructed to benefit one's existence through taking part in the world (Goldkuhl, 2012). In relation to Jennings's (2009) definition of epistemology that reflected the relationship between the researcher and what it is to be known, the pragmatist way of doing so is acknowledging that it requires a process of continual back and forth movement between beliefs and actions (Morgan, 2014). Many scholars that take the pragmatism approach in their research often draw their epistemological views from Dewey's (1931) concept of 'inquiry' (Biesta 2010; Felizer 2010; Goldkhul 2012; Morgan, 2014). This enquiry stresses on the relationship between our actions and their consequences by using trial and error to assist in gaining more control of our actions (Dewey, 1938). This concept of trial and error relates to the researcher considering the differences of a projects' design and the way it will be conducted (Creswell & Pano Clark, 2011) to the potential consequences of the choices surrounding the design to finally proceeding with their own beliefs about conducting the research project in that particular way (Morgan, 2014). The consequences surrounding the choice of methodology can then be evaluated from the aims and objectives of the research questions and over all purpose of the research project in

relation to the outcomes of the study (Morgan, 2014). The next section will ultimately discuss the methodology most suited to pragmatist approaches in research.

The chosen methodology for this thesis will adopt a mixed method approach. A contributing justification for the pragmatist approach taken in this thesis is due to its link to mixed method research (Biesta, 2010) that also relates back to the recommendation from the literature suggesting that festival experience studies need more mixed method considerations (Mckay & Webster, 2016). The way pragmatism works as a research paradigm is the encouragement that a researcher should employ a philosophical or methodological approach that works best to solve the research problem that is presented to them (Tashakkori & Teddlie, 1998). In doing so, specifically to this thesis that is imbedded in social science, mixed method approaches are far favoured on the basis that the pragmatist view rejects the idea that delving into such a discipline can access reality by using a singular scientific method (Maxcy, 2003). This support of pragmatism is backed up by Creswell and Plano Clark (2011) who argue its orientation assists in solving practical problems in the real world. As acknowledged that positivism usually supports quantitative methods and constructivism stresses on qualitative methods, pragmatism utilises the use of both methods and can offer a more flexible approach to research design (Felizer, 2010; Morgan, 2007; Pansiri, 2005). The most applied research design to pragmatism according to Kaushik and Walsh (2019), is abductive reasoning which sees the researcher move back and forth between deduction and induction. This will be explained further in the next section and how it will be specifically applied to this thesis.

### 3.3 Research Approach

The methodology turns to identifying the proposed research approach. It is firstly important to recognise that in research there are three commonly used research approaches that take a different stance aligned with the philosophical view the researcher has upon the way in which the world works. Without delving into too much detail on the approaches that have been discounted, a brief description of the three will be given in order to provide a reference point to justify the choice on the approach taken for this research. The first is an inductive approach, where it takes a 'bottom up' approach that starts with the specific and forms generalised conclusions. This is usually achieved in social science by collecting participant views and building generalised themes from those views, which can generate theory from the connection of the themes (Creswell & Pano Clark, 2007). The second is a deductive approach, where it is argued to be the most common between research and theory and takes a 'top down' approach that begins with the general and ends with the specific (Bryman & Bell, 2015). This is operationalised by taking a theory and setting hypotheses that would result in data that either adds or contradicts the original theory chosen (Creswell & Pano Clark, 2007). The third research approach, which relates to a pragmatism mindset is known as abductive reasoning, which was founded in the

1960's by Peirce (1960/ 1979), who incorporated both inductive and deductive analyses in the same piece of research. Abductive reasoning has the aim to answer research questions that investigate the point of view of participants toward the nature of a phenomenon as well as the relationship of variables that are measurable (Williams, 2007). On this basis and in-line with the pragmatist stance, this research will adopt an abductive approach to the research. This selection will support the use of a mixed methodology and the justifications behind this choice will now be presented.

The way in which abductive reasoning incorporates both the other approaches mentioned can be described by Morgan (2007, pg. 71) as a “moving of back and forth between induction and deduction, first converting observations into theories and then assessing those theories through action”. The justification of applying a mixed method study to a festival experience can be achieved by the different approaches to theory and data that gather knowledge through undertaking quantitative and qualitative research combined (Morgan, 2007). Another strength to the abductive research approach is that it can contribute to the discovery of surprising phenomena or data, leading to the generation of new ideas, explanations or concepts that have not been explained in pre-existing knowledge (Kennedy & Thornberg, 2018). Abductive approaches also involve the researcher to treat data sensitively as on the quantitative side of mixed methods, will allow for pre-existing theories to be used, however, not to mechanically drive a hypothesis to test, but to treat it as a source of inspiration of identifying patterns (Alvesson and Sköldbberg, 2008). This is also suggested by Charmaz et al. (2018) who suggest that provisional hypotheses are made to explain a specific empirical case in order to spark further investigation. The way this will be applied in this thesis is to adapt LIME's experience to an existing theory used in literature, specifically within a consumer value experiential marketing viewpoint. Hypotheses will then be undertaken to assist in its application to cultural value. The results of the hypotheses will act as ideas that can be compared to other festival case studies and can indicate where LIME fits in into existing theory, given its unique operation. On the qualitative side of abductive reasoning, abductive research can be used to clarify, develop or modify the theoretical framework used, pre-, during or post-research process (Dubois, 2002). This is explained by Thornberg, (2012) who suggests the creative processes that are developed help convey how the data that is collected can support previous theories. In addition, that modifications to theory understandings perhaps need to occur. To conclude the justification of using an abductive approach is to reflect on how the ‘moving back and forth’ between data sets and pulling the knowledge out of each one and putting them together will be a strength. The triangulation of the methods gives a multidisciplinary approach that will add strength to the research through using more than a singular method to answer the research questions or in the case for this thesis as well, to assist LIME in tackling their issues. The next section (**Section 3.4**) will determine the study design, which will highlight where the study will illustrate the triangulation of methods as well as a deeper explanation into its meaning.

### 3.4 Mixed Method Design

The methodology turns to understand the way the research was designed and to explain how the data collected was interpreted through a mixed method means. As already discussed, a mixed method approach that reflects the view of abductive reasoning will look to amalgamate quantitative and qualitative data in this thesis. In addition, the research design will focus on a case study investigation that will incorporate a concurrent triangulation design. This will be explained further.

The first part of this section will consider the justifications around choosing a case study approach to this research that will be supported by the necessary arrangements that the funding partners had in the delivery of the research. Yin (2014) suggests a case study captures and investigates the complexities of real-life cases, and usually such investigation is supported by the collection of multiple sources of data (Creswell & Poth, 2018). The proposal of linking mixed methods to a case study approach through thorough processing can allow the researcher to tackle broader or more complex research questions through a better understanding of the findings produced (Stake, 2005; Yin, 2014). However, in academic literature there seems to be a lack of guidance on approaches to design and conducting mixed method case studies (Guetterman & Fetters, 2018). The justification to take on such an approach for this study is forced by the funding partner that pitted this study alongside a case study partner, being LIME, discussed in **Section 1.1**. Consequently, there was not an option for the researcher to exclude LIME from this study, but instead the researcher was to work alongside LIME to produce a mutually benefiting piece of research showcasing the balance of benefiting the organisation, while contributing both practically and theoretically to knowledge. The way this thesis will incorporate a single case study mixed method design is through collecting and analysing both quantitative and qualitative data and integrating them together to explain the findings.

The investigation to applying cultural value through LIME's experience will use a convergent mixed methods case study design. Using the case study saw in integration of qualitative data (open-ended questions from questionnaires, interviews, qualitative participant responses and visitor reviews) and quantitative data (repeat year visitor questionnaires) to understand the way different visitor types understand the brand identity of the event and communicate value from their experience (discussed in **Section 3.5**). The application of a mixed method design provided clarity to the methods of the case study and that integration of the data sources would aim to provide a more complete understanding of the case study experience. In addition, it is important to acknowledge the longitudinal frame that will assist this integration of methods through providing comparative perspectives over three years of the festival event. The need for such study was called for in academic literature where it was suggested by Chaney and Martin (2017) that when studying the behaviour of shared values, longitudinal approaches are essential. The literature also suggested festival experiences needed more in-depth

focus over time as well as incorporating the timeframe before the festival takes place (pre-experience) and after (post-experience). A convergent triangulation design will be used, which is a simultaneous application of quantitative and qualitative approaches at stages or throughout the study that aim to triangulate the two sets of data to form findings that address the research questions (Rauscher & Greenfield, 2009). The main strength of this design allows a back-and-forth interaction of the data sets (Mendlinger & Cwikel, 2008), for this thesis, the qualitative findings of understanding LIME's cultural values raised questions such as to which degree such values are embraced by visitor types that would be measured quantitatively. The mixed methods design will be useful to the research questions of this thesis, through allowing answering as time went on by flicking back and forth between methods. The diagram below in **Figure 3.1** represents how this thesis will incorporate a convergent triangulated design, while integrating a mixed method case study with a longitudinal perspective.

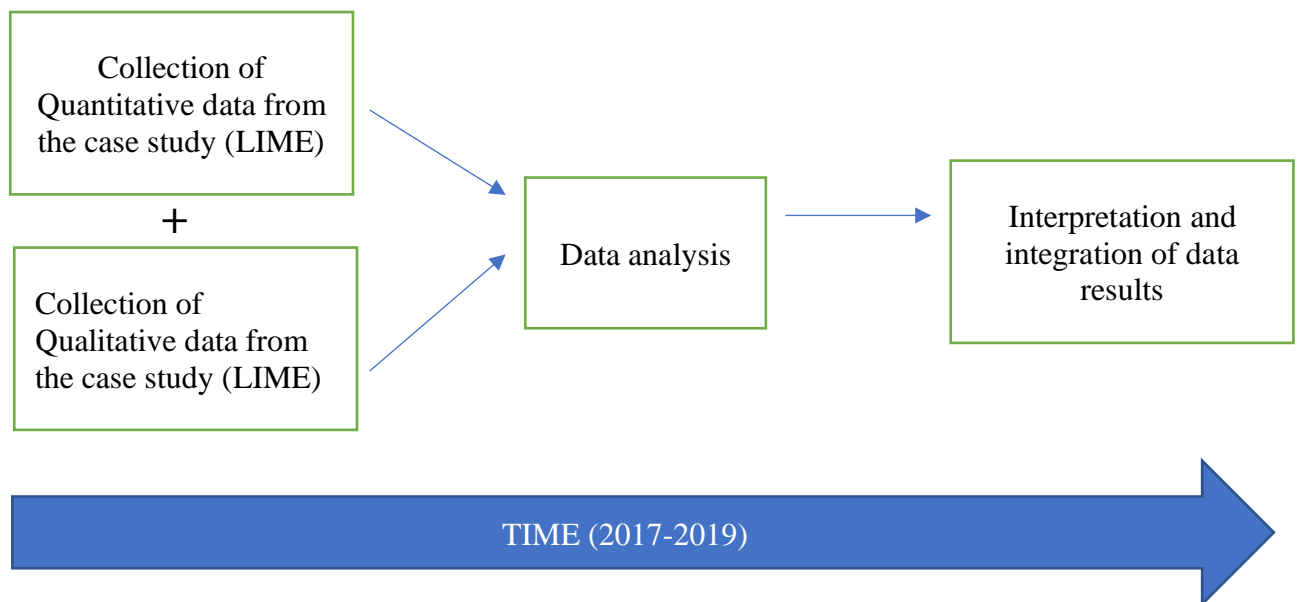


Figure 3.1: The convergent triangulation design to mixed methods integrated in a longitudinal case study

The benefits, and limitations to mixed method research will be evaluated and mitigations to such limitations will be drawn upon in relation to its use in this thesis. It is also important to cover some background knowledge of mixed method study that can be used as an anchor to justify the direction of its application. Alike most topic areas in this thesis, such as cultural value, mixed methods as a term has been debated within various academic circles over time, leading to a difficulty on there being a universal definition to describe its purpose (Khoo-Lattimore, 2019). This has been a result in scholars such as Maxwell and Loomis (2003) previously arguing that mixed methods are seen as a long-standing concept. On the other hand, Brewer and Hunter, (2006) and Teddlie and Tashakkori (2009) suggest that mixed methods have only been conducted since the beginning of the twentieth century and viewed as its own orientation with its own set of paradigmatic beliefs. This suggests that in the

literature, over the course of time, there has been a confusion to what scholars think represents mixed method research. For the case of this thesis and its link to tourism marketing literature in its focus on understanding festival experience, a scan of mixed methods studies are to be acknowledged.

According to Heimtun and Morgan (2012), there are already numerous examples of research in the tourism literature that have applied a mixed methods approach with specific examples that relate to this thesis in the works of tourist behaviours (McIntosh, 1998; Tutenges 2012), tourist perceptions (Méheux & Parker, 2006) and tourism marketing (Tsai, Huang & Lin, 2005). However, there has been a call for more mixed method studies that again reflects what was specifically seen for festival studies from the research gaps (**Section 2.5**), but also within tourism literature in general (Heimtun & Morgan, 2012; Mason, Augustyn & Seakhoa-King, 2010). This suggests that the nature of mixed methods research can provide substantial benefits, which will be discussed.

The use of mixed method approaches to research have contributed to scholars highlighting the strengths in its use that have resulted in stronger research being created. One of the main strengths is through its combination of different data methods that covers the weaknesses that would be generated from using just a singular method (Sandelowski, 2003). This is achieved through mixed methods' ability to illustrate a richness in data from cross-validating the way findings are gathered and theories that are used (Brewer & Hunter, 2006). This then leads to research providing stronger evidence that is backed up by the increased validity in the data collected, making mixed methods a crucial approach to research (Johnson & Onwuegbuzie, 2004). This process of bringing qualitative and quantitative natures together in a single piece is known as triangulation and reflects some of the points previously discussed in the research design. Burton and Obel (2011) define triangulation in a social sciences context as the use of multiple approaches to enhance an understanding of a theory or phenomenon. Triangulation is also intrinsically linked to mixed methods as it suggests it is just another term for mixed-method research (Flick, 2002). In relation to the 'understanding' of a theory and phenomenon that was mentioned in social sciences, this understanding was previously focused on how triangulation was used for the measurement of things, such as how different methods were used to access construct validity (Campbell & Fiske, 1959). Scholars such as Turner et al. (2017) however, suggested that recent uses of triangulation can result in understanding things more broadly. Flick (2002) argues there are four points as to how research can demonstrate triangulation and three of these points will be discussed inline to how this study will also demonstrate its use, while one of the points will not be applicable. Firstly, triangulation can be represented through the data that has been collected from different sources and at different times or places of its collection (Flick, 2002). This is achieved in this study from its longitudinal nature where data will be collected by different sources in addition to different time periods that reflect the three years of LIME's event included in the study timeframe (2017-2019). Secondly, researchers can demonstrate triangulation by approaching the data with multiple perspectives and theories in order to "extend the possibilities to produce knowledge"

(Flick, 2002, p.226.). This relates to the application of a consumer typology to cultural value (introduced in **Section 3.6.2.1**) and applying Pine and Gilmore's (1998) experience economy framework to cultural value (introduced in **Section 3.6.3.1**), to find the best way to operationalise cultural value specifically to LIME's unique experience. As a result of this, the operationalisation of cultural value could potentially be generalised to festival experience on a broader scale. The final point is through methodological triangulation where using more than one method is chosen to gather data (Flick, 2002). This links back to the convergent triangulation design approach discussed in the previous section, where knowledge is developed by collecting quantitative and qualitative data simultaneously through a diverse set of methods (McGrath et al. 1982). This is undertaken in this research by using methods such as questionnaires, interviews and participant reviews as methods to collect both quantitative and qualitative data simultaneously with the effort of interpreting the data so they talk to one another to address the research questions.

Mixed methods have also been subject to some limitations that have been highlighted by scholars throughout its use and especially its rise in use over the Twentieth Century (Brewer & Hunter, (2006); Teddlie & Tashakkori, 2009). Two limitations are highlighted by Bryman (1998), who state that mixed method studies require different data collections, which can result in increased expenses needed to conduct the research as well as requiring more time when collecting such data and analysing it. Although there is not a specific cure to these issues, some control can be taken by the researcher to manage them. This is through careful planning and budgeting and making sure the resources used are within the allowance set aside for the research. As already noted, the funding partners KESS II and LIME (see **Section 1.1**) allowed for generous research budgets that supported the research throughout. In terms of time consumption, the researcher also planned accordingly to collect and analyse the data within the time allowance of completing the study. Another limitation is that mixed methods should be treated with caution if the researcher is not familiar or trained in both sides to qualitative and quantitative approaches and perhaps a team of researchers is more suitable in undertaking such a task (Johnson & Onwuegbuzie, 2004). In response to this, again there has to be an acknowledgement that the researcher cannot fully claim that all knowledge is known about mixed methods, but the research for the PhD qualification is a learning curve and training on mixed methods was undertaken to develop knowledge to support the case of its use for this thesis. In the thesis a limitations and further research section will be presented in **Chapter 6 (6.4)** to equate for any weaknesses that perhaps did arise from the choice of undertaking a mixed method study and its execution.



### 3.5 Aligning of Research Questions and Research Set-up to a Mixed Method Study

To show each phase of data collection, **Table 3.1** has been designed to outline at which stage methods of data collection were collected at LIME's experience. This is then followed by **Table 3.2** that aligns the methods of data collection to each research question. Two follow up tables (**3.3 & 3.4**) will highlight exactly what each of the data collection methods entailed and what topic areas and questions were asked, as well as the timeframe they occurred at. The collection methods include the 'experience questionnaires' which ran for three years 2017-2019. The 2017 year was treated as a pilot study and consisted of three questionnaires (pre-experience, during- experience and post-experience). The 2018 and 2019 versions were modified from the pilot version to include questions that would contribute to the research questions, which are highlighted in **Table 3.2**. Explanations to the modifications are represented by the asterisks underneath **Table 3.3**, but a brief section following the table will justify such modifications (**Section 3.5.1**).

It is also important to acknowledge that the 2018 and 2019 experience questionnaires did not include a 'during-experience' phase like the pilot, due to the researcher collecting other means of data to help answer other research questions. The justification around this was that LIME only runs for one week per year, so there was limited time to interact with attendees in person to gather data. These other data collections are displayed in **Table 3.4** which cover the brand identity and value questionnaire taken place in 2018 (separate questionnaire from the experience questionnaires mentioned) along with the Story Hub 2019, which was a collaborative initiative between LIME and the Llangollen Museum. This was an archiving project to gather attendees' memories of LIME's experience. The questions that were asked to the attendees from both the brand identity and value questionnaire and the Story Hub are also presented in **Table 3.4**. As the study was undertaken from a mixed method approach, some methods of data collection, for example the pre and post-experience questionnaires for both 2018 and 2019 placed a focus on more than one element, therefore data on different topics could be collected that reflected in different sections of the questionnaire, which would contribute to different research questions. This is explained through **Table 3.2** and the full questionnaires are presented in the **Appendix**.




Table 3.1: Data collection instruments represented by research phase.

	2017 pilot	2018 experience questionnaires	2019 experience questionnaires	Brand identity and value questionnaire	The Story Hub
Pre-experience	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>		
During-experience	<input checked="" type="checkbox"/>			<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>
Post-experience	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>		

Table 3.2: Data collection instruments aligned with their contribution to each research question.

	2018 experience questionnaire		2019 experience questionnaire		Brand identity and value questionnaire	The Story Hub	Online reviews
	Pre	Post	Pre	Post			
RQ1	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>		
RQ2			<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>		
RQ3						<input checked="" type="checkbox"/>	
RQ4A	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>			
RQ4B							<input checked="" type="checkbox"/>

Table 3.3: The ‘experience questionnaire’ series from 2017-2019 and what they aimed to collect.




Experience type 	Pilot pre-experience	Pilot during-experience
<b>Question themes</b> 		
Site quality		
Demographics	-Age -Country of residence	-Age -Country of residence
Visitor Behaviour	-Visitor type. -Whether visitors had attended before. -How they heard about the event.	-Visitor type. -How much time attendees will spend at LIME.
Brand Identity		-What element of the experience is most important. - Whether attendance was to see well-known artists. - Was the peace message thought about during the experience.
Values	-Does LIME promote values? -If yes, what values does LIME promote?	-What does LIME stand for.
Digital	-Are you likely to post your experience of LIME on social media? -If yes, which social media platform?	-Whether visitors were engaging with LIMEs social media. -Whether they were likely to post their experience to social media?
<b>Year</b> 		<b>2017</b>

Pilot Post-experience	Main study Pre experience	Main study Post experience
<ul style="list-style-type: none"> <li>-Quality of food and drink, stalls, presentation of stages, cleanliness of facilities, disabled access, access to parking, availability of outdoor seating.</li> </ul>		<ul style="list-style-type: none"> <li>-Quality of food and drink, stalls, presentation of stages, cleanliness of facilities, disabled access, access to parking, availability of outdoor seating.</li> </ul>
<ul style="list-style-type: none"> <li>-Age</li> <li>-Country of residence</li> </ul>	<ul style="list-style-type: none"> <li>-Age</li> <li>-Postcode*</li> <li>-Gender**</li> </ul>	<ul style="list-style-type: none"> <li>-Age</li> <li>-Postcode</li> <li>-Gender**</li> </ul>
<ul style="list-style-type: none"> <li>-Visitor type.</li> <li>-Whether attendees would say positive things about LIMÉ to others.</li> <li>-Whether attendees would visit again.</li> </ul>	<ul style="list-style-type: none"> <li>-Visitor type</li> <li>-How potential attendees hear about LIMÉ.</li> <li>-Whether visitors had attended before</li> <li>-What were attendees looking forward to seeing*</li> <li>- Visitor preferences of music genre *</li> </ul>	<ul style="list-style-type: none"> <li>-Visitor type</li> <li>-How much time visitors spent at LIMÉ*</li> <li>-Whether attendees were likely to say positive things about LIMÉ.</li> <li>-Whether there was an intention to re-visit.</li> </ul>
<ul style="list-style-type: none"> <li>-Whether the experience met expectations?</li> </ul>	<ul style="list-style-type: none"> <li>- What potential attendees believe LIMÉ sets out to achieve. *</li> </ul>	<ul style="list-style-type: none"> <li>-Whether the experience met expectations.</li> <li>-What element did attendees believe was most important about the experience. *</li> <li>-Whether LIMÉ excels in what it sets out to achieve*</li> </ul>
<ul style="list-style-type: none"> <li>-Whether LIMÉ gave opportunity to increase knowledge of ones culture.</li> <li>- Whether LIMÉ gave opportunity to experience ones own culture.</li> <li>- Whether LIMÉ gave an opportunity to experience other cultures.</li> </ul>	<ul style="list-style-type: none"> <li>-Whether LIMÉ would increase the attendees' knowledge of culture</li> </ul>	<ul style="list-style-type: none"> <li>- Whether LIMÉ gave opportunity to experience ones own culture.</li> <li>- Whether LIMÉ gave an opportunity to experience other cultures.</li> </ul>
<ul style="list-style-type: none"> <li>-Whether attendees engaged with LIMÉs social media.</li> <li>-If yes, which social media was engaged with.</li> <li>-Whether the attendees used the free site Wi-Fi.</li> </ul>	<ul style="list-style-type: none"> <li>-Do you use social media? *</li> <li>-Which social media was preferred the most?</li> <li>-Whether attendee was likely to post about their experience online?</li> </ul>	<ul style="list-style-type: none"> <li>-Whether attendees engaged with LIMÉs social media.</li> <li>-If yes, which social media was engaged with.</li> <li>-Whether attendees posted about their experience online? *</li> <li>-Whether the attendees used the free site Wi-Fi.</li> </ul>
<b>2018</b>		

Main study Pre experience	Main study Post experience
<ul style="list-style-type: none"> <li>-Age</li> <li>-Postcode.</li> <li>-Gender</li> </ul>	<ul style="list-style-type: none"> <li>-Age.</li> <li>-Postcode.</li> <li>-Gender.</li> </ul>
<ul style="list-style-type: none"> <li>-Highest degree obtained**</li> <li>-Pre-tax household income**</li> </ul>	<ul style="list-style-type: none"> <li>-Highest degree obtained. **</li> <li>-Pre-tax household income. **</li> </ul>
<ul style="list-style-type: none"> <li>-Visitor type</li> <li>-How did the potential visitors hear about LIME?</li> <li>- Whether visitors had attended before</li> <li>-What were attendees looking forward to seeing</li> <li>- Visitor preferences of music genre</li> </ul>	<ul style="list-style-type: none"> <li>-Visitor type</li> <li>-How much time visitors spent at LIME</li> <li>-Whether attendees were likely to say positive things about LIME.</li> <li>-Whether there was a intention to re-visit.</li> </ul>
<ul style="list-style-type: none"> <li>- What potential attendees believed LIME sets out to achieve.</li> </ul>	<ul style="list-style-type: none"> <li>-Whether the experience meet expectations.</li> <li>-What element did attendees believe was most important about the experience. ***</li> <li>-Whether LIME excels in what it sets out to achieve.</li> </ul>
<ul style="list-style-type: none"> <li>- Statements presented potential attendees of what they would be likely to value from the experience (relating to 4-way consumer cultural value typology). **</li> <li>- Whether LIME would increase the attendees knowledge of culture</li> </ul>	<ul style="list-style-type: none"> <li>-Statements presented to attendees of what they valued from the experience (relating to 4-way consumer cultural value typology). **</li> <li>-Whether LIME stimulated the attendee to learn new things. **</li> </ul>
<ul style="list-style-type: none"> <li>Do you use social media?</li> <li>-Which social media was is likely to be used to post about the experience online?</li> </ul>	<ul style="list-style-type: none"> <li>-Whether attendees engaged with LIMES social media.</li> <li>-Whether attendees posted about their experience online?</li> <li>-What type of post did attendees make? **</li> <li>-Whether the attendees used the free site Wi-Fi.</li> </ul>
<b>2019</b>	

Key- \* - An addition to the 2018 experience questionnaire from the pilot study.  
 \*\* - An addition to the 2019 experience questionnaire from the 2018 version.  
 \*\*\* - A change in the options given to visitor to answer the question.

Table 3.4: Additional data collection methods at the 2018 and 2019 LIME experience.

<b>Data collection</b> 	<b>Brand identity and value survey</b> (during event)	
<b>Question themes</b> 		
<b>Demographics</b>	-Age, -Nationality	
<b>Visitor Behaviour</b>	-Visitor type	-Visitor Type (interviews only)
<b>Brand Identity</b>	-Whether visitors had attended an eisteddfod before -If yes, whether an eisteddfod had any meaning to them? -Whether visitors had been to any other festival before? -Whether LIME offers something unique to other festivals?	
<b>Values</b>	-Tested statements inspired from Pine & Gilmore's 4E model (Education, aesthetics, escapism and entertainment)	-What made respondents smile during their time at LIME. -What respondents loved the most about their time at LIME. -What respondents' favourite memories of LIME were.
<b>Value / digital co-creation</b>	Intention to recommend the event to others both through WOM and e-WOM.	
<b>Year</b> 	<b>2018</b>	<b>2019</b>

### 3.5.1 Adaptations within the questionnaires throughout the research process

From the introduction of what data was collected in the LIME ‘experience questionnaires’ that also included the 2017 pilot version, it is worth briefly highlighting the changes or additions to the content that was tweaked along the way. These changes were mutually negotiated between the researcher and LIME to assist in providing the best possible outcomes for the research. The first set of changes discussed will represent the single asterisk (explained in the key below **Table 3.3**), which highlight the additions made to the 2018 version of the questionnaire from what was trialled at the pilot study. The changes between what was tweaked between the 2018 and 2019 years will be covered, which are represented by the double asterisks. Both sets of changes will be explained under three categories: what LIME wished to add to benefit their audience profiling, what the researcher wanted to add to contribute to academic theory and what both LIME and the researcher mutually wanted to add.

From the results of the pilot study, LIME wished the following to be added to the 2018 experience questionnaire. Firstly, gender, to contribute to visitor profiling. Secondly, how much time was spent by visitors at LIME, contributing to understanding visitor behaviour at the event. Thirdly, visitor preference on music genre, in assisting to knowing what types of acts to book for outside stage performances and evening concerts. The researcher wished to add the following: firstly, less categories to how attendees heard about the event, such as the removal of word-of-mouth, due to many combinations being used. Secondly, whether visitors used social media in general, with the aim to identify visitors who were users of social media but were not engaging specifically with LIME’s. The edition was to ask whether visitors ‘posted’ (wrote or posted photos) about their experience on social media in the post-experience, which could be compared to whether visitors were likely to already cover in the pre-experience version. The mutual additions decided upon was to focus on LIME’s branding issues (identified in **Section 1.1.2**), which saw the addition of the questions: what element of LIME’s experience was most important to the visitor. In addition, what visitors believe LIME sets out to achieve (covered in the pre-experience) and whether LIME excelled in what it sets out to achieve (covered in the post-experience). A final mutual addition was to ask visitors for their postcode (ethical considerations will be discussed in **Section 3.7**) to build visitor profiling, while allowing the researcher to support a tracking of pre-post answers. An introduction to the tracking of samples will be introduced in in this section.

From the results of the 2018 version of the experience questionnaire, LIME wished for more demographic data to be included in the following years’ questionnaire. Examples of these were the highest degree earned and annual pre-tax income of attendees to further develop their audience profiling strategy. The researcher wished to add value statements to which the visitors could agree or disagree that would reflect the four consumer values forming a typology to reflect LIME’s experience

(introduced in **Section 3.6.2.1**). The negotiated and mutual additions to the 2019 version were firstly, adding whether visitors believed LIME stimulated them to learn new things, which would tie into LIME's mission in being a hub for music and culture, as well as it being a supportive insight into what visitor's value about the experience. A second addition was to change the way the question 'what element of LIME's experience was most important to the visitor' and to remove the 'both' and 'other' options. A third mutual addition was to ask visitors in the 2019 post-experience questionnaire was to ask what type of post visitors made if they posted/shared their experience to social media for example, a review or shared photos/videos.

Another notable addition to the 2018 and 2019 versions of the experience survey was to introduce a tracking code into the questionnaire to connect the timeframes of the experience together (pre to post). In the 2018 questionnaire series, the tracking code used was to encourage respondents to enter a six-digit code at the end of the pre-experience survey and asked to remember the code to re-enter into the post experience. In the brief, it was noted that respondents were discouraged to use simplistic codes (e.g. 123456) to minimize the chance of people choosing the same six digits. After the results were collected, the sample size of respondents that used the tracking code was lower than expected. However, the coding system was re-thought in order to apply to the 2019 event. During a meeting with LIME's director and marketing team, the idea of using 'date of birth' as a code came to light. The benefits of using date of birth as a code was that respondents would not forget it and it also still enabled the questionnaires to remain anonymous. However, the early downsides that were considered before distribution were people with the same date of birth or perhaps different respondents taking part in the survey within the same household. For example, partners answering the survey together or one answering the former survey and the other answering the latter. The strategies to combat these potential flaws to the coding method was firstly, to address any participants with the same date of birth by having back-up variables such as postcode or age data that was part of the demographic sections in both questionnaires. These were able to differentiate people so they could be still included in the sample instead of being removed. Secondly, to mitigate different participants answering in the same household, a note in the briefing of the survey was added to reassure participants to only answer one survey per household and if they intended on taking part in the post experience survey, then they should ensure that the same person of that household was completing it. This coding system worked more efficiently where the sample for the 2019 results were just under half of those who completed the first questionnaire. The tracking code was predominately used in applying a consumer value typology, which contributes to answering the second research question that will be explained further in **Section 3.6.2.2**.



## 3.6 Study Design

The presentation of **Tables 3.2, 3.3 and 3.4** will be used as reference points for the way in which the remaining methodology chapter will be laid out. The structure it will adopt will be to explain the step-by-step study design of the research. The section will firstly, introduce the set-up of the pilot study undertaken in 2017 (**Section 3.6.1**) and then the presentation of each research instrument will follow (**3.6.2, 3.6.3, 3.6.4, 3.6.5**). In these sections, the justifications of the choices of any conceptual frameworks that were used, how data was collected, the sampling strategies used, the evaluation of choosing the methods, the choice of analysis and their individual evaluations will be discussed. The ethical considerations for the research will then be presented in **Section 3.7**, which will address such considerations generally and specifically to the work undertaken for this thesis.

### 3.6.1 Pilot study

A Pilot study was designed to create questionnaires that would generate mutual benefits for both the research and LIME as an organisation (See **Appendix B-D** for full questionnaires). The reason of undertaking a pilot study was to trial a way of performing a study that would incorporate the three main themes highlighted in the research gaps from the literature review. In addition, the timing of taking on the research for the researcher was February 2017 and the first opportunity to collect data was at the July 2017 LIME event. To undertake a literature review, incorporate the research gaps found and to answer the specific issues of the case study partner (highlighted in **Section 1.1.2**), a decision was made to prevent the researcher rushing the study. The 2017 event was treated as a pilot year, which would trial a pre-, during and post-perspective to capture insights of the event, from before it begins to after it finishes. The justification behind the pilot year was that two additional years to collect data were included in the time frame of funding (2018 and 2019). In the remaining sections under **3.6.1**, the justifications of the way the pilot was operationalised, the sampling strategies used and the proposed methods of analysis that were undertaken will be presented.

#### 3.6.1.1 Instrument design

The study was structured by three questionnaires with the first being distributed in May 2017 covering 'pre-experience, the second covering the during-event experience in July 2017 and the third covering the post-experience in August 2017. This approach was based off the justification from the research gap that suggested that festival experience studies usually had only considered a during experience perspective and more scope was needed for the pre and post time frames (Getz, 2012; Son & Lee, 2011 and Wong et al., 2015). The purpose of these three questionnaires were used to gather data to achieve a number of 'pilot' objectives that would be used to form a focus for the rest of the data collections for the research. These are displayed in **Figure 3.2**.

The four objectives of the pilot study were to firstly, gain demographic data, which would contribute to the events lack of collecting such information in previous years. In addition, this would assist the research to use demographic data against other comparative points to other sections that were collected. An example being to test if certain age groups were behaving differently to others. Secondly, light insights into if the concept of value generally was pitted to attendees to determine their grasp on value terminology. The reason for a light approach to value, was due to the researcher still trying to conceptualise how 'value' would be applied to the event at the time of undertaking the pilot study. This led to the way value was operationalised when undertaking a study to answer the second research question regarding the best suited typology to value being applicable to cultural music festivals, as well as the third research question enquiring into the authenticity of festival experience.

Thirdly, the pilot study addressed the effectiveness of LIME's digital strategy that would be used to contribute to the digital research questions looking at whether festival attendees communicate the value of their experience via online means. This pilot objective began the contribution to the digital element that would qualify the research for the funding under KESS II (discussed in **Section 1.1.1**). The way this was operationalised in the study was to gain insights into audience member's digital usage and whether they interacted with LIME's social media platforms. This would then suggest an early indication on whether the ageing demographic engage or do not engage with LIME's marketing communication strategies through their various social media channels. The digital lens focusing on social media would also give an insight into whether LIME's values had the potential opportunity for value co-creation. The justification of this was to find out whether the things people express from their experience mirror that of the organisations brand values. In addition to this, these insights began to contribute to the way in which the researcher wanted to operationalise cultural value in the study.

The final aim was to gather audience members' overall feedback towards the event by rating LIME's additional services around the field and identifying if any part of their experience could be improved if they were to visit again. This objective was something that LIME wanted information on but regarding meeting the aims of the thesis, it was not something that required a focus on. Therefore, as an acknowledgement the data was analysed and provided to LIME, but no further mention or a presentation of results was needed to be a part of the thesis.

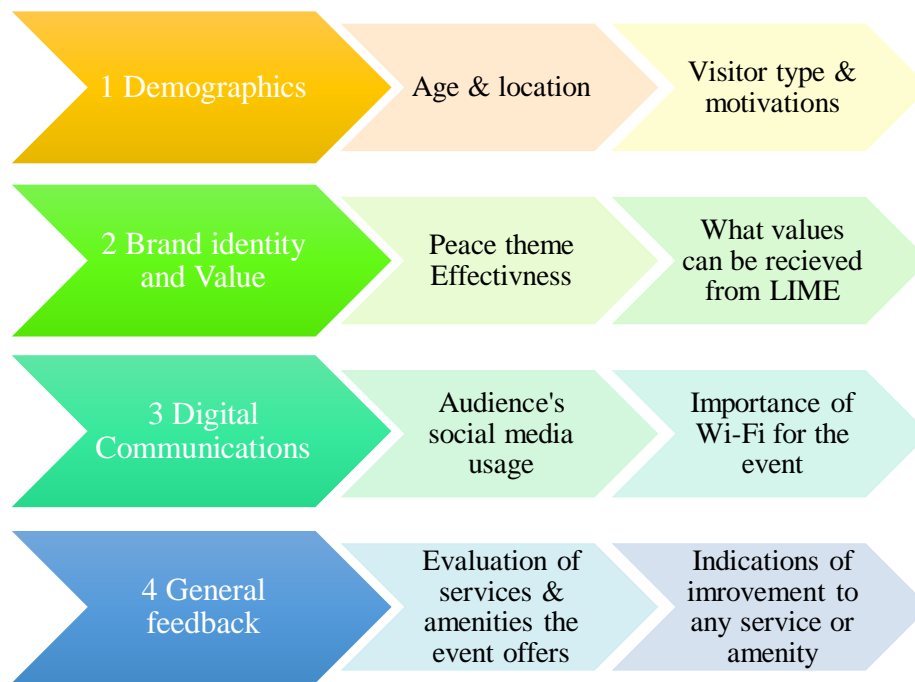


Figure 3.2: A summary of objectives achieved from undertaking the pilot study.

The pre- and post-experience surveys were collected through LIME’s online mailing list, and included a sample of people who had pre-bought tickets (up until the questionnaire was distributed and was open for) for both day or evening admission. The ethical appropriateness for using LIME’s mailing list will be discussed in **Section 3.7**. a mutual agreement was made between the organisation and researcher for the use of the mailing list. The specific reasons for its use were firstly, to access people who were a strong guarantee to attend (pre-paid visitors targeted by pre-experience questionnaire) and guaranteed attendees (targeted by post-experience questionnaire). Secondly, to use the pilot study to determine the responsiveness of LIME’s mailing list in terms of what sample sizes it was going to give.

A face-to-face questionnaire was undertaken for during-event experience for the 2017 event. A face-to-face questionnaire occurs by an interviewer reading out questions and then recording the respondent’s answers. For this questionnaire, the most sustainable way of doing this was by a computer assisted personal interview (CAPI) as opposed to doing the traditional paper-and-pencil interview (PAPI) format (Groves et al., 2009). Questions were recorded on a questionnaire generated site, for this case, Google Forms. The site was chosen due to it being a basic platform, which enables a new form (a new unanswered questionnaire) to be created rapidly. In addition, it allowed enough storage for data submission to a Google drive. It was recognised after collecting the results that this survey generation tool would need to be replaced by something more advanced for the main study. This was due to Google Forms not allowing the use of follow-up questions, which resulted in a lack of depth into some areas of interest. This highlighted another strength of conducting a pilot study as it highlighted areas of improvement toward the rest of the research. However, the use of Google Forms

was fitting enough to conduct the pilot study. The justifications for using a face-face questionnaire were firstly, for the researcher to get a feel for the event. Secondly, to witness how the event was delivered first-hand. Thirdly, to interact with LIME's audiences who would make up a big part of the research. Lastly, the researcher was able to develop data collection and communication skills. The questionnaire was conducted around the event field during the day session and then near the pavilion concert doors for the evening session. The reasons for the researcher being positioned in this way was that firstly, the former allowed interaction with participants visiting the stalls and eateries and outside stage performances. The latter positioning was due to the attempt of catching people in the window of time before their concert began.

The evaluation of using both online and face-to-face questionnaires will now be presented and will be used as an anchor for other sections in this methodology. The benefits to online self-completing questionnaires over other methods such as qualitative structured interviews or focus group will first be discussed. Firstly, self-completing questionnaires are a cheap method to capture a widely dispersed audience base without paying for mail postage (Fricker & Schonlau, 2012). In this study, the wide capture enabled an investigation with audience members who were both repeat visitors as well as new visitors. This then allowed a range of visitor profiling data to be collected. Secondly, a benefit can be considered from the diversity of questions that can be added (Evans & Mantur, 2005), which consist of using Likert scales, closed questions (in both horizontal or vertical formats), and text answers for those that require an individualistic response. Thirdly, online self-completing questionnaires also offer a convenience aspect for the respondent, as they are able to complete the questionnaire in their own time that is comfortable for them (Evans & Mathur, 2005). Fourthly, another benefit is the absence of interviewer effects. This means the answers from respondents cannot be influenced by the interviewer when sensitive topics such as ethnicity, gender or religion arise. Lastly, the elimination of certain bias where Tourangeau and Smith (1996) suggest participants of an online questionnaire are unlikely to under-report on issues that might be more difficult explaining to an interviewer. This is due to participants having the freedom to express how they feel. This is also supported by the study's use of anonymity that result in respondents being more inclined to showcase their true perceptions on sensitive topics.

There are limitations of using online self-completing questionnaires with some factors being managed during the research project and some unfortunately could not be mitigated. A first limitation is having a coverage error, which is widely acknowledged in the literature is. Fricker and Schonlau (2012) suggest that there is no guarantee of the questionnaire reaching the correct specific participants that are desired. In this study, this is mitigated through using LIME's online mailing list as opposed to target those who attend the event by other channels. A second limitation is the consequence of the website link to the questionnaire appearing in 'junk' messages or blocked by email servers, even if

people have opted in for emails from an organisation (Bannan, 2003). Unfortunately, for this research, a risk was taken and again covered by undertaking a pilot study to test the response rates of LIME’s mailing list. A third limitation is the issue of the participant reading the whole questionnaire before answering any questions. This results in the researcher having no way of knowing if the correct questions were answered in the order that was necessary (Evans & Mathur, 2005). To mitigate this was the to disallow respondents to go back to pages they had previously been on, eliminating the chance of dishonest answers. The fourth is, the lack of opportunity in asking participants to elaborate on their answers, known as probing (Lavrakas, 2008) specifically for online reviews. This can affect the quality and depth of answers in open questions that may be needed. A mitigation for this was to make sure there was clarity in the instructions given when asking open questions to encourage the respondent to answer appropriately. A final limitation is that online questionnaires is may not be suitable for people who may have lower capacities, which touches on ethical considerations for their. Andrade, (2020) argue that people who complete online questionnaires are usually literate and internet users. This led to the researcher making a decision to undertake online questionnaires through LIME’s mailing to participant’s who had requested e-mails to be sent to them by the organisation. In addition, extra written descriptions were given on questions that included academic or complex references to elements of cultural values as well as digital ‘jargon’ that was used. A summary of the benefits and limitations to online self-completing questionnaires is presented in **Table 3.5**.

Table 3.5: A summary of the benefits and limitations to self-completing questionnaires.

Benefits of using online self-completing questionnaires	Limitations of using online self-completing questionnaires
Cost efficient.	Coverage error.
Widely dispersed audience base through mailing list.	Questionnaires being read as whole.
Offers a diversity of question design types.	Asking questions that cannot prompt or probe the reader or are not specific enough.
Offers a convenience to respondents in completing in their own time.	Not appropriate for certain groups of people.
Absence of interviewer effects.	
Less likely to have bias.	

Source: Table designed by the researcher

Face-to-face questionnaires as a method do have benefits that relate to the nature of the study. The first is that more complex wording like academic theory or concepts can be used as the researcher is present to clarify information to respondents. There allows the researcher to gain control over getting

the respondent to answer every question, as opposed of answers being left blank in self-completing questionnaires (Fowler, 2014; Groves et al., 2009; Heerwegh and Loosveldt, 2008; Schnell, 2012). A second benefit is that face-to-face questionnaires can generally be a longer and more in-depth method than questionnaires undertaken by phone (De Leeuw, 2008; Fowler, 2014; Schnell, 2013). This will work in favour for this study when addressing topics such as values. A final benefit is the researcher is able to collect the ideal sample that needs to be targeted. This benefit is operationalised through LIME giving permission for the research to be undertaken on their grounds as opposed to the questionnaires being conducted by passers-by near the grounds, that may include people who are not visiting LIME.

There are limitations to using face-to-face questionnaires with some factors that are mitigated for this study. Firstly, although there are benefits to having a researcher present when surveying, it is possible that interviewer bias can occur (Schröder, 2016). This was mitigated through the researcher using a transparent tone of voice when explaining any content that the respondent needed to perceive positively or negatively. Secondly, upward bias can occur from the use of Likert Scale questions when participants choose options that make themselves look better through the avoidance of any views considered controversial or extreme (Pimentel & Pimentel, 2019). Thirdly, face-to-face questionnaires can be subject to interviewer variance, where different interviewers of the same project ask questions in different ways or tones of voice, which can result in a knock-on effect to the statistical values of the test (Fowler, & Mangione, 1990; Groves et al., 2009; Heerwegh and Loosveldt, 2008). This was mitigated in this study as only one researcher was collecting the data. This ensured a clear structure to how questions were being asked and the neutral tone set for any questioned asked of the researcher. In doing so, both interviewer bias and variance was kept to a minimum or did not happen. Lastly, a limitation of a requirement of bilingualism was ideally needed by the researcher. This was specific to this study due to the questionnaire being undertaken in Wales, and on festival grounds so there was a compulsory requirement for the researcher to offer the content in both Welsh and. This was achieved through the researcher being bilingual as well as ensuring accuracy through professional checking of translations. This is expanded on in the ethical considerations section. (see **Section 3.7**). A summarising table of the benefits and limitations to conducting face-to-face questionnaires is presented in **Table 3.6**.

Table 3.6: A summary of the benefits and limitations to face-to-face questionnaires.

Benefits to face-to-face questionnaires	Limitations to face-to-face questionnaires
Researcher is present to clarify potential complex information to respondents.	Interviewer bias.
Researcher can have a control of getting the respondent to answer every question.	Upward Likert Scale bias.
A longer and more in-depth method than questionnaires undertaken by phone.	Interviewer variance.
The correct specific samples being targeted	Need for researcher to speak multiple languages.

Source: Table designed by researcher

### 3.6.1.2 Sampling strategy

The online questionnaire used in LIME’s mailing list adopted a cluster sampling technique where the strategy divides the respondents into groups and observations are then performed. (Sharma, 2017) (in this case, visitor type). The justification for this was to enable specific data analyses to take place through comparing visitor types perceptions to various variables. This was the most efficient sampling strategy to undertake for collecting data from online questionnaires, due to it offering the benefits that other strategies provide. Examples of such are that the clusters are still being collected randomly (random sampling), as well as being put in groups as stratified sampling would also offer (Sharma, 2017). In addition, stratified sampling would take random samples within each sample however, cluster sampling includes all elements within each cluster. The main limitations to acknowledge is that cluster sampling can often create bias (Bryman & Bell, 2015), which usually is unconscious bias. This entails the results suggesting the clusters were created to produce certain outcomes. The way in which this was mitigated was that the clusters were broken down by visitor type and those visitor types will most likely have trade-offs in opinion on each matter, which will still give a fair judgement. The clusters should also be evenly waited, but this limitation could not be mitigated to the extent that the event receives bigger audiences in the evening sessions over day sessions. However, overall, there is a larger segment for those attending both events and being classed as an all-day visitor.

The face-to-face questionnaire sample strategy used random sampling technique also known as the  $n^{\text{th}}$  passer by method. Bryman and Bell (2015) state that this sampling technique is of the basic collections of probability sampling and expresses a fraction of  $\frac{n}{N}$ , suggesting that each person present (in this case at LIME) had an equal chance to be involved in the questionnaire. The ‘n’ representing the sample size and the ‘N’ representing the population size. When participants who had been selected that were a part of a group, the next birthday method was used to determine which

person of the group was to answer the questions. This technique was used and deemed successful in Garrod & Dowell's (ND) study 'Investigating the Role of Eisteddfodau in Creating and Transmitting Cultural Value in Wales and Beyond'. As this study was of a similar nature to that of Garrod and Dowell's, this technique was used. For the participant that was selected from a group, the respondent was taken aside to discourage any interference by other members of their group and to allow a collection of their own views.

### 3.6.1.3 Data analysis

The pilot study used both closed-ended and open-ended questions, which allowed the researcher to analyse the data both quantitatively (closed questions) and qualitatively (open questions). The results were analysed quantitatively using basic descriptive statistics such as bar graphs and tables to determine the key research areas that would be present in the main study. These statistical tests are presented in **Chapter 4 (Section 4.2)**. The chosen analysis tool was IBM's Statistical Package for the Social Sciences (SPSS), a software that allows the analysis of data and understanding of larger and more complex data in an easy-to-use platform providing accurate results (IBM, ND). The analysis performed on the software were descriptive tests to make the various bar graphs. The qualitative aspect of the pilot study used a 'word diagram' to display commonly used words to describe what values LIME promote. The responses were grouped by frequently used words and entered into a 'Wordle' generator to display the results. The result of the Wordle is presented in **Chapter 4 (Section 4.2.2)**.

## 3.6.2 Experience questionnaires 2018 and 2019

The first method of the main study was the pre- and post-experience questionnaires that copied the structure that was used for the pilot study (see **Appendix E-F** for full questionnaires). The purpose was to ask respondents experience related questions that would both benefit areas of the research as well as providing useful data to LIME, pinpointing areas of growth to their audience base. It is worth acknowledging again that these questionnaires served multiple purposes across different research questions. These purposes will be reflected in the instrument design section (**3.6.2.1**) through what conceptual frameworks were used and how data were collected and through the data analysis section (**3.6.2.3**).

### 3.6.2.1 Instrument design

The conceptual framework behind the value related questions in the experience questionnaire will be presented. From **Table 2.3** in the literature review, four values were chosen from that list on the basis that the meanings were understood and could be applied to LIME's experience. It is important to acknowledge that the four proposed values were chosen due to them being understood in the



literature, even though they were not specifically applied to a cultural setting on a well-tested scale. The values are also not necessarily taken by the scholars who designed them, but their ideas have been modified to fit and be applied to LIME’s experience to solve their issue. As identified in the academic literature, values contradict each other and overlap, therefore the researcher attempted to perform a value reduction and choose only the most important to gather data that is specific to the case study. Pragmatically, it was useful to choose a smaller number and operationalise value as a marketer would in order to attempt to make the understanding of value easier. The four values that make up LIME’s proposed value typology are epistemic value, extrinsic value, emotional value, and price value. The types of value and how their definitions can be justified to LIME’s experience is presented in **Table 3.7**.

Table 3.7: Modified four-way consumer value typology applied to LIME’s experience.

Type of value	Definition	Justified link to LIME
<b>Epistemic</b>  (Sheth, Newman and Gross, 1991)	Curiosity for knowledge	Curiosity to learn more about the culture of the performers e.g. language, national dress.
<b>Extrinsic</b>  (Hartman, 1973)	Using an experience as a vehicle towards an end-goal.	Using LIME as just a venue to see well known artists perform in evening concerts.
<b>Emotional</b>  (Overby & Lee 2006)	Hedonic pleasure	Emotions derived from watching and listening to the musical performances
<b>Price</b>  (Sweeny & Soutar 2001)	Value for money	Importance of an experience perused through value for money.

Source: Table created by the researcher.

The justification around choosing epistemic value, was to reflect Sheth, Newman and Gross’s (1991) proposal that the curiosity of knowledge can be a driving factor to want to use a product. This value scale has been tested previously in academic literature with examples such as Garrod, Dowell and Turner (2019) and Williams and Soutar (2009). Garrod, Dowell and Turner (2019) article used epistemic value (as an interchangeable term ‘novelty value’) in a cultural setting and the concept deemed to be both valid and reliable providing insightful data contributing to understanding of value creation at cultural events. Therefore the justification for applying this to LIME’s experience was that it could reflect the reasons why people want to attend the day competitions that showcase

performances of different cultures that are represented by the different languages, national dress and dances. This use of epistemic value was also used by Sheth, Newman and Gross (1991) where it was linked to consumers wanting find new experiences, due to them being bored with the brands of others. In such new experiences, the example of experiencing a new culture was given. In a festival setting this could represent LIME's advantage over other music festivals that host performers from one culture. This would contribute to understanding whether the audiences are indeed attending for the brand values that LIME attempt to communicate through their marketing communications strategy. As a reminder they are the celebration of peace and internationalism through a coming together for a shared love of music.

The justification of using extrinsic value was based around Hartman's (1973) application of the term, which applied a utilitarian approach to using a product or service as a vehicle towards an end-goal beyond that product or service. From the academic literature on consumer value in marketing, it was evident that extrinsic value had been defined and operationalised differently by scholars. The way extrinsic value is perceived in this study was similar to the way Bavrantaroğlu and Kozak (2022) operationalised the concept in their study on destination value. Their view of extrinsic value was based on the attributes to destinations that play a catalyst or an activating role in tourism, specifically in intentions or avoidance to visiting destinations. Their scale items included industry based components such as the hospitality, infrastructure, human resources, popularity and transportation as extrinsic values of a destination. Their use of extrinsic value also deemed reliable and valid providing robust results on the influence such values had on tourists when planning their visit to certain destinations. On that basis, there should not be any reason on why this perception of extrinsic value cannot be applied to festival experience. The rationale of LIME's case are those who just attend LIME's evening concerts can be seen to be using LIME as just a venue to spectate the artists performing. As a result of this, it would act as the catalyst toward the end-goal of the experience. In doing so, the actual mission behind LIME presumably does not have the chance to resonate with those spectators as they do not take part in the participation of culture shown during the day session. An area of interest is those who attend both sessions and what their stance is on their real motivator to visit. It may also suggest that both experiences can work in unison.

The justification of using emotional value was inspired by Overby and Lee's (2006) take on the term being a representation of hedonic pleasure to a product or service. The analogy of hedonic pleasures have been applied and tested previously in past studies that focus on the understanding of motivations, attitudes and behaviours of festival attendees (Ahmad et al., 2017; Itani et al., 2020). These emotional pleasures have also been tested in determining attendees brand loyalty to festivals (Drengner, Jahn and Gaus, 2012). The authors study used scales of hedonic value from festival experience and tested whether they impacted the overall satisfaction of the experience. Their results executed both results

rich in reliability and validity by concluding that emotional experience from hedonic consumption (the festival) had positive effects on satisfaction which in turn had a positive effect on loyalty (Drengner, Jahn and Gaus, 2012) In its justification to LIME's experience, hedonic pleasures will be in relation to the pleasures that come from both watching and listening the performances of both music and dance, which should reflect both day and evening sessions.

The justification of price value is modified from Sweeny and Soutar (2001) definition based around the consumers believe the value for money a product (adapted to an experience) is worth. This consumer value has also been widely tested in the academic literature. In tourism contexts, price value scales have been used to determine satisfaction and future intentions of visiting adventure tourism attractions (Williams & Soutar, 2009) and used to understand value creation at cultural events (Garrod, Dowell & Turner's 2019). Therefore, its reliable and valid use in the literature can justify its inclusion to be used for LIME's experience. It is important to acknowledge that although this thesis aims to move away from monetary studies of the cultural arts, it is a factor that is still important in keeping events like LIME continuing for the future. Considering this however, the monetary value of the experience is included in this typology to serve as an insight to LIME on the way they price their experience, but as a test on whether price value is as important to the attendees than the other values included that represent the experience.

A conceptual framework was designed (see **Figure 3.3**) to demonstrate how each theoretical construct taken from **Table 3.7** by their definition and link to LIME is conceptualised, and how the researcher proposed/hypothesised that they relate to one another. The diagram reflects LIME's experience to which the four values play a part of. It also showcases conceptually, how each of the four types of value (expressed as statements) will have influence on the two visitor types of interest. The arrows reflect the hypothesized likelihood that one visitor type would resonate with one value more strongly than the other visitor type or perhaps equally. The statements created were derived on how the value types were understood in the literature but also from the conceptual framework and the way the definitions of value types can specifically reflect LIME's complex experience. The justification of using visitor type derives from LIME's conundrum that was posed to the researcher on their desperation to understand why their visitors were attending the event. As stated, the two different experiences that LIME offer (day competitions and evening concerts) may result in differences in the overall meanings to why they visit LIME. Therefore, the comparison of visitor type to the specific value set chosen could be a useful test to conduct to provide both theoretical and practical contributions.

This set of values applied to LIME's experience were collected through a new section within the 2019 pre- and post-experience questionnaire. The use of the 2019 tracking code (discussed in **Section**

3.5.1) was applied to create a more focused sample that could accurately track people’s perceptions from pre-post experience. Four statements were given to respondents in both questionnaires, again represented in a five-point Likert Scale format and acted as hidden hypotheses (see **Table 3.8**) to test how much existing themes of LIME were valued by attendees, specifically by visitor type. In addition to this, whether visitor perceptions toward the event would differ or remain the same after experiencing the event.

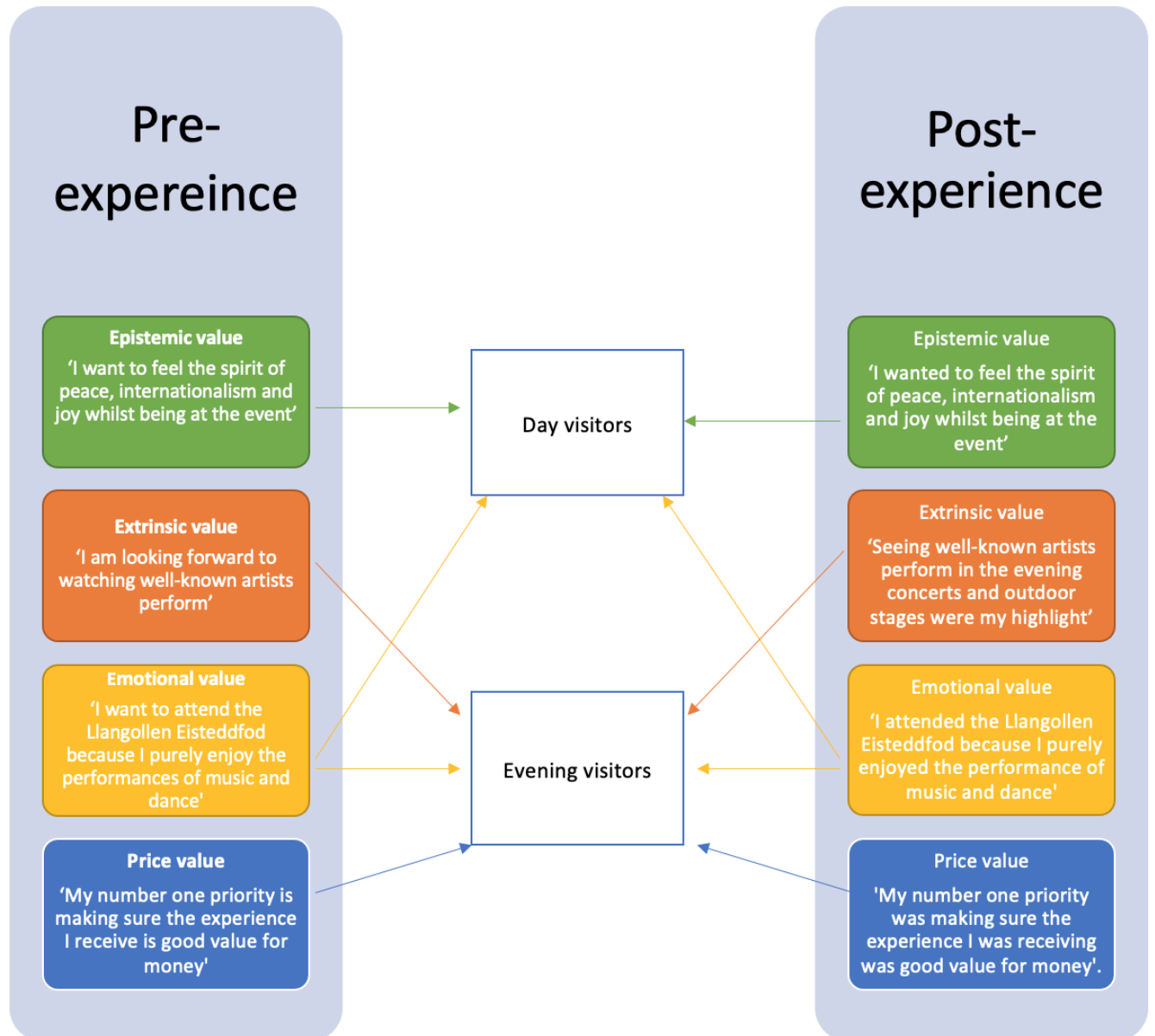


Figure 3.3: A conceptual framework hypothesising the 4-way consumer value framework

Table 3.8: The list of hypotheses that were tested to determine a typology that is best suited to LIME.

Hypotheses
<b>H1</b> Day visitor more likely to experience epistemic value than evening visitor
<b>H2</b> Evening visitor more likely to experience extrinsic value than day visitor
<b>H3</b> Both day and evening visitor to experience emotional value equally
<b>H4</b> Evening visitor more likely to experience price value than day visitor

A digital section was included in the experience questionnaires in both years to contribute to the digital aim of this thesis. Both ranking style and closed questions were asked to respondents. The questions were operationalised to gather insights into whether LIME’s attendees were social media users generally, whether they used social media to specifically engage with LIME (for the purpose of viewing information) and their likelihood to use their own social media to share their experience of the LIME to others. It is also important to acknowledge the ageing demographic (introduced in **Section 1.3.4**) however, the way in which LIME communicates with its audience digitally has seen gradual improvements (highlighted in **Section 2.4.4**). As an alternative to a conceptual framework, some evidence from digital statistic reports can assist the set-up of the design to the digital section of these questionnaires, which will contribute to the research questions that focus on the digital aims. It will do this by providing trends to the use of social media by age groups that represent LIME’s, which typically are of a 65+ segment.

Over the last decade it is evident that the social media industry has become more dominant in both people’s personal lives, as well as providing businesses and organisations benefits such as a voice of communication and to give competitive stances. To put this into perspective and before having a focus point of social media usage within the UK, it is insightful to look at this globally, due to LIME being an international event. In **Figure 3.4**, it illustrates how the world engages digitally in terms of social media usage. The figure shows that 53% of the world’s population are Internet users and 43% of those use social media. These are figures that will continue to grow annually due to the vast amounts of money going into the digital industry from governments and as well as a decline in print media.

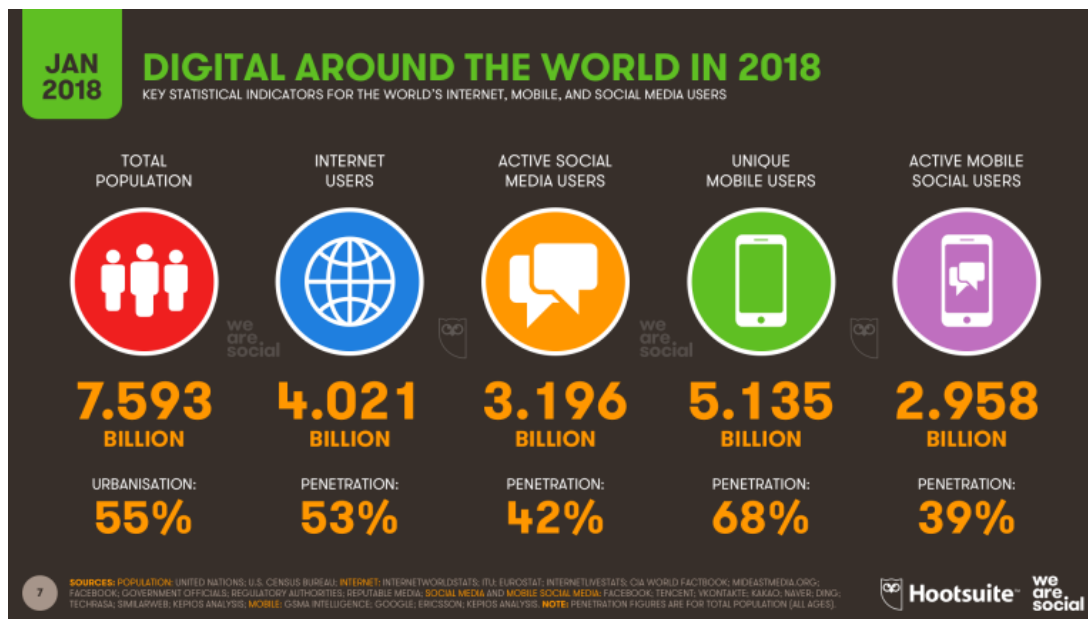


Figure 3.4: ‘Digital around the world in 2018’.

Source: Kemp’s (2018) ‘We are Social’ digital blog statistics.

Looking more specifically to the UK, **Figure 3.5** shows that 66% of Internet users use social media users, suggesting its use is considered a part of everyday life (Statistica, 2018). According to Statistica an online portal for statistics states there were 39 million social media users at the start of 2017, which was likely to grow to 42 million (Statistica, 2018). They also reveal that in 2015, people used social media sites up to ten times per day with a stronger usage rate by the younger generation. However, the penetration rates of older generations are still growing, but just at a slower pace (Statistica, 2018). From the 2016 statistics regarding which social media platform was used the most frequently, Facebook saw 67% of online adults within the UK making this the most used social media network followed by YouTube (Statistica, 2018). From the 66% of social media users in the UK, it showed a breakdown of the social media sites were being used more frequently, in addition to the age demographics using them (see **Table 3.9**). In the case for LIME, the four main platforms they use to both promote their event and communicate with audience members are Facebook, Twitter and more recently Instagram and Snapchat, but from this table only Facebook seems the only consistent social media platform across the whole age span. This also suggests the launches of Instagram and Snapchat sites are ways LIME are trying to reach out to younger audiences as they are both dominantly used by the 16-22-year-old demographic.

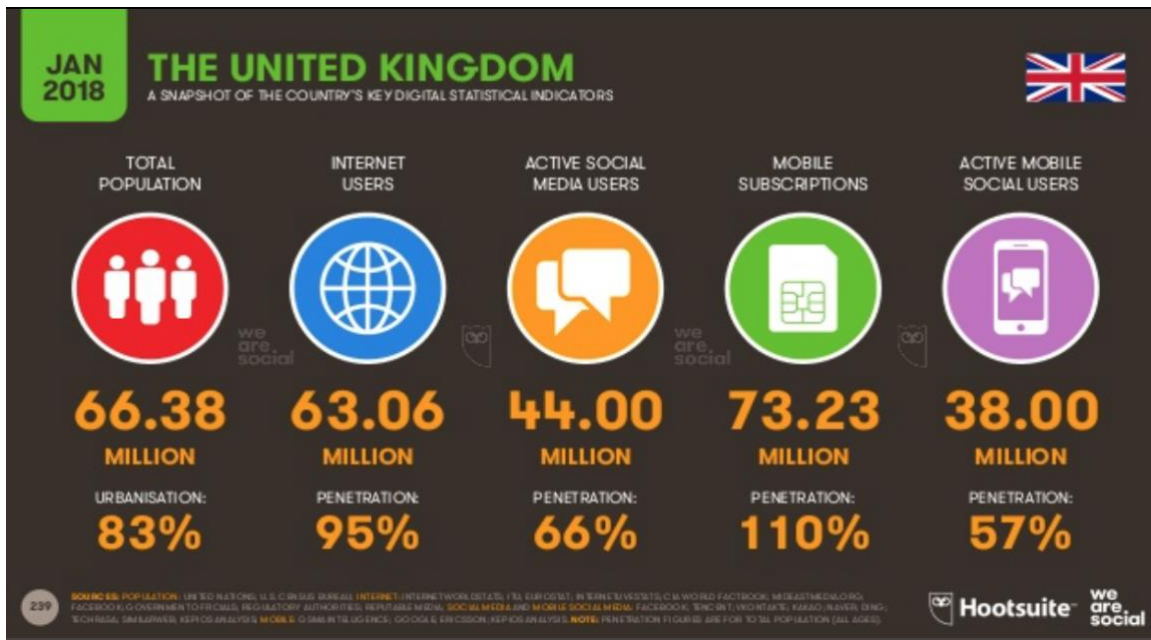


Figure 3.5: UK's digital statistical indicators.

Source: Kemp's (2018) 'We are Social' digital blog statistics.

Table 3.9: Social media platforms used by UK Internet users, by age in 2017.

<b>Social Media Platforms Used by UK Internet Users, by Age, Sep 2017</b>					
<i>% of respondents in each group</i>					
	<b>16-22</b>	<b>23-34</b>	<b>35-49</b>	<b>50-65</b>	<b>Total</b>
Facebook	75%	80%	69%	58%	71%
YouTube	72%	55%	39%	32%	52%
Twitter	44%	37%	31%	17%	33%
Instagram	59%	38%	16%	9%	33%
Snapchat	56%	20%	6%	3%	25%
Pinterest	16%	20%	13%	12%	16%
LinkedIn	8%	20%	17%	12%	13%
Tumblr	17%	6%	2%	1%	8%
Twitch	13%	4%	1%	-	6%
Other	2%	1%	1%	1%	1%
None of the above	3%	5%	15%	26%	11%

*Note: n=3,007*  
*Source: BBC Newsbeat conducted by Ipsos MORI, Sep 25, 2017*

Source: eMarketer, 2017.

### 3.6.2.2 Sampling strategy

It is important to acknowledge that the sampling strategy for the experience questionnaires used cluster sampling through LIMES's mailing list and the evaluations of that choice mirrored the set-up of the pilot study which was discussed in **Section 3.6.1.2**.

### 3.6.2.3 Data analysis

For the 2018 and 2019 pre- and post-experience questionnaires, there were multiple methods of analysis performed on the closed questions that were included. A first being descriptive data analyses such as Chi-Square Tests of Independence. This was due to the need to test more specific samples across a range of criteria, to explain how visitor types experience different elements toward the event. This method was selected due to its strength of showing strong comparisons to other data sets collected over the research process that would demonstrate the longitudinal nature of the study. A main benefit of choosing this was highlighted by McHugh (2013) who stated that unlike other statistical tests, Chi-square tests of independence can provide in depth information on significances or observed differences among groups. In addition, which of those categories account for the identified differences. It is a worthwhile tool to use when there are violations of assumptions of equal variances, which therefore other parametric tests such as ANOVA or T-tests cannot produce reliable enough results (McHugh, 2013). A point to be wary of when using Chi-square tests the requirements needed to use it appropriately. An example of this is ensuring cases have an even spread of values without smaller cases than the expected amount. Results from a Chi-square test of independence are usually most reliable when the collected data has derived from random selections of subjects and can also show statistical strengths when sample sizes are large (McHugh, 2013).

The second test used was to analyse the data collected from using the four-way consumer value framework. The normality of the data needed to be tested first to ensure the right statistical test was performed. The reasoning behind this is to understand the data distribution (Chambers et al., 1983). In addition to this, the researcher can be provided with confidence that the statistic is providing valid results that lead to accurate and reliable conclusions drawn from the data collected (Keselman, 2013). The Shapiro-Wilk test of normality was chosen, which considers the correlation between the data (Shapiro & Wilk, 1965) and compares the scores to a normally distributed collection of scores with the same mean and standard deviation. A null hypothesis is then created based that the sample distribution is normal (Ghasemi & Zahediasl, 2012). If the results of the test are statistically significant, it reveals that the distribution of the data is not of normal distribution (Ghasemi & Zahediasl, 2012). The Shapiro & Wilk test has been praised in academic literature for its strength (Steinskog, 2007) and its use over other tests (Thode, 2002), due to its power in highlighting non-normal data.



For the four-way consumer value typology, two tests of normality were run on both the pre-experience sample and post-experience sample, taken from the 2019 tracked sample of the experience questionnaires. When originally running the test, three visitor types were included (day, evening, and all-day visitor). The results of the pre-experience sample showed that epistemic, extrinsic, emotional and price values were not normally distributed for day, evening or all-day samples, as assessed by Shapiro-Wilk's test ( $p < .05$ ). The post-experience results indicated an issue with the day sample as epistemic, extrinsic, emotional and price values were not normally distributed for, evening or all-day samples, as assessed by Shapiro-Wilk's test ( $p < .05$ ). However, although Epistemic, extrinsic, emotional values were not normally distributed for the day sample as assessed by Shapiro-Wilk's test ( $p < .05$ ), price value was normally distributed (0.065), assessed by Shapiro Wilk's test ( $p > .05$ ). Considering this, the day sample was removed from the test and the test would then represent the differences between the evening and all-day sample. From observing the data, although Price value for the day visitor is approaching being not normally distributed, it is perhaps a result of a skewedness for it being a far smaller sample than the other two visitor types. The justification of removing the day sample is backed up upon the all-day sample also represent attendees who were present at the day session of LIME and therefore would reflect their thoughts and feelings from that experience. Another point to acknowledge is that the all-day sample of the post-experience group has one less usable participant than the pre-experience. This was due to a participant failing to respond to one or more statements. That result was therefore discounted by the coding system the researcher had in place to exclude missing cases. The justification behind the removal of one case was that it would not noticeably change or impact the outcome of the results. The results of the test of normality on the four-way consumer value framework on the 2019 pre-tracked sample is highlighted in **Table 3.10** and the post-tracked sample in **Table 3.11**. From the results, it indicated that a non-parametric test would need to be performed on the data for both frameworks.

Table 3.10: Test of Normality on the Four-way Consumer Value typology tested against LIME’s evening and all-day pre-experience sample taken from the 2019 tracked sample of the experience questionnaire.

Shapiro-Wilk Test of Normality				
Variable code	Visitor type	Statistic	df	Sig.
<b>Epistemic (pre)</b>	All-day visitor	.746	63	.000
	Evening visitor	.692	74	.000
<b>Extrinsic (pre)</b>	All-day visitor	.627	63	.000
	Evening visitor	.771	74	.000
<b>Emotional (pre)</b>	All-day visitor	.778	63	.000
	Evening visitor	.606	74	.000
<b>Price (pre)</b>	All-day visitor	.877	63	.000
	Evening visitor	.874	74	.000
a. Lilliefors Significance Correction				

Table 3.11: Test of Normality on the Four-way Consumer Value typology tested against LIME’s evening and all-day post-experience sample taken from the 2019 tracked sample of the experience questionnaire.

Shapiro-Wilk Test of Normality				
Variable code	Visitor type	Statistic	df	Sig.
<b>Epistemic (post)</b>	All-day visitor	.859	63	.000
	Evening visitor	.770	73	.000
<b>Extrinsic (post)</b>	All-day visitor	.749	63	.000
	Evening visitor	.884	73	.000
<b>Emotional (post)</b>	All-day visitor	.814	63	.000
	Evening visitor	.759	73	.000
<b>Price (post)</b>	All-day visitor	.862	63	.000
	Evening visitor	.896	73	.000
a. Lilliefors Significance Correction				

The Mann-Whitney U test was used to analyse the non-parametric data by testing the differences between two groups on a single ordinal variable (Mann & Whitney, 1947). The Mann-Whitney test is commonly referred to as the non-parametric version of the parametric t-test, which seeks to give the same outcomes but for data that is normally distributed (Mcknight & Naiab, 2010). To perform the test accurately, various assumptions of the data needed to be met. These first is, that one variable needs to be measured at the continuous or ordinal level (Nachar, 2008). This was met as a Likert Scale was used representing ordinal variables. The second is, one independent variable should consist two categorical groups (Karadimitriou et al. 2018). This was again met as the independent variable was the visitor type, and two types of visitors were included in both tests. A third is there should be mutual independence between each group, suggesting that no relationships occur between them, or that participants are present in both groups (Nachar, 2008). This assumption was also met due to all groups involved consisted of their own sample. The final assumption was that there must be an acknowledgement of whether the distribution of scores for both groups of independent variables have the same shape or a different one, which will indicate the way results can be interpreted

(Karadimitriou et al. 2018). If the two distributions had similar shapes, the median would be used to determine the difference by the Mann-Whitney U test (Karadimitriou et al. 2018). However for the study results, the distribution had different shapes, which suggested that the Mann-Whitney U test would highlight whether there are differences in the distributions of the two groups by the mean scores. The results of the four-way consumer value framework applied to LIME’s visitor types are presented in **Chapter 4 (4.3.3)**.

For the open questions asked in the 2018 and 2019 pre-experience questionnaire (what respondents believed LIME sets out to achieve), thematic analysis was used to analyse the qualitative data. Thematic analysis is a method of describing ideas within data sets and displaying such ideas as themes (Guest, MacQueen & Namey, 2012). It presents data in detail and can concern diverse subjects by interpretations (Boyatzis, 1998). The analysis is undertaken by the researcher creating various codes that represent themes that are often used as points of discussion or further analysis. Thematic analysis can also be used in various ways that include comparing frequencies of codes, highlighting co-reoccurrence, and identifying relationships between codes in the set (Guest, MacQueen & Namey, 2012). The way thematic analyses were approached for the questions concerned was by using a data spreadsheet with the inputted responses to which codes were created freely and then broken down more specifically through colour coding. This entailed similar codes being grouped together to fall under a broader theme. An example of the coding set-up is highlighted in **Table 3.12**. The results of the thematic analyses be seen in **Chapter 4 (4.3.2)** and the discussions around the results in **Chapter 5**.

Table 3.12: An example of how open-ended responses were coded into themes during thematic analysis. Data taken from the 2018 pre-experience questionnaire.

Visitor type	Respondent’s answer	Code	Theme
All-day visitor	“International camaraderie through music.”	Music uniting people / culture	Being united
Day visitor	“Music for everyone.”	Appreciation of music being universal	Reference to an appreciation
Evening visitor	“World music festival.”	Festival acknowledgement	Reference to the venue
All day visitor	“Friendliness, but unfortunately not from some stewards, who seem intent on spoiling the atmosphere.”	Reference that the event is losing its way/ meaning.	Conflicted views

When evaluating thematic analysis a benefit to its use is its flexibility to be adapted to numerous types of study and still provides a rich yet complex display of data (Braun & Clarke, 2006; King, 2004). A second benefit is that thematic analysis can be useful to highlight possible similarities or differences of topics among people (Clarke, 2006 and King, 2004). The main disadvantages to using thematic analysis has firstly been its lack of acknowledgement as a robust method in academic literature compared to other qualitative methods such as ethnography and grounded theory (Nowell et al., 2017). This has led to researchers not having anything to base their own studies upon, making the process of conducting a rigorous thematic analysis difficult (Nowell et al., 2017). Holloway and Todres (2003) acknowledge that thematic analysis is flexible, however, this flexibility can often lead to inconsistencies when developing themes from data. Such inconsistencies are often put down to having multiple researchers work on such analysis where rigor needs to be maintained in interceding agreement throughout (Guest, MacQueen & Namey, 2012). This is mitigated to the extent that the research is being undertaken by a solo researcher.

### 3.6.3 Brand identity and value questionnaire

#### 3.6.3.1 Instrument design

The first section of the face-to-face '2018 brand identity and value questionnaire' used both closed-ended and open-ended questions. This was to allow the participant to state whether they had attended eisteddfodau before and if so, to define their own perception of what they believed an 'eisteddfod' meant to them. In addition, to determine whether LIME offers unique feelings that are not felt at any other musical event. The justification to include open-ended questions related to the timeframe the researcher was working with in regard to LIME's small window of opportunity of attendees being present at the event. Therefore, questionnaires were a quicker method to incorporate questions that could have been asked if interviews were chosen for example. This is supported by Foddy (1993) where open-ended questions allow respondents to express their opinion or spontaneity on a particular matter. The full questionnaire is presented in **Appendix I**.

The second section of the 2018 brand identity and value questionnaire tested Pine and Gilmore's (1998) experience economy framework. The original inspiration that led to this study came from an article by Mehmetoglu and Engen (2012), which aimed to critically evaluate Pine and Gilmore's experience economy model and relate it to two tourism concepts, a music festival, and a museum. This was to demonstrate how applicable the model's frameworks attributes (education, escapism, aesthetics and entertainment) were to both tourist sites. The results showed that these different experiential dimensions were more relatable to one attraction over another, due to their contexts. For example, they found that escapism heavily influenced the overall satisfaction of the people who attended the music festival and education heavily influenced the overall satisfaction of those who

attended the museum (Mehmetoglu & Engen, 2012). Mehmetoglu and Engen took those four categories and added an end-goal category of satisfaction and asked participants to agree or disagree to two or three statements within each category. These were then analysed by which category had a positive or negative effect on the satisfaction of the two attractions. The author's main limitations from the study were that they felt they could have related a willingness to pay or an intention of recommendation to the event, which could have further clarified 'overall satisfaction'. However, they suggested this could be done by future scholars. A second limitation of the study was that the data were collected at different time phases, with one event taken from the during-experience and the other was collected post-experience. It was acknowledged that a slight bias may of occurred as attendee perceptions may of changed after their time reflecting on the experience in contrast to how they would reflect in the moment of the event itself (Mehmetoglu & Engen, 2012). The introduction to Pine and Gilmore's experience economy framework was highlighted and discussed in **Figure 2.3** in **Section 2.2.5.3** of the literature review.

The way Pine and Gilmore's (1998) framework was applied to LIME was through creating three statements each under the variables 'education, escapism, entertainment and (a)esthetics, in addition to a variable of memory. These statements for the four E's were modified from the ones used in Methmetoglu and Engen's (2012) work and were applied to LIME's experience. A notable modification was the concept of aesthetics and its specific application to LIME's experience. As highlighted in the literature review (**2.2.5.3**), aesthetics in LIME's case is being operationalised through the aesthetic of peace. From scholarly evidence from a cultural arts perspective, peacebuilding is considered a part of a surrounding environment that enables those who are experiencing visual art an opportunity to conceptualise the inner beauty through creative processes (Lederach, 2005). In LIME's case, the peace is fused into attendees surrounding environment through the music offered and culture that is represented. The statements on memory and both versions of WOM were created and added by the researcher. The justification of adding 'memory' was inspired by the identified literature that in product and service settings, there has been a shift to making use of the individualistic experience consumers have towards such offerings, emphasised as value co-creation, which is acknowledged as a better way of determining value generation (Prahalad & Ranaswany, 2003). From the conclusions of what Methmetoglu and Engen's (2012) would have done differently in their work, an end-goal variable of WOM was added, which had two statements including intentions of verbal (WOM1) and electronic WOM (WOM2). The statements are presented in **Table 3.13**. Each statement was asked to the respondent, where they chose from a five-point Likert scale of strongly agree to strongly disagree. Likert Scale questions was used due to their strength in measuring attitudes (Mcleod, 2008).

Table 3.13: The variable titles, codes and descriptions used to re-represent Pine and Gilmore’s Experience Economy framework and adapted to the case study.

Variable title	Variable code	Variable description
Education	Ed1	‘I am learning a lot’
	Ed2	‘My experience has stimulated my curiosity to learn new things’
	Ed3	‘The experience has made me more knowledgeable’
Escapism	Es1	‘I am escaping my daily routine’
	Es2	‘I feel like I am in a different place’
	Es3	‘The setting actively engages me to act in a different way’
Entertainment	En1	‘I enjoy listening /watching to music/dance’
	En2	‘The event is entertaining to me’
	En3	‘watching others perform is captivating’
(A)esthetics	Aes1	‘The peace message at the event is important’
	Aes2	‘I identify strongly with LIME’s peace message’
	Aes3	‘I feel a real sense of peace in my surroundings’
Memory	M1	‘I will not forget about my experience’
	M2	‘I will remember many positive things’
	M3	‘I will have wonderful memories of LIME’
Word of mouth	WOM1	Are you likely to recommend this event verbally to someone?
	WOM2	Are you likely to recommend this event online to someone?

### 3.6.3.2 Sampling strategy

The sample strategy for the 2018 brand identity and value survey mirrored the N<sup>th</sup> passer-by method used in the 2017 during-experience questionnaire in the pilot study (**Section 3.6.1.2**) as it worked well in said pilot year.

### 3.6.3.3 Data analysis

Thematic analysis was used to analyse the open-ended question asked in the branding section of the 2018 brand identity and value questionnaire (whether an eisteddfod had a particular meaning to those who had attended one before). This method of analysis was introduced in **Section 3.6.2.3**. The coding strategy used mirrored that of the previous thematic analysis used in that section.

To analyse the data collected using Pine and Gilmore's experience economy framework, a test of normality needed to be performed. This is highlighted in **Table 3.14**. For the framework, all variables were not normally distributed for either visitor type as assessed by Shapiro-Wilk's test ( $p < .05$  level). This suggested that a non-parametric test needed to be conducted. As two dependant variables were of interest (day and evening visitor) the Mann-Whitney U Test was used. This test was previously introduced and evaluated in **Section 3.6.2.3**. The data for this framework also met all the assumptions that were discussed to qualify for the test. It is important to acknowledge that the fourth assumption, the distribution had different shapes. This suggested for data interpretation purposes, the Mann-Whitney U test would highlight whether there are differences in the distributions of the two groups by the mean scores.

Table 3.14: Test of Normality on Pine and Gilmore’s (1998) experience economy framework tested against LIME’s day and evening samples, taken from the 2018 Brand identity and value questionnaire.

Shapiro-Wilk Test of Normality				
Variable code	Visitor type	Statistic	df	Sig.
<b>Ed1</b>	Day visitor	.748	43	<.001
	Evening visitor	.795	44	<.001
<b>Ed2</b>	Day visitor	.613	43	<.001
	Evening visitor	.557	44	<.001
<b>Ed3</b>	Day visitor	.726	43	<.001
	Evening visitor	.786	44	<.001
<b>Es1</b>	Day visitor	.612	43	<.001
	Evening visitor	.618	44	<.001
<b>Es2</b>	Day visitor	.665	43	<.001
	Evening visitor	.714	44	<.001
<b>Es3</b>	Day visitor	.748	43	<.001
	Evening visitor	.827	44	<.001
<b>En1</b>	Day visitor	.683	43	<.001
	Evening visitor	.557	44	<.001
<b>En2</b>	Day visitor	.613	43	<.001
	Evening visitor	.557	44	<.001
<b>En3</b>	Day visitor	.657	43	<.001
	Evening visitor	.539	44	<.001
<b>Aes1</b>	Day visitor	.722	43	<.001
	Evening visitor	.819	44	<.001
<b>Aes2</b>	Day visitor	.725	43	<.001
	Evening visitor	.778	44	<.001
<b>M1</b>	Day visitor	.703	43	<.001
	Evening visitor	.775	44	<.001
<b>M2</b>	Day visitor	.669	43	<.001
	Evening visitor	.678	44	<.001
<b>M3</b>	Day visitor	.682	43	<.001
	Evening visitor	.637	44	<.001
<b>WOM1</b>	Day visitor	.689	43	<.001
	Evening visitor	.618	44	<.001
<b>WOM2</b>	Day visitor	.645	43	<.001
	Evening visitor	.714	44	<.001
a. Lilliefors Significance Correction				



## 3.6.4 The Story Hub

### 3.6.4.1 Instrument design

The third data collection was undertaken through the use of LIME's 'Story Hub'. To acknowledge the researcher's part in the Story Hub, it was a project that was offered to the researcher to feature on, due to the close working relationship the researcher had with LIME throughout the research process (see **Section 1.1**). The researcher's role was to assist in managing the booth, conduct data collection methods and engage with the public. Two methods of data collection were used. The first was to encourage visitors to the booth to be recorded on camera for a short interview. This was in LIME's and the Llangollen museum's hope to create a digital archive of people's experiences and memories of the event. The main questions asked were 'what made you smile at the Llangollen Eisteddfod?', 'What do you love most about the Llangollen Eisteddfod?' and 'What is your favourite memory of the Llangollen Eisteddfod?'. To acknowledge the theoretical basis around the creation of the questions, there was not a specific link to the literature, due to LIME and the Llangollen Museum being responsible for their creation. Although the questions were useful for the research, but the theory behind them was beyond the scope of this thesis. However, the questions used could make good contributions in research areas such as brand nostalgia for example, due to its connection of memory recall of an event's experience. The second method was using A3 sheets of paper that were displayed on the tables in the booth, to gather written versions of the data from the same three questions. This supported any visitor who did not wish to be on camera. Those individuals were encouraged to take a pen and write down freely what they wished to answer for the proposing questions. The ethical considerations surrounding how both methods were set-up will be stated in **Section 3.7**.

When the data were collected within the mindset of the time needed for analysis, it was appropriate to only choose a certain amount of data to contribute to the findings of the thesis. This was due to the Story Hub being quite a large project that could have taken over the work of this thesis. Due to both the researcher and members of LIME's team being involved with the Story Hub, many interviews were conducted and piled up hours of footage. At this stage, it was recognised by the researcher that it was important to keep effective time management and to keep the findings truly relevant to the initial aims and objectives. It was then agreed that only small amount of interview data would be included into this thesis. It is worth acknowledging that for this part of the study, eight interviews were included for this thesis, two for each day of recording. The eight were selected randomly with one being chosen in the morning and one in the afternoon of each day of recording. These were also chosen from the pool that were conducted by the researcher of this thesis. The justification for only choosing eight was again due to time management of the analysis of the other methods to this study. The interviews selected included volunteers, competitors, members of staff as well as a representation of visitors. To justify the reasonings that all of the above were included in this data collection was that

they all can be classed as ‘spectators’ to the event and were all eligible to participate in other forms of data collection of this research. The participant types represented are displayed in **Table 3.15**. The side method of the paper sheets that collected written responses showed a greater representation of passing by visitors. In total there were 45 sheets filled with content. It is worth noting that there were items on the sheets that were disregarded, mainly various scribbles or names being signed by children attending with their families or schools. It would have been inappropriate to disallow them to participate in some way due to the nature of LIME being a family event.

Table 3.15: Sample of interview participants that were involved in the Story Hub project

Interview participant number	Participant type
<b>P1</b>	Member of staff
<b>P2</b>	Day visitor
<b>P3</b>	All day-visitor
<b>P4</b>	Day visitor
<b>P5</b>	Volunteer
<b>P6</b>	Volunteer
<b>P7</b>	Volunteer
<b>P8.1, P8.2, P8.3</b>	Competitor group (three members from a choir)

#### 3.6.4.2 Sampling strategy

In the set-up for the Story Hub, there was no specific sampling strategy involved due to the nature of the project being held in a on-site booth. The task in hand was to engage with the public, therefore welcome hosts were encouraging people to enter the booth and take part. If people did enter and were willing to take part, they were offered the option of an on-camera interview or to simply write their answers to the questions on the A3 sheets.

#### 3.6.4.3 Data analysis

The analysis methods performed on the Story Hub data was firstly, a qualitative content analysis analysing the written data from the A3 sheets. This analysis is an analysing tool to determine the frequency of message characteristics for qualitative data (Maier, 2018). However, scholars such as Downe-Wambolt (1992) had always believed that the purpose of content analysis goes beyond being just a ‘counting process’ but makes valid inferences from written data that can describe phenomena. The content analysis was used by compiling the words and phrases written on the sheets and were colour coded and categorised into appropriate reoccurring messages. The messages were then connected from evidence shown in the collection of responses to form a diagram that reflects the

important elements to LIME's experience that made respondents 'smile' reflected what they 'loved' and reflected their 'happiest memories'. The content analysis then offers a macro view of LIME's experience and attempts to highlight the cultural value as well as other dimensions is derived from LIME's daytime experience. To note an apparent caveat to influence results, respondents were able to see what previous respondents had written potentially influencing their decision on what to respond. However, from the responses there were little signs of copying exact phrases, which suggested that the findings could speak for a representation of both individuals and groups of people. To make the findings valid, it was appropriate that if something was considered relevant enough then it would have to have arisen more than once on the sheets.

The main benefits to performing a content analysis are that firstly, it is a mode of analysis that can be undertaken both quantitatively (Krippendorff, 2004) and qualitatively (Berg, 2001). This allows flexibility and can represent a researchers inductive or deductive approach to research (Bengtsson, 2016). Secondly, content analyses have not been specifically linked to a particular type of science, thus there are not any specific rules to follow which reduce the chances of there being confusions in matters such as philosophical concepts (Bengtsson, 2016). Thirdly, content analyses can be used to support a study that is undertaken over time by providing longitudinal trends (Maier, 2018). A final benefit is that content analyses provide richer data due to the nature of the text being analysed being in greater detail than that of other methods such as questionnaires (Maier, 2018). Content analyses are subject to limitations where firstly, it can be a time-consuming process in its creation. A factor that contributes to this is the coding system used. Secondly, if the subject area is too broad, there can be a risk of too many codes being used (Silverman, 2001). An example being how themes are often coded too narrowly making the study sceptical of 'thin' data where it does not tell the reader much and broadly, where it does not tell the reader enough.

In analysing the data from the interview transcripts, thematic analysis was used. This was achieved firstly by transcribing the audio, which was done manually (without a transcribing software), due to there being eight interviews. Thematic analysis identifies and organises themes from a data set, which can be analysed and reported upon that suit a wide range of research questions and epistemologies (Braun & Clarke, 2006). Thematic analysis has already been introduced (see **Section 3.6.3.2**) as well as its strengths. The interviews were transcribed and coded for reoccurring themes, but due to the sample being small, it was only appropriate to highlight the necessary themes between the sample. This was due to a difficulty in comparing paragraphs of interview transcription to a short phrases used on the paper responses. The justification however to do a thematic analysis for the interview data was that the interviews were much longer and, in more detail than the written content on A3 sheets. From evidence in the literature around content analysis, it was suggested that although it can be used on all types of written text, the choice of data collection can affect the depth of the analysis

(Bengtsson, 2016). An example being open-ended questions would not offer the depth that the interviews provided. Therefore, the thematic analysis was to act as a support vehicle for the content analysis through a display of the interview data as participant quotes. These quotes would intertwine with what was collected through the themes in the content analysis. The result of the content and thematic analyses are presented in **Chapter 4 (4.5.1)**.

### 3.6.5 Online reviews

#### 3.6.5.1 Instrument design

Gathering UGC to be used for the research had some difficult considerations as there were many options to collect data through social media platforms. These included firstly, analyses on written updates of what the social media user was currently thinking/ experiencing or their opinion on a particular matter. Secondly, photographs uploaded by the user, showcasing their experience. Thirdly, public reviews of a selected organisation that also reflect the experience received. All these approaches were considered, but flaws were identified when thinking of ways to gain access to information ethically. For example, social media statuses are very challenging to access due to people's privacy settings on their profiles, which is understandable. The same can be said on accessing photographs on people's profiles. Although on some social media sites such as Instagram for example, there is a feature that allows 'tagged' photographs of particular locations (in this case Llangollen) to be visible. A downside to this was that many people tag photographs that are not associated with LIME but instead Llangollen as a town. The chosen method therefore to gain appropriate data were public reviews. The ethical considerations around this will be discussed in **Section 3.7**.

The justification on using reviews as data collection is due to the way it provides written texts that offer people's perceptions on a wide range of topics (Amaral et al. 2014; Ayeh et al., 2013). These 'perceptions' reflect the emotions and attachments discussed previously toward the organisation being reviewed, in this case LIME. From the academic literature, the use of UGC, specifically reviews are vast across many disciplines, but a focus for this thesis will draw on evidence of its use within the tourism literature. From such literature, review based UGC has been used to get a better understanding of tourist needs, preferences and reactions (Jeacle & Carterm, 2011), instead of using traditional methods such as interviews (Amaral et al., 2014). Review based platforms also have a purpose of providing e-WOM recommendations in relation to the experiences people have chosen to write about (Cox, et al., 2009). The use of reviews also provide a practical contribution to the event through a feedback opportunity that could contribute to LIME's tourism product as well as theoretical contributions in understanding festival visitor experiences through the recording of their experiences

and the way they deliver messages to potential to future tourists (Lu & Stepchenkova 2012; Zhang & Cole, 2016). As this research places a focus on the way people experience festivals, from the evidence gathered it justifies why social media review posts were used for analysis. The chosen social media review platforms were TripAdvisor and Facebook reviews and an attempt of identification by visitor type was made in connection to which experience was being described, although this was not always clear.

At the end of conducting the analysis on TripAdvisor, LIME was positioned ninth out of sixteen things to do in the 'attractions in Llangollen' category. Considering the scale of the event, this is perhaps quite surprising, but reflects that the event only takes place annually for one week. These all-year-round attractions were Castell Dinas Bran (Dinas Bran Castle), Plas Newydd Historic House and Gardens, Llangollen and the Horseshoe Falls, Llangollen Bridge, Horseshoe Pass (landmark), Valle Crucis Abbey, Llangollen Motor Museum and The Chain Bridge (landmark). This shows it does not capture the wider and more frequent audiences that other tourist attractions achieve within the area all-year round. On average LIME's experience is rated four and a half out of five stars, conveying a positive reaction from its visitors. Within this time frame, 70 reviews were found. However, one of those was deemed inappropriate leaving a useable 69 reviews. Out of the appropriate reviews, 68 were written in English and one was written in French (but was translated for the purpose of this analysis). Most of the reviews were UK based with 38 coming from England, 20 from Wales and two that were not specifically stated other than being UK based. A further seven reviews were international, being from the USA, Australia, France, Singapore and Trinidad.

The second platform used to extract reviews was Facebook, as it also introduced a review-based feature to their platform. There were 187 reviews submitted. However, 69 of those reviews had no written explanation and just gave a rating score, therefore ineligible to be included in the study. This left 118, but only 73 reviews were considered ethically appropriate. This meant that the reviews included had appropriate language and that the content was applicable to LIME's experience. The list of useable reviews, the time frames to which they were collected, and visitor type representation is displayed in **Table 3.16**.

Table 3.16: A summary of reviews collected from Facebook and TripAdvisor to support the content analysis as well as show a representation of the number of reviews to each visitor type.

Name of platform	Number of useable reviews	Timeframe	Number of reviews made by a day visitor	Number of reviews made by an evening visitor	Number of reviews made by an all-day visitor	Number of reviews by a visitor type not specified
Facebook	73	2013- April 2019	22	30	2	19
TripAdvisor	68	July 2014- April 2019	34	19	7	8
<b>TOTAL</b>	<b>141</b>		<b>56</b>	<b>49</b>	<b>9</b>	<b>27</b>

### 3.6.5.2 Sampling strategy

The timeframe of reviews collected acted as the sampling strategy for this data collection method. The reviews collected on TripAdvisor were dated back to July 2014, where the first review was made, to a final cut-off point of April 2019. The timeframe of reviews collected on Facebook were from 2013 when the first reviews were made, to a cut-off point of May 2019. The cut-off points in 2019 were in place so the research kept to the submission timeframe of the project. The justifications behind the choice of including reviews that were made before the research was developed was that firstly, there were limited reviews available across all years, primarily due to LIME’s lack of social media presence in the past and ongoing issue. Secondly, the event has been running in the same way regarding its split sessions and its core mission has also remained the same since the first event, which was highlighted in **Section 1.3.1**.

### 3.6.5.3 Data analysis

The data analysis methods for analysing the UGC was thematic analysis with a supported sentiment analysis. In combination of both TripAdvisor and Facebook, there were 141 useable reviews to be included for the content analysis. A coding system was used to determine reoccurring themes that were found when going through each one individually. The way the themes were generated was through identifying re-occurring messages that fed into a particular theme. For example, two or more reviews referring to the same topics that represented a theme. Due to the sample size being relatively small and a targeted sample, the decision was made for the researcher to undertake the analysis ‘by hand’ and not use any software such as N-VIVO. The introduction to thematic analyses and their strengths were introduced in **Section 3.6.2.3**. An example of the coding strategy used is displayed in

**Table 3.17** and how it was applied to reviews is demonstrated in **Figure 3.6**. The figure provides an example of how the reviews were coded, illustrated by one of the reviews involved in the sample. The blue highlight refers to the *performance of the venue*, which in this case acknowledges that the event has a worthy status of being one of the biggest international music festivals in the world. In addition, the stating of some of the facilities that LIME has. The green highlight denotes the *musical elements* that visitors experience and again what LIME showcases being the competitors, singers, and musicians as examples. The yellow highlight illustrates the acknowledgement made to *famous artists* who perform at LIME in the annual evening concert series. Indicated in purple highlight, the visitor acknowledges *values* that perhaps have deeper meanings, therefore expressing something that can be seen as a personal connection to the event, subject to individual perception. In the example review, there was not any representation of *further intentions given of word of mouth*, however in other reviews a grey highlight would have been used to identify the theme. The thematic analysis was represented as a diagram that represented a macro view of what types of things were included in the reviews of those who attended LIME. The themes identified were positioned on the diagram to paint an image of LIME's experience and what attendees receive from such experience. The results of the thematic analysis is presented in **Chapter 4 (4.6.1)**.

Table 3.17: The themes identified and their respected code and code identifiers, used to analyse Facebook and TripAdvisor reviews.

Theme	Code name	Code identifier acronym
Performance of the venue	Site achievements	POV1
	Tangible offerings	POV2
	Aesthetical acknowledges to venue grounds	POV3
Musical elements	Music categories	ME1
	Type of performer	ME2
	Quality / standard of music	ME3
Fame of artists/ guests	What they are known for?	FOA/G1
	Who are they?	FOA/G2
	Quality of performance	FOA/G3
Values derived from the experience	Multiculturalism	VD1
	Togetherness	VD2
	History / heritage	VD3
	Monetary value	VD4
	General emotions derived	VD5
	Value of the arts	VD6
Further intention of WOM	How WOM is stated	FIWOM1
	Reason for WOM	FIWOM2
	Type of WOM	FIWOM3

*"Maybe the largest International Music Festivals in the world (POV1), attracting competitors (ME2) and visitors from across the world every year since 1940s.(POV1) People , choirs, singers, dancers and musicians from about 100 countries in the world visit each year. (ME2) Friendly welcoming festival (VD5) with large concert hall, many temporary pavilions (POV2). Music, song, dance etc from across the world. (ME1) " Blessed is the world that sings, gentle are its songs" is a motto firmly held.(VD6) Ethnic/ sectarian / religious/political differences are all swept away without the need for speech making and posturing at least here(VD1). Many famous international singers (FOA/G1) have performed here including Luciano Pavarotti (FOAG2) at 18 and again towards the end of his career, Angela Gheorghiu, (FOAG2) Joan Baez. (FOAG2) Our choir will be singing (ME2) there again in July 2015. Outside July there are occasional concerts in all types of genre "(ME1)*

Figure 3.6: An example review used in the content analysis of Facebook and TripAdvisor reviews looking at visitor's experience of LIME.



An assisting sentiment analysis was used to highlight the main differences between day, evening and all-day visitor types. A sentiment analysis is a process of deciding whether feedback data involved in reviews or comments are positive or negative (Prabowo & Thelwall, 2009). This is achieved by using emotion cognition by recognising a set of emotion labels such as good or bad, positive or negative or like or dislike (Calvo and D’Mello, 2010). The justification behind including a sentiment analysis was to relate back to LIME’s initial brand identity issue where the organisation wished to determine whether visitors were attending due to the core motive of the event or to just spectate the artistic content. The sentiment analysis offered insights on how themes that arose in the thematic analysis were represented by different visitor types regarding whether they were perceived positively or negatively. The results of the sentiment analysis are also presented in **Section 4.6.1**.

### 3.7 Ethical Considerations

When conducting research, there are always ethical considerations that need to be well-thought-out to ensure the research is valid to all participants. To acknowledge that the meaning of ethics is understood, it is referred to as the moral principles and actions taken by the research to help shape and guide the research from start to end (ESRC, ND). It is also important to note that in the social science research ethics history, it was initiated to follow the procedures of medical research. This was based on how patients were protected in medical settings, however, in social sciences, its scope has been broadened to include how participants can be impacted by the social responsibilities of researchers (ESRC, ND). Birley and Moreland (1998) highlight that respect for the participants involved is key in terms of respecting their truth and their confidentiality. From the literature on ethical guidelines from undertaking interviews, Rosenblatt (1999) suggests there is not a universal trustworthy ethical formula that can be applied to interviews within qualitative research. However, Rosenblatt and scholars Cohn and Lyons (2003) state that ethical guidelines are reflected upon as the interview goes along and is done sensitively. This can also reflect other methods where ethics need to be considered throughout all stages of conducting research. An online ethics review was undertaken for this research that identified the potential risks and proposes ways the risks are minimised. Guidance has been followed from three online ethical resources, as well as recommendations from wider literature.. It will also be the case that considerations will overlap with each other, but sections have been put in place to cover each consideration one-by-one. It was also important to note that this research was conducted before the COVID-19 pandemic began, determining that the results collected show how organisations operated before the ‘new normal’ of social distancing. The pandemic will be a significant impact upon the case study of LIME but also on every cultural festival worldwide.

### 3.7.1 Consent

The first ethical consideration is the informed consent of participants. This is explained as the consent people give to be involved in a research study after understanding what the research entails, in addition to what would be involved from them to participate (SRA, 2021). A recommendation offered in the academic literature stresses that researchers should ensure appropriate informed consent of respondents before undertaking research (Allmark et al., 2009). In addition, guidelines from the Economic and Social Research Council (ESRC), state the long-term use of respondent research data should be considered, for example whether specific data are to be shared or archived (ESRC, ND). Additional informed consent also needs collecting for future data collection such as repeat questionnaires or interviews (SRA, 2021). Another element to informed consent is whether research needs to abide by the UK General Data Protection Regulations (GDPR). This applies to this research due to the researcher using LIME's mailing list to distribute questionnaires. The regulations act is under UK law that came into effect in January 2021 and sets the principles and rights for the processing of personal data, with the exemption of intelligence agencies and law enforcements (ESRC, ND). The guidance around abiding to GDPR from the Information Commissioners Office (ICO) inform that firstly, consumers of an organisation need to have given specific agreement for marketing emails to be sent to them, to which the questionnaires fell under. Secondly, the sender of the email must not disguise or conceal their identity. Thirdly, the sender must give a valid contact address for consumer opt-out. Finally, if personal data is being processed then it must be done fairly, lawfully, and transparently so it complies with the UK GDPR (ICO, ND).

The way informed consent was operationalised throughout the study was firstly, for every questionnaire undertaken, including those in the pilot study (pre, during and post) a brief was given to those who wished to respond. This brief covered what the study entailed, their consent to participate, that the study would be anonymous and that the data used would not be used for purposes outside the PhD thesis and for LIME's internal use (see **Appendix B-H** for the briefs offered in the questionnaires). The briefs provided participants with sufficient information about the project and sufficient time was given in face-to-face questionnaires for the participant to digest what the project entailed and understand what they were consenting to. It was also made extremely clear that the participant had the right to withdraw from participating at any point during the questionnaire. In the case of online questionnaires, the response did not have to be submitted and in face-to-face questionnaires, the response could be removed in front of them. There were no incentives given for people to participate. Those who participated had to be over the age of 18 and care was taken when asking people with lower capacities in the face-to face questionnaires.

To meet GDPR regulations, questionnaires sent through LIME's emailing list were only sent to respondents who had agreed to receive marketing communication from LIME, and had bought tickets to LIME's event. An email was provided that included an opt-out option as well as an additional email on the survey itself for the respondent to contact if they wished. The way informed consent was operationalised for the on-camera interviews for the Story Hub was that participants who were willing to take part signed a paper agreement created by both LIME and the Llangollen Museum. In this agreement, the participant was informed of what the study entailed before given the chance to sign away their involvement to be filmed, that the interview would be preserved in the organisations archive collection and could be used for exhibitions, research, publications, presentations, website content and broadcast and transmissions. This clause of the informed consent cleared the use of the data to be mutually shared for this research. The A3 sheet responses had the opportunity to read the brief of the study and their participation was their agreement to be involved.

### 3.7.2 Anonymity

The second ethical consideration was keeping every respondent of the study anonymous. From ethical guidance, this could be done by concealing the identity of participants when their data is shared beyond the research team through removing their name or any identifying information (SRA, 2021). Examples of such information would relate to their location or the sector they may work in. The way anonymity was achieved was by not asking for people's names in any questionnaire, and postcode data collected was for LIME's internal use only. A suggestion in academic literature recommended the use of pseudonyms or initials to remove any identifying details in the text (Richards and Schwartz (2002). This was operationalised and participants were referred to by 'participant 1-8' from the Story Hub interviews. The anonymity for the TripAdvisor and Facebook reviews will be covered in **Section 3.7.5** due to an overlap of discipline.

### 3.7.3 Confidentiality, data storage and reporting

The third ethical consideration is the confidentiality of participants involved in the study. Although very similar to anonymity, it is more based on the researcher's discretion to not allow data to identify a specific person in combination with other data (SRA, 2021). Recommendations include to remove names, dates of birth, addresses or official identifiers such as employee numbers or National Insurance numbers (SRA, 2021). A recommendation from the academic literature, specific to conducting interviews, was to keep a degree of privacy and confidentiality when using interview data (Richards & Schwartz, 2002). Further recommendations from the ERSC suggested four points of interest. Firstly, that researchers should take steps to ensure that responses cannot be seen by others. Secondly, to avoid unintentional disclosure where participants can be overheard. Thirdly, to ensure that data is encrypted or sealed in envelopes, so it is kept confidential. Fourthly, to check all datasets

to ensure they are non-disclosive throughout the research process. All four of these steps were operationalised in the research as best as possible and confidentiality of participants was kept throughout. In terms of data reporting and its link to confidentiality, recommendations were followed by the SRA to be mindful of using quotes that may lead to the individuals being identified by their turns of phrase.(SRA, 2021). In addition, to be mindful of the reporting of small sub-groups, in case individual being identified (SRA, 2021).

### 3.7.4 Harm and vulnerable groups

The fourth ethical consideration discusses the implications of harm and vulnerable groups. It is important to acknowledge that this research was not of a particular nature where 'harm' would be an arising issue. Although there are many types of harm such as physical, emotional, and psychological, there were no major concerns of participants of this research being affected by any. It is however important to cover the steps the researcher took to ensure good research practices were being used in case of any emotional harm to participants presented themselves. During the interviews and face-to-face questionnaires, recommendations were taken on board. These included to be clear on the research aims, to not rush participants, to take time to listen and to make sure that they believe their contribution is worthwhile (SRA, 2021). If there were any signs of discomfort from participants, then the interview or questionnaire was offered to be paused or terminated and to remind them that their participation was voluntary. The same principles would be applied to working with potentially vulnerable people. From specific guidance from the ESRC, 'vulnerable' can be defined in many ways from disability to someone who is in an abusive relationship.

### 3.7.5 Internet mediated research

The fifth ethical consideration is use of reviews as data for research. There is a unknown grey area in the academic literature where not much has been discussed around its use. On a review-based platform such as TripAdvisor, personal data that is displayed by the author of the review is limited to their contributions to the platform in the form of a 'site rank', (how experienced they are as a reviewer based on the amounts of reviews they have made), as well as a screen name and the city of origin (Amaral et al. 2014, Ayeh, Au and Law, 2013; Lee et al., 2011). The lack of research around review-based content being used as data collection is due to its nature of being put online as a public review. This is supported by Hudson and Bruckman (2005) who state there are no clear rulings around what is classed as something 'private' that is available to read publicly on the internet. In addition, there does seem to be a lack of awareness to who should be able to access online communications and who should not be able to. Scholars such as Hammett et al. (2015) suggest that consent, anonymity and confidentiality cannot be guaranteed in UGC, however other scholars have provided recommendations to combat such issues.

Firstly, informed consent, Stainton and Iordanova (2017) argue that using UGC should not require the researcher to request informed consent, due to the author of the content being aware of their intentions on creating their websites or using such platforms. However, a further recommendation is given to researchers to use their initiative on deciding if the content is of a personal or private nature and to then use it with care (Stainton and Iordanova, 2017). In addition, a duty of care to be used on identifying reviews that have been created by someone who may be a member of a vulnerable community and to use their own judgement to include such reviews if they believe it was not intended for public display (Stainton and Iordanova, 2017). Regarding this thesis, there were no identifiable areas of any sensitive issues to reviews made toward LIME's experience as a music festival therefore, on this basis the researcher felt no informed consent was needed based around this recommendation. Secondly, regarding confidentiality, a paper used in the tourism literature by Ghazi (2017) who investigated guests' motives to write positive and negative hotel reviews on trip advisor recommended to just remove any personal identifying information or data included in the review to maintain confidentiality. This recommendation was also operationalised in this research and reviews were just given a number in the coding process and no screen names or origins of reviews were attached to the review itself to provide a degree of anonymity/ confidentiality. Another recommendation was found from using 'blogs' being analysed as data and suggested the data storage of such content should not be an ethical concern, due to again the author making the content publicly available (Stainton and Iordanova, 2017). As blogs are of similar nature to online reviews, this recommendation can also be applied to this thesis, however the researcher ensured safety as the reviews extracted were secured on a password protected device and document.

### 3.7.6 Translations

Due to the research project being undertaken in Wales, all the questionnaires and interviews were available or could be conducted in both English and Welsh. This was achieved due to the researcher being bilingual. Further measures were taken to have translations approved by LIME's translation team to ensure accuracy. One review involved in the online review data collection was in French. The researcher used a translation website and had the content checked by a translation team at the institution of the research to ensure its accuracy.

### 3.8 Thesis Route Map Showing Methodological Decisions

The diagram presented in **Figure 3.7** acts as a reminder to understand the pathway the project has taken and to illustrate where it is moving forward into the presentation of the results, discussion and later conclusive remarks. The Figure also represents a summary of how the mixed method methodology interrelated to assist the research questions and blend together in parallel offering flexibility and a richness of data. As a cross reference, **Table 3.18** has been included to act as an operationalising tool to assist the figure in reminding the reader of the proposed research questions which are acronymised RQ1 RQ2 etc to avoid an overload of text.

Table 3.18: The research questions for this research as a cross reference

Research Questions	
<b>RQ1</b>	Does a festival's brand identity play a role in achieving effective value production?
<b>RQ2</b>	What typology of 'value' is most applicable to cultural music festivals, and can it highlight attendees' true motives to want to attend?
<b>RQ3</b>	Can the cultural value expressed from festival experiences be a main factor for reflecting why attendees have memorable experiences?
<b>RQ4A</b>	To what extent are cultural festival audiences using social media to communicate their experience and values of events?
<b>RQ4B</b>	Do the values communicated on social media from attendees experiencing LIME equate to the brand value and communication strategy the organisation transmits to its audience?

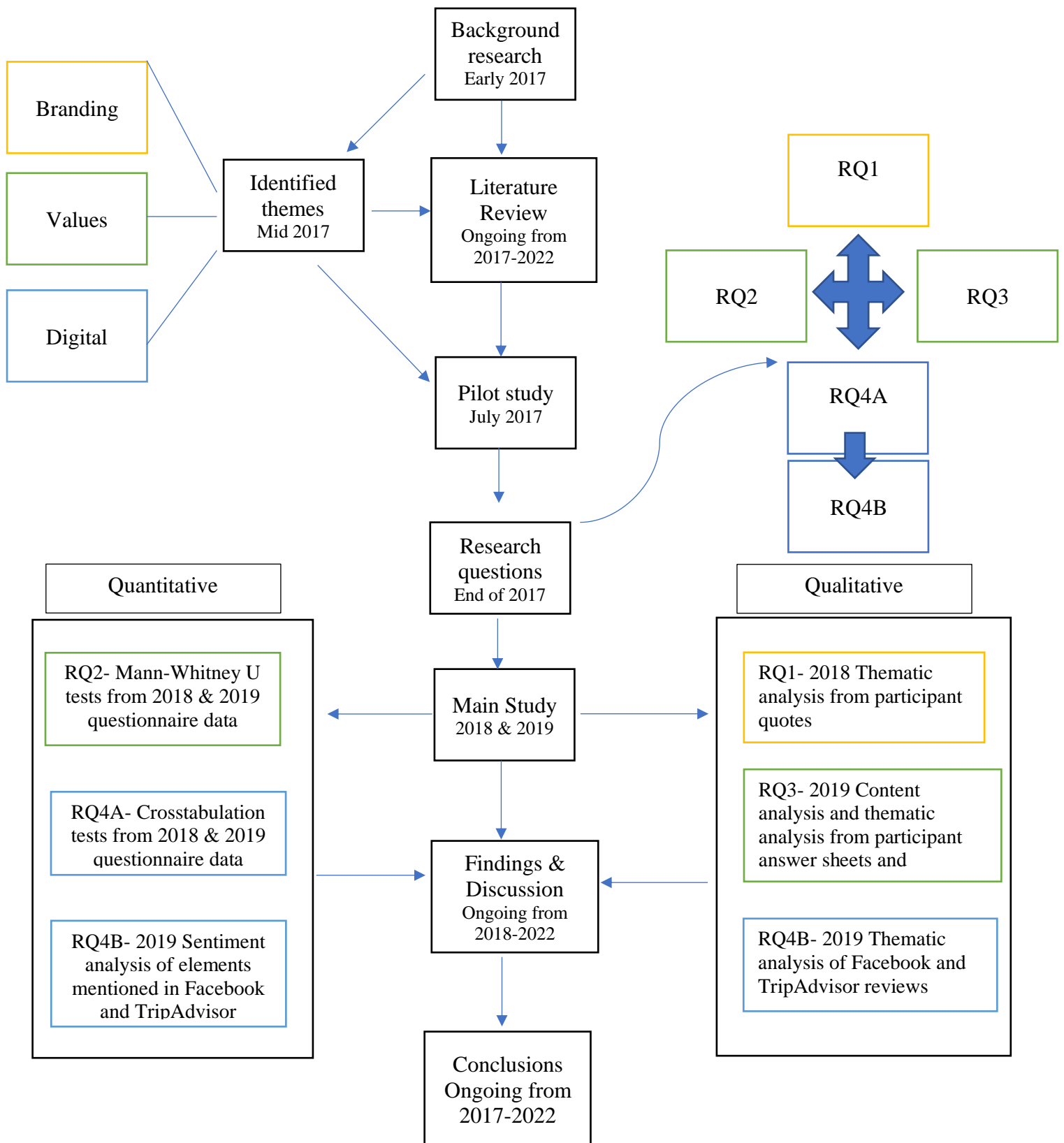


Figure 3.7: A step-by-step process of how the thesis was developed.

## 4. Results

The thesis turns to the presentation of results that were collected throughout the research process in order to tackle the research questions created. The contribution of the data collected and respected analyses will assist in providing evidence to the understanding of LIME's brand value and attendee's cultural value and the way such values can be communicated through digital means. The structure of this chapter will firstly present the response rates of all questionnaires used in this research covering the pilot 2017 pre-, during and post-questionnaires, the 2018 and 2019 pre- and post-experience questionnaires. In addition, the response rate to the 2018 brand identity and value questionnaire. The response rates their commentary will be presented in **Section 4.1**.

The chapter's structure will follow that of the methodology chapter (**Chapter 3**) where the data collection will be presented under each research instrument used. The interpretations of the data analysed will be presented, which will contribute to the discussion chapter that follows. The first section covers the presentation of the pilot study results (see **section 4.2**) that gave insights into what was needed to be collected in the following data collection phases (2018 and 2019). These insights were in regard to the themes identified, which included LIME's brand identity, cultural value, and the digital insights of attendees. The following section will present the results collected from the 2018 and 2019 pre- and post-experience questionnaires (presented in **Section 4.3**). In this section, the relevant demographic data collected will be presented that act as an anchor for discussion points of interest for the following chapter. These discussion points will be firstly, the evaluation of LIME's brand identity and whether such identity is truly understood from LIME's audience. Secondly, how much the existing themes of LIME were valued by attendees, specifically by visitor type. Thirdly, data collection that contributes to the digital lens of this thesis that provides evidence to whether LIME's audience digitally communicate values using social media. The following **Section 4.4** will present the data collected from the brand identity and value questionnaire. **Section 4.5** will present the data collected from the Story Hub. **Section 4.6** will present the data collected from the online reviews. All these sections will follow the structure that was aligned to **Section 4.3**.



## 4.1 Response Rates

The results chapter begins with highlighting the response rates of the questionnaires collected over the research timeframe. The 2017 pilot study included three questionnaires (pre, during and post-experience) and their respected response rates are displayed in **Table 4.1**. The response rates for the main study 2018 and 2019 ‘experience questionnaires’ are highlighted in **Table 4.2**. This illustrates the number of respondents that were received from both years’ versions of the questionnaires, as well as the number of tracked responses that were identified. The additional questionnaire that was not a part of the experience series, was the ‘brand identity and value questionnaire’ undertaken at the 2018 LIME event and also had its own response rate, which is displayed in **Table 4.3**.

Table 4.1: Response rates of pilot questionnaires undertaken before, during and after the 2017 LIME event.

Type of Questionnaire	Number of Respondents
Pre-experience	788
During-experience	230
Post-experience	658

Table 4.2: Response rates from the 2018 and 2019 ‘Experience Questionnaire’ taken before, and after the event.

Year	Type of questionnaire	Number of respondents	Tracked responses
2018	Pre-experience	858	139
	Post-experience	455	
2019	Pre-experience	386	180
	Post-experience	553	

Table 4.3: Response rate of the 2018 brand identity and value questionnaire undertaken at the 2018 LIME event.

Type of questionnaire	Number of respondents
2018 Brand identity and value survey	131

## 4.2 Pilot Study Results

The results chapter turns to the specific results gained from undertaking the pilot study to obtain insights under a number of objectives. These objectives were first discussed in **Section 3.6.1** and presented in **Figure 3.2** of the methodology along with the justifications for the creation and purpose of the pilot study. As a reminder, LIME presented issues around their brand identity as well as sought to improve their digital strategy, which this thesis would aim to contribute in solving both issues. The objectives of the pilot study therefore were designed based around gaining early insights into these issues, as well as incorporating an early idea to how cultural value would be operationalised within the study. The first objective was to collect demographic data to initially understand LIME's audiences. The second objective aimed to gain insights into LIME's brand identity and the values that are derived from the experience. The third objective focused on audience's digital engagement toward the event. A summary of the pilot study will follow (**4.2.4**), which will round up the findings discovered and how they assisted the decisions on what needed to be undertaken in the main study.

### 4.2.1 Demographics and general audience information

Demographic data were collected to provide an in depth understanding to what type of people make up LIME's audience base. The first demographic that was considered relevant was the age of respondents. From the bar graph shown in **Figure 4.1**, the results show the experience the event provides caters for an older generational audience. This questions the attempt at what age markets LIME are specifically trying to capture. For example, if it was that of a younger one then it is evident that the attempt is failing. For both the online versions of the questionnaires, the graph illustrates that the 65+ demographic make up the highest percentage of the samples, with 35% in the pre-experience and 37% in the post-experience. However, it is the 18-25 group that is sparsely represented with only roughly 1% of each sample. The in-between age categories such as the 45-54 and 55-64 groups show they are both attending with reasonably strong attendance. This suggests that the event does have a stronger appeal from these ages onward. To justify why the during-experience results look a bit different was due to the older age groups being less approachable than younger age groups. Factors such as the hot summer weather in addition to these groups being sat in the pavilion or other stages, meant they were not walking around the site where the researcher was based.

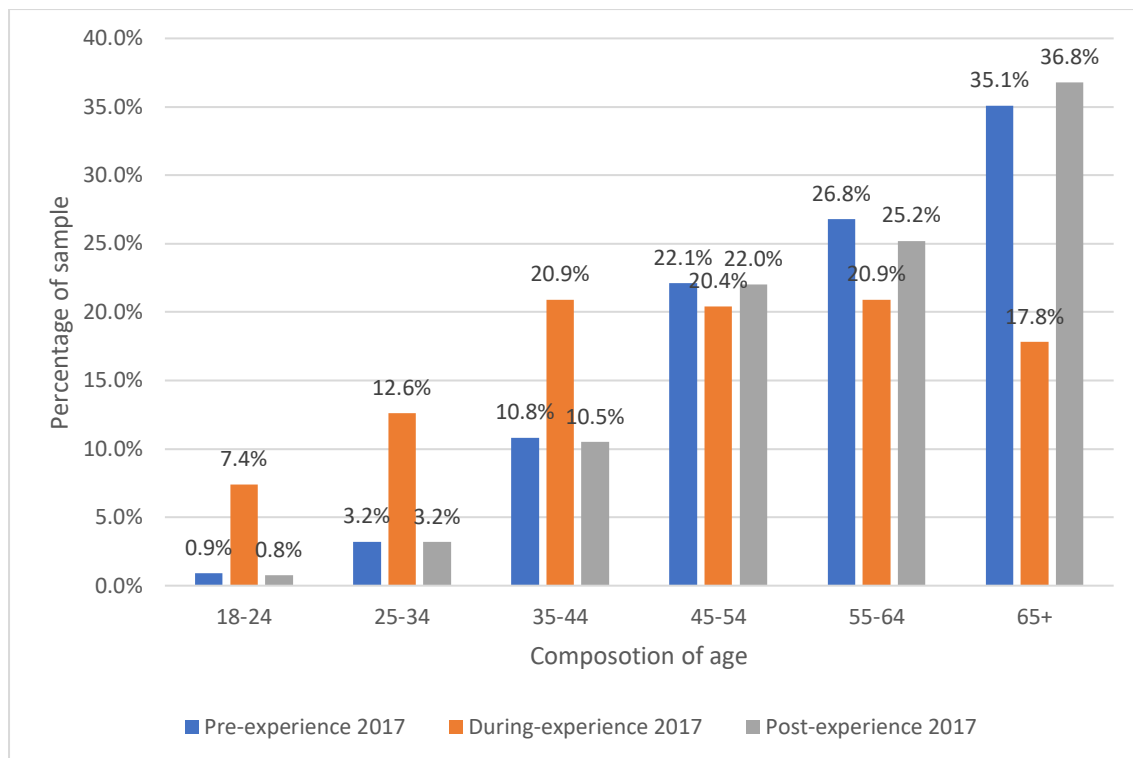


Figure 4.1: The composition of age across the pilot study experience questionnaires undertaken pre to post of the 2017 LIME event.

The second demographic collected was visitor type, which aimed to paint the picture the different sessions to LIME’s offering and which were attended the most. From the results in **Figure 4.2**, it is evident that being an ‘evening visitor’ to see well-known artists perform was the most dominant. This saw just under half the pre-experience sample with 47% and over half the sample in the post-experience at 63%. In contrast to a small percentage just coming to spectate the traditional competitions during the day sessions alone. The all-day visitor category showed strong proportions of visitors but when pitted against those who just attend in the evening, it raised some concerns that visitors are not attending LIME’s full offering. Regarding the during-experience event, the day sample was higher than the rest with a 29% representative. Some commentary from the researcher’s perspective of collecting data in-person was that day visitors were more likely to have time to stop to take part. This was due to the aspects of the experience being spread across the entire field through multiple outside venues and seating areas. In contrast, the evening visitors were in more of a rushed state to get to their seats inside the main pavilion after the gates of admission opened to those visitors.

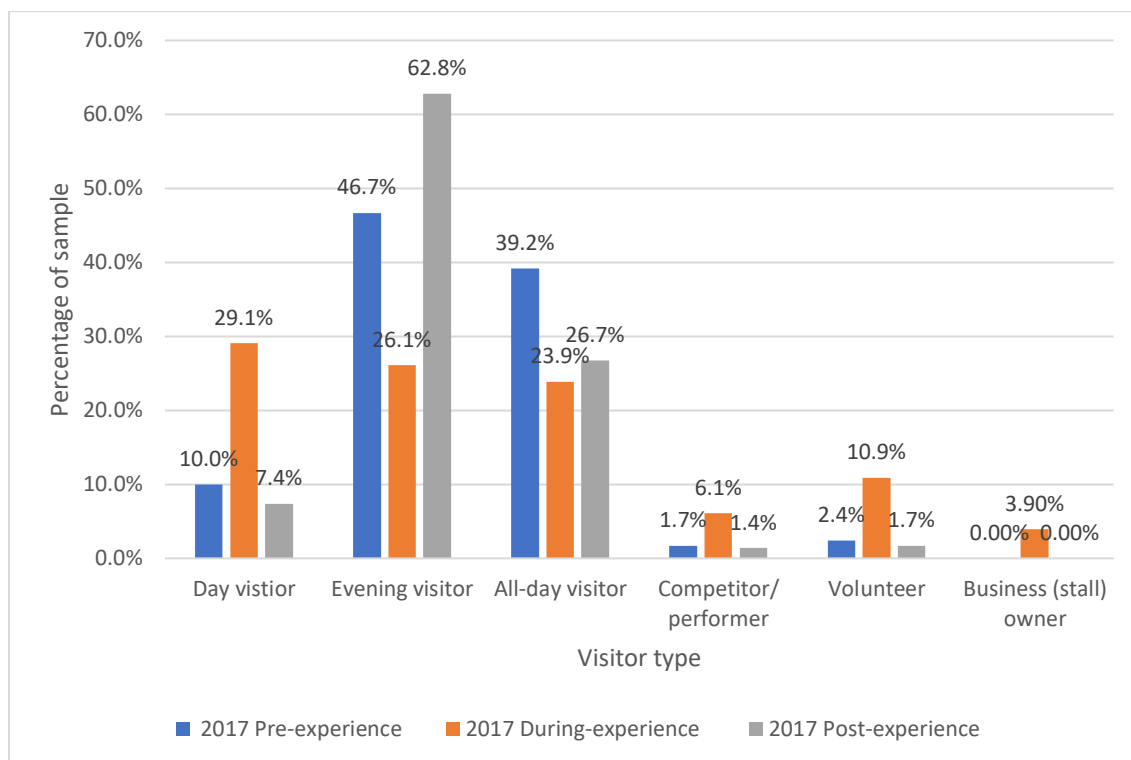


Figure 4.2: The representation of visitor type attending the 2017 LIME event.

The third insightful data collected was whether the respondents had attended LIME before. The justification of this data is to support the visitor type data displayed in the previous paragraph to show further detail to how loyal LIME’s visitors are in wanting to return. The data in **Table 4.4** shows from the sample, repeat visitors were greater with a 67% representative. Although these results were helpful, it was agreed with LIME (covered in **Section 3.5.1**) that further information like the ‘number of times visitors had previously attended would provide for more insightful data. This was added to the 2018 and 2019 versions and is presented in **Section 4.3.1**.



Table 4.4: Whether the sample of LIME’s visitors had attended the event before, taken from the 2017 pilot pre-experience results.

Year of collection & Total	Whether respondent had attended before	Frequency	Percent	Valid percent	Cumulative percent
<b>2017 (pre-experience)</b>	Yes	522	66.2%	66.8%	66.8%
	No	260	33.0%	33.2%	100%
<b>Valid Total</b>		<b>782</b>	<b>99.2</b>	<b>100.0%</b>	
	Missing (Not answered)	6	0.8%		
<b>Total</b>		<b>788</b>	<b>100.0%</b>		

The fourth data collected were to understand the method that the respondents used to become familiar with LIME. The breakdown is shown in **Table 4.5**. Respondents were allowed to select as many options that contributed to how they heard about LIME. The results reveal that respondents had a stronger connection to LIME from being within the local area with a representative of 32%. This suggests that local people have grown to become aware of the event organically. The second highest percentage came from those who stated they heard about LIME through word-of-mouth, representing 17% of the sample. This result suggests that LIME's experience is one that is spoken about, but after the results were collected, the option of word-of-mouth did not seem that helpful as it did not show where it was taking place. If it was done locally, then there is an overlap of the option 'living locally'. This was re-thought moving into the 2018 and 2019 versions.

The use of the digital methods that respondents stated they heard about LIME was a useful insight that contributed to the digital lens the thesis adopts. This begins the supporting evidence of the connection that digital technology can have in enhancing the transmission of the core values that LIME wish audience members take away from the experience. The results indicate that social media was the third highest method of hearing about with a 12% representative of the sample. In contrast, the print media options, such as leaflets, banners, posters, magazines, newspapers as examples all represented small percentages of the samples. This suggests those who were not living locally were unlikely to come into contact with the print media that LIME distributes, but also more people are consuming information digitally. To provide some context on leaflet distribution, examples of neighbouring towns/cities that receive them are Wrexham, Oswestry, Chester and Shrewsbury, in addition to the many smaller towns near Llangollen such as Corwen, Mold, Rhythin and Chirk. From the declared adaptations to the questionnaires (see **Section 3.5.1**), the 2017 pilot study gave an option for word-of-mouth as a method to hearing about LIME, but was removed for the 2018 and 2019 questionnaires. This was due to too many options being possible from the coding system to analyse and resulted in thin data. In **Table 4.5**, the options that were removed for previous years are displayed with an asterisk. The results of the 2018 and 2019 versions are presented in **Section 4.3.1**.

Table 4.5: Methods of how respondents heard about LIME taken from the 2017 pilot pre-experience data collection.

<b>Year of collection</b>   <b>Method of hearing about LIME</b>  	<b>2017 (pre-experience)</b>	
	Number of respondents	Percentage of sample
Respondent lives locally	248	31.5%
Respondent previously lived locally *	13	1.6%
Word of mouth*	133	16.9%
Respondent had always known of LIME*	10	1.3%
Internet based (websites)*	30	3.8%
e-Mail*	6	0.7%
Social media	96	12.2%
TV / radio	11	1.4%
Leaflets	14	1.8%
Banners / signs / posters	1	0.1%
Newspaper / magazine / books	20	2.5%
Print media (combined)	3	0.4%
Print media and digital media combined	16	2.0%
Respondent lives locally and heard about LIME through print media	19	2.4%
Respondent lives locally and heard about LIME through digital media	14	1.8%
Respondent lives locally and heard about LIME through both print and digital media	22	2.8%
Respondent lives locally and heard through word of mouth*	10	1.3%
Respondent lives locally and heard of LIME through both word of mouth and print media*	18	2.2%
Respondent lives locally and heard of LIME through both word of mouth and digital media*	8	1.0%
Respondent lives locally and heard of LIME through word of mouth, print ,media and digital media*	22	2.8%
Other	52	6.6%
Missing (respondent did not answer)	22	2.8%
<b>TOTAL</b>	<b>788</b>	

### 4.2.2 Festival experience

The first question asked to participants related to LIME's brand identity and was to find out their perception toward its theme of peace. To link this to theory discussed in academic literature, Pine and Gilmore (1998) suggested that 'attractions', (arguably can be applied to events) should 'theme the experience' and stated that the main theme of the attraction should not just pursue a marketing tagline, but consistently drive all aspects and events of the experience to tell a captivating story. LIME's main tagline stresses on the international peace that is created through the shared love of music, therefore the theme of peace was used to ask questions to audience members. The question asked was 'is the peace message at the event important?' From **Figure 4.3** taken the 'during experience' questionnaire, 66% of respondents strongly agreed that the peace message was important to them. This does however question why the frequency was so high as the majority attending were the evening concerts visitors. It was then essential to explore this further and find a justification to why audience members were reflecting this viewpoint without being in direct contact to the theme. The figure also shows little disagreement with only 6% of the sample disagreeing and none strongly disagreeing.

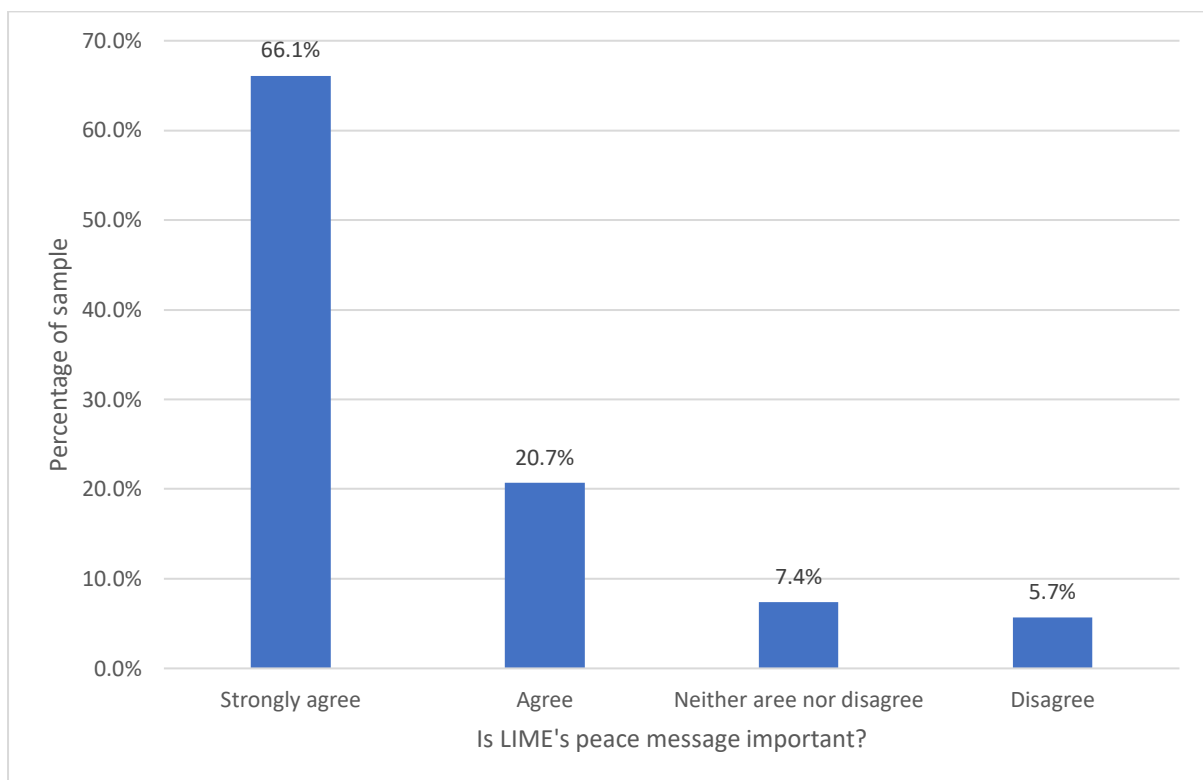


Figure 4.3: Whether respondents of the 2017 pilot during-experience sample believed LIME's peace message was important.

Another core tagline that LIME widely promotes is that it is an international event, so a test whether internationalism was on the minds of the audience members was carried out. During this data collection, outside influences of 'Brexit' (Britain's agreement of leaving the European Union) contesting international partnership with the attempt to regain 'British' power may have impacted the

results. The question posed was ‘is international understanding promoted during the event?’ The results presented in **Figure 4.4** show a positive outcome, where 78% strongly agreed with the statement, suggesting LIME’s audiences appear to strongly reside with elements of LIME’s mission statement. The figure again shows an extremely low disagreement to the question with only 1% of the sample disagreeing.

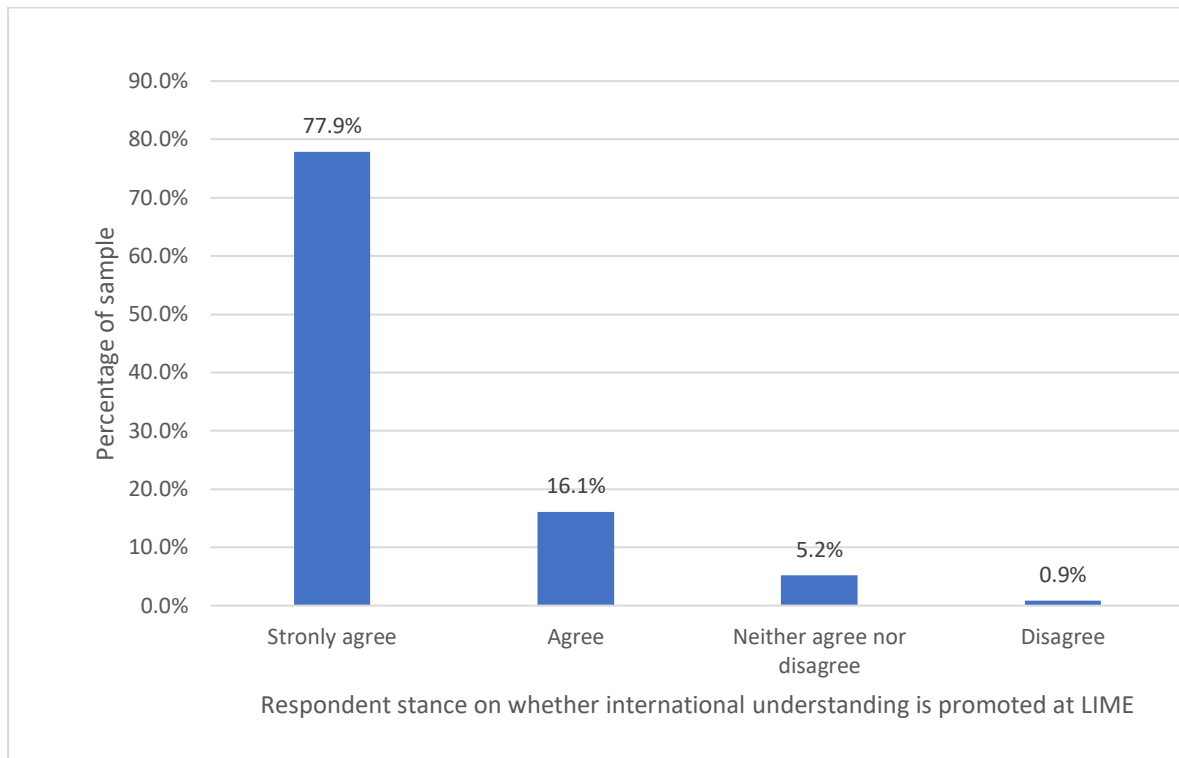


Figure 4.4: Respondent stance on whether international understanding is promoted at LIME, taken from the 2017 pilot post-experience results.

Due to the nature of LIME’s split sessions, and relating back again to LIME’s brand identity issue on whether visitors were attending because of the event’s ethos or the artistic content alone, the concept of culture was another angle to test. The justification behind this was that culture aligns alongside LIME’s peace theme in terms of the event aiming to achieve a sense of peace through the coming together of different cultures performing music. Two questions were asked, firstly, whether LIME ‘allowed one to experience their own culture’ and secondly, whether LIME ‘allowed one to experience other cultures’. Respondents were given the statements on a five point Likert scale from strongly agree to disagree. From the presented results in **Figure 4.5**, there were some important findings that needed expanding upon in the main study of this research. In regard to the first question on ‘experiencing one’s own culture’, the blue bars of the graph firstly indicate that 14% of the sample strongly agreed to the statement and 39% agreed, when put together equates for just over half of the sample at 53%. Consequently, evidence showed that there was a large segment of the sample who gave a neutral response to the statement at 43%, suggesting that respondents were unsure. This result



can be interpreted as ‘normal’ to the audience base being from the local area, suggesting a large proportion being of a white British ethnicity. In regards to LIME’s offering showcasing internationalism, experiencing other cultures that are not ones’ own should perhaps take the forefront. However, the ‘eisteddfod’ element of the event, gives a sense of ‘Welshness’. This therefore sparked a curiosity for further investigation for the main study to provide evidence in tackling LIME’s brand identity issues. This can begin from the title the event operates by. In regard to the second statement given: ‘LIME allowed one to experience other cultures’, the orange bars again showed that 29% strongly agreed and 39% agreed to the statement, giving a combined 68% agreement. These results make sense given that LIME is branded as a music and cultural festival (LIME, 2017), suggesting that attendees should expect to experience both music and culture taking into account individual’s interpretations of how culture is experienced. However, 30% felt neutral, suggesting an indecisiveness. In the greater scheme of things, 30% of attendees admitted to not fully embracing the fundamental aim of the entire event. Additionally, this was an area that needed further investigation for the main study to test the differentiation between visitor types when applying culture related questions to audience members. This will then contribute to a more in-depth analysis when answering the overall research questions specifically looking at the context of what cultural values audience members receive while at LIME.

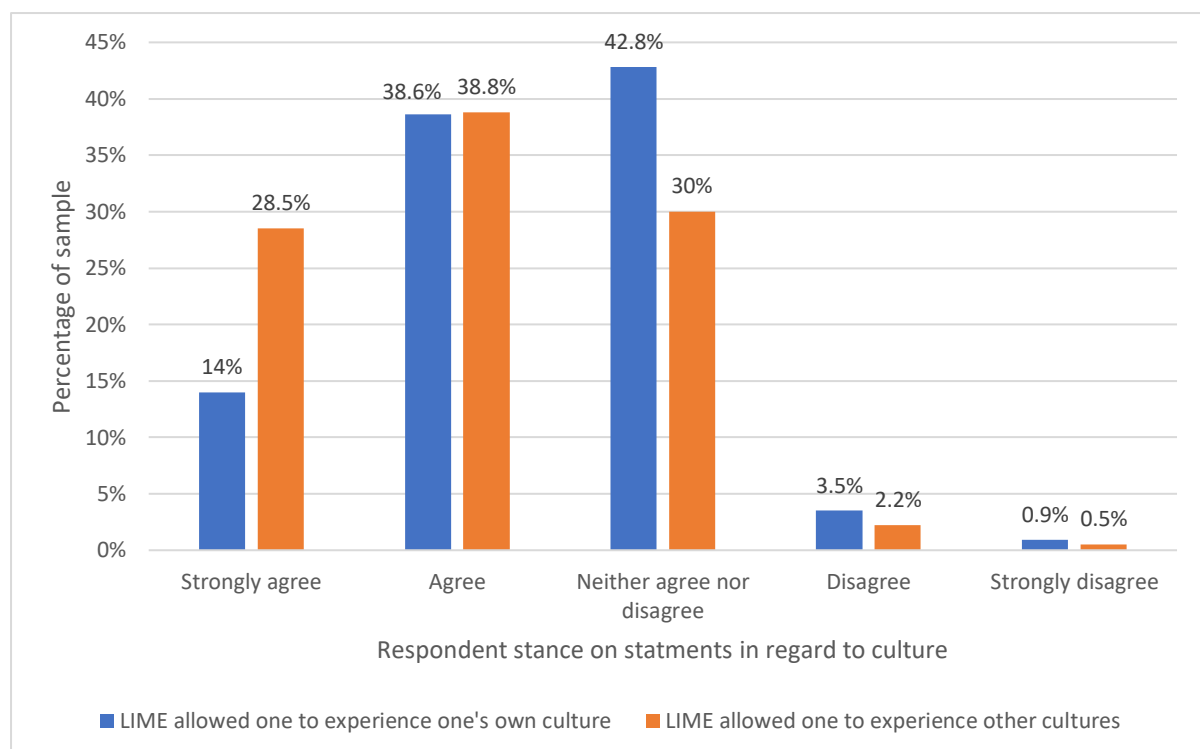


Figure 4.5: Respondent stance on the statements asked regarding experiencing culture at the 2017 LIME event, taken from the 2017 pilot post-experience results.

To tie the insights into LIME’s brand identity to respondents’ cultural values of event, a question was asked to participants regarding their opinion on whether ‘the Llangollen Eisteddfod promotes values’ and, ‘if yes, what values are promoted?’ This was to test if the elements of LIME’s mission statements resided with the audience members that they would relay the ‘values’ back. This also helped determine the strength of LIME’s mission statement and whether it impacts its visitors in the manner they wish it to. Data from **Figure 4.6** shows that 77% of the sample believed LIME promotes values, and 23% did not. From the bigger proportion of those who believed values were promoted, a ‘Wordle’ illustrated in **Figure 4.7** was created from the responses of what was of value. The bigger the word the more frequently it was used. Results indicate the events core values that make up its mission statement were mentioned frequently for example ‘peace’, ‘internationalism’ and ‘culture.’ Although the core values were mentioned, the use of terms like the well-known artists’ names that perform in concerts were mentioned. The examples of ‘Bryn Terfyl’ and ‘Gregory Porter’ suggest that the importance of well-known artists competes with the core values the event tries to transmit.

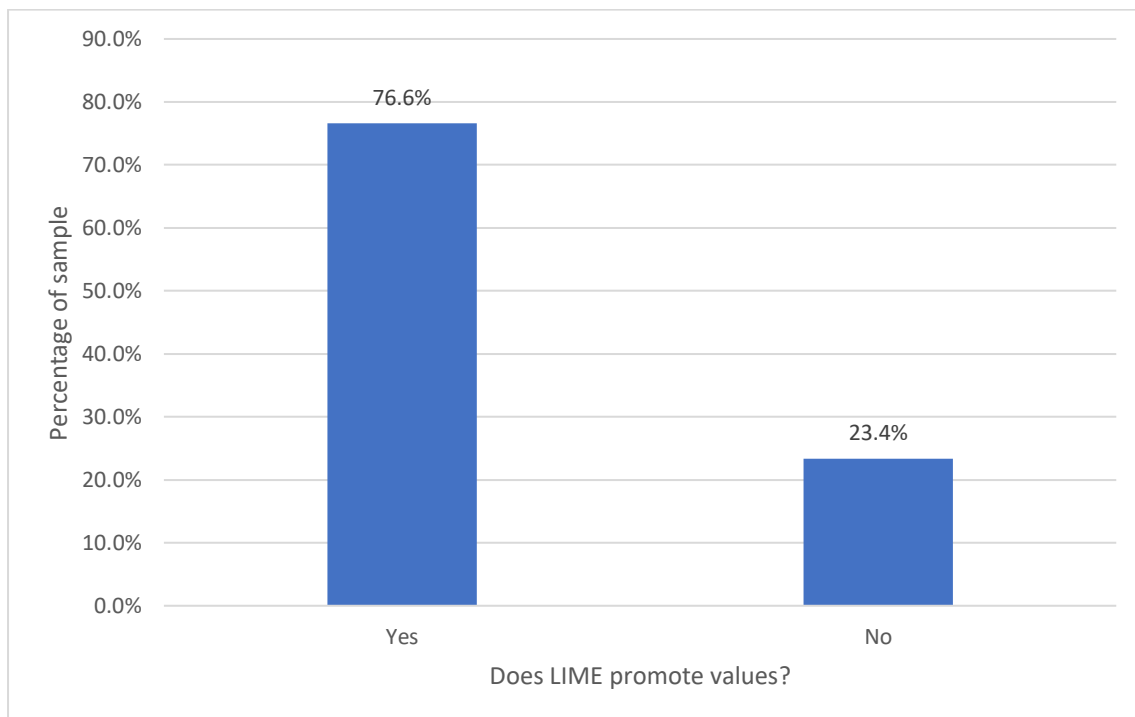


Figure 4.6: Whether respondents believed LIME promotes values, taken from the pilot 2017 pre-experience results.



Figure 4.7: A ‘Wordle’ created from the responses of the pre-experience questionnaire that responded ‘yes’ to ‘Does the Llangollen Eisteddfod promote values?’

#### 4.2.3 Digital engagement

A digital objective to understand the audience’s social media usage was undertaken by asking whether there were interactions to LIME’s social media. A positive representation, could raise possibility that audience members would share their experience of the event on social media through their own will. An example of this would be through visitors posting pictures, statuses and sharing posts to other friends.

From **Figure 4.8**, the results indicated that only 18% stated that they did not use social media at all, suggesting that a majority of the older generation is engaging in digital technologies. Although, 55% stated they did not engage with LIME’s social media, which can suggest two things. Firstly, this is due to a lack of social media presence from LIME itself, from its operation running for one week annually. This poses a difficulty in the creation of content that is considered engaging throughout the year. Secondly, it could be the way the audience use social media. This could be through attendees only using it to communicate with family or friends and not much else. Another explanation can be that visitors are unaware of the interaction features of engaging with organisations. From wider literature, there is support that states 96% of people in the UK aged 55-64 own a mobile phone and 58% of those have social media profiles (Ofcom, 2019). Additionally, 92% of people aged 65-74 own a mobile phone and 34% of those have social media profiles (Ofcom, 2019). However, only 9% for the former and 3% for the latter use their smart phone to go online (Ofcom, 2019).

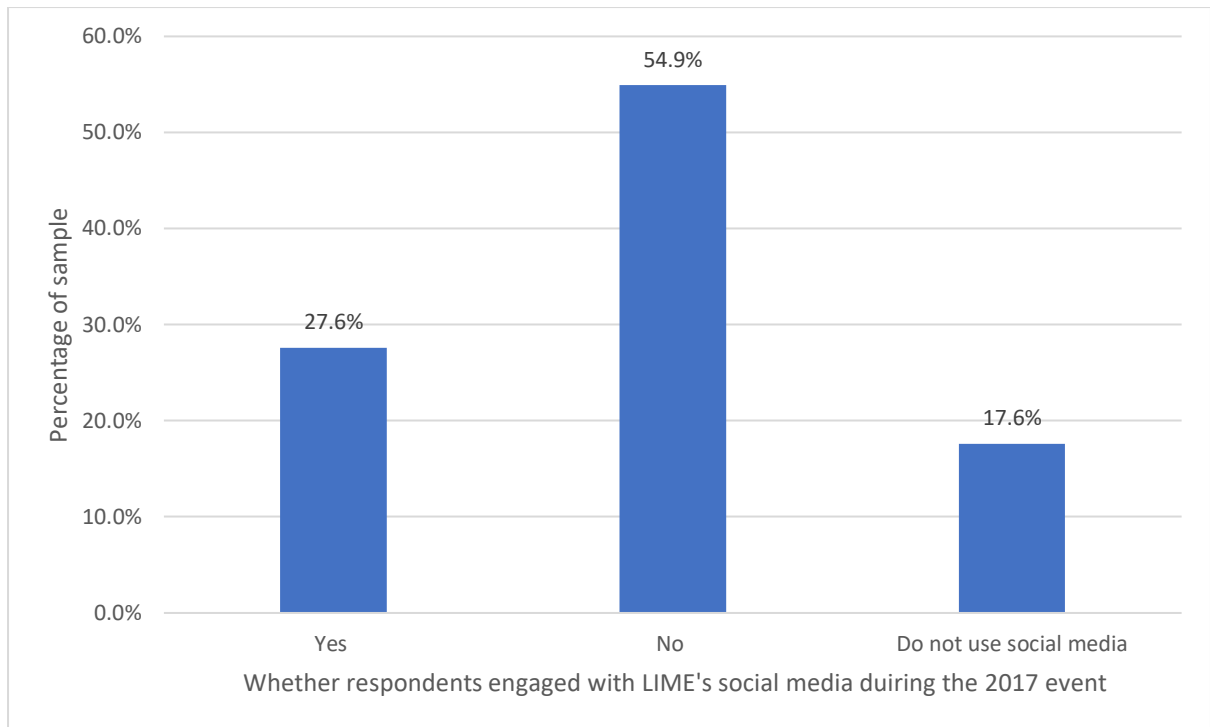


Figure 4.8: Whether respondents at the 2017 LIME event engaged with LIME’s social media taken from the 2017 pilot study post-experience results.

Another important factor for the 2017 event was that it was introducing a free site Wi-Fi, which all guests had the opportunity to use to interact digitally. The reasonings for the installation of the Wi-Fi system was to combat the lack of phone and internet signal the location has. The sample were asked if they used the Wi-Fi, and the results are presented in **Figure 4.9**. As this was a new venture for LIME, there was some costly teething problems as the Wi-Fi was put in place with just a few moments to spare. This hindered the advertising of the service as it was put on hold in case of under promising. Consequently, there was a percentage of 76% of people who did not use it and leaving only 24% who did. In addition to this, the audience could have made the decision to not feel the need to engage with a device, like a smartphone or tablet when experiencing the event.

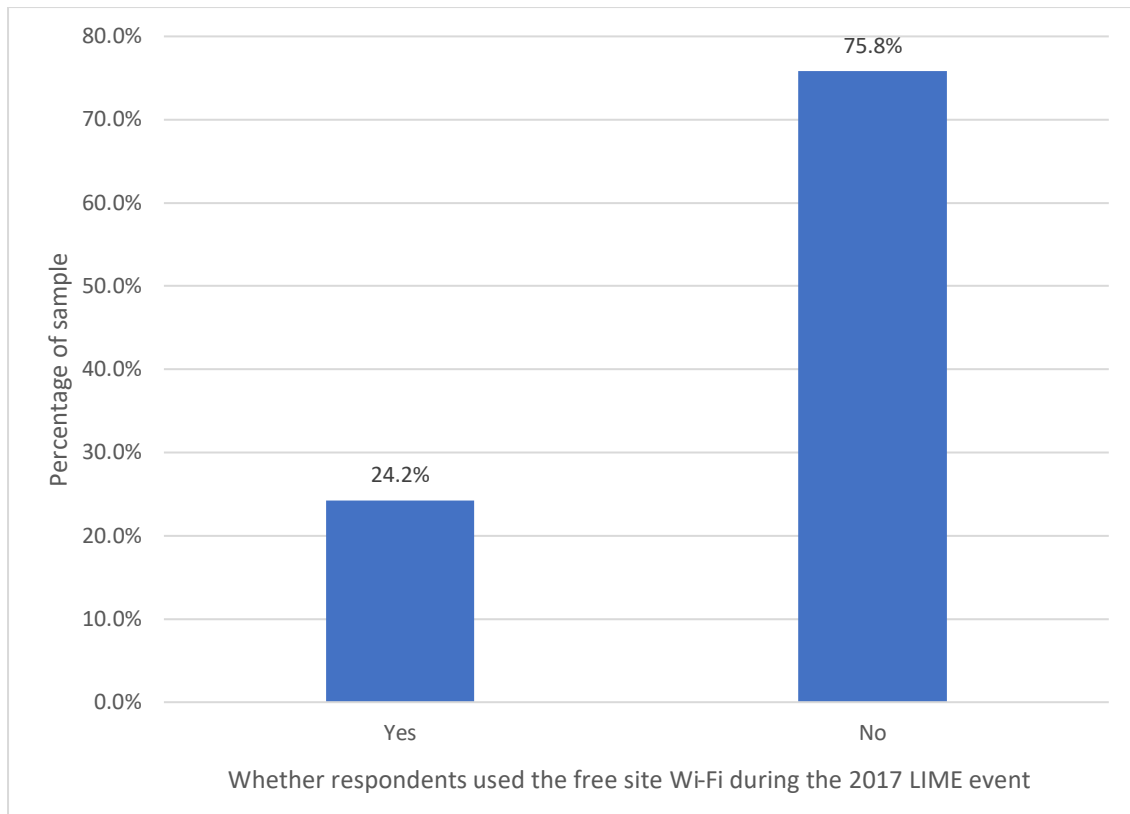


Figure 4.9: Whether respondents used the free site Wi-Fi during the 2017 LIME event, taken from the 2017 pilot post-experience results.

#### 4.2.4 Summary of the pilot study

To summarise, **Figure 4.10** depicts how the main findings from the pilot study will be discussed as to how they created points of interest in forming the projects research questions and main data collection respectfully. The figure highlights the three main themes that were chosen to be examined further.

Firstly, the theme of branding, where the nature of the event targets an older generation demographic with little representation of that of a younger one. However, the representation of repeat visitors was coming across much stronger than first time attendees. This suggests LIME’s communication strategy with its current audience is that of a positive one, but questions arose. A critical branding issue supported by the results was that the evening session to LIME’s experience was far more popular than the daytime session. This then questions how the event is branding itself and an evaluation needs to be undertaken to assess the current strength of the ‘eisteddfod’ brand what it means for the whole experience. To support these discussion topics, it was identified in the festival branding literature (see **Section 2.2**), that scholars such as Gray (2003) and West, Ford and Ibrahim (2006) stressed that a brand’s identity should emphasise the values the organisation wants to represent and those values should be embedded into the minds of those who are consuming. From the pilot study results, LIME’s branding strategy at current might not reflect the identity it aims to portray in its entire offering. This is a result of the way the event is set up and run. When linking the theme of brand identity to cultural

values, Lee and Beeler (2006) stated that the perceptions that are formed by attendees of festivals are generated by a festival brand, suggesting the branding of a festival plays a role in the way attendees express their feelings towards it. When applying this to LIME, a cultural music festival whose mission statement conveys peace and internationalism through the enjoyment of music, suggests that its identity can translate as the cultural value of the experience.

The second theme is looking specifically at the values LIME transmits to its audience members. From undertaking a literature review around the concept of cultural value (specifically **Section 2.4.4**), there was a lack of universal definition that supported a correct and justification on how it is understood. In the research gaps section (**2.7**), cultural value would be operationalised in its understanding like a two-sided coin where one side represents elements that are valuable of a consumer brand, taken from a consumer marketing perspective. The latter side is how LIME sits as an icon in terms of what they feel is important to them. Therefore, this thesis' intention is to draw a line between collective cultural consumer value and societal value. From the pilot results, the peace message was considered important by audience members and was brought out as a value in terms of what they believed LIME's values represented. However, there was speculation of neutral feelings to the more specific questions that looked at experiencing other cultures. The overall peace message needed to be examined to reveal its strength with the example of whether it has any impact upon the visitor that can support the events importance to society. This leads back to a case supporting the justification that cultural values should be measured through the feelings derived from an experience.

The final theme consisted of the digital strategy adopted in this thesis. In the pilot study it was lightly tested but evidently needed more depth to support whether LIME's audience use social media to communicate their experience of the event online. From the data collected, there was not much engagement shown by attendees toward LIME's social media. However, more specific questions needed to be asked to gain such knowledge, such as whether attendees would be likely to share their experience online and on what platforms they would use to do so. To support this proposal, the literature around social media's use for festival experience suggested that it can be used as a form of engagement between the festival organiser and festival attendees through regular online presence (Van Winkle et al., 2018). In addition, that social media can act as a communication tool of festival experience, where social media can influence the emotions and attachments of the attendee to the event (Hudson et al. 2015) and be generators of online word-of-mouth (Williams et al., 2015). Going forward, to the main study, more connections needed to be made to determine whether LIME's experience reflect the suggestions of the literature.

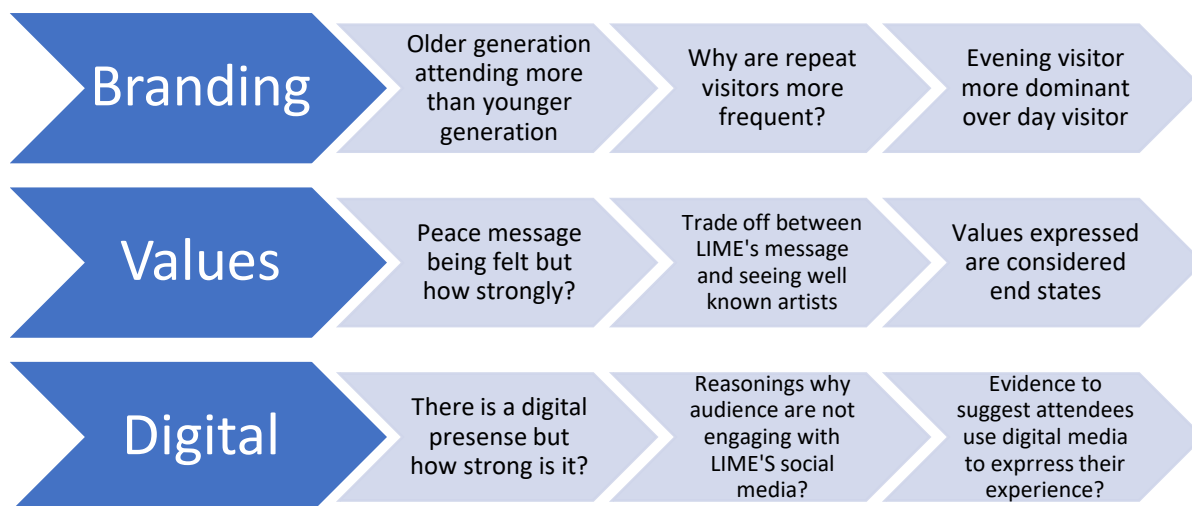


Figure 4.10: A breakdown of the summary of the pilot study and the questions it raised moving into the main study.

### 4.3 2018 and 2019 Experience Questionnaires

#### 4.3.1 Demographics

After collecting demographic data in the 2017 pilot study, it was fitting to repeat these demographic data style questions for the main study collected at both the 2018 and 2019 events. The reasoning of doing so was to gain a further understanding of the audience members on both a personal and consumer level. In addition, to provide a longitudinal trend of results that was both meaningful to LIME as an organisation and would contribute to the strength of the thesis. Due to the focus on trying to depict what type of cultural values are being derived from the event, it was essential to compare attendees' demographic data to the values they reflect on to illustrate potential patterns. Such examples include whether similar ages of the samples had similar viewpoints to each other on particular matters concerned with what they perceived as 'valuable' from LIME's experience. The demographics and audience profiling data collected in the 2018 experience series were age, gender, where the respondent was from, attendee repeat visitor rate, motivations for attending the event. New demographic questions were added to the 2019 series that included pre-tax annual household income and highest education level that the respondent had received. However, not all of these profiling data were relevant for the research but were beneficial for LIME an organisation, therefore, only the relevant data will be presented.

The first repeat collection was the composition of age of LIME's audience. The results presented in **Figure 4.11** show a similar pattern to that of the pilot year, as greater percentages of the sample

represented an older audience. Specifically, the 65+ age category showing the biggest representation with 38% in 2018 and 39% in 2019. The 18-24 demographic again showed a lower representation suggesting that they are less likely to book tickets to attend the event for either session. One caveat to acknowledge is that the day admission does allow gate entry, which may result in a bigger representation of younger people not being surveyed. However, from the researcher’s observations, this younger generation of visitors is missing in the audiences to the extent they are not represented anywhere near as much as those who are 45+.

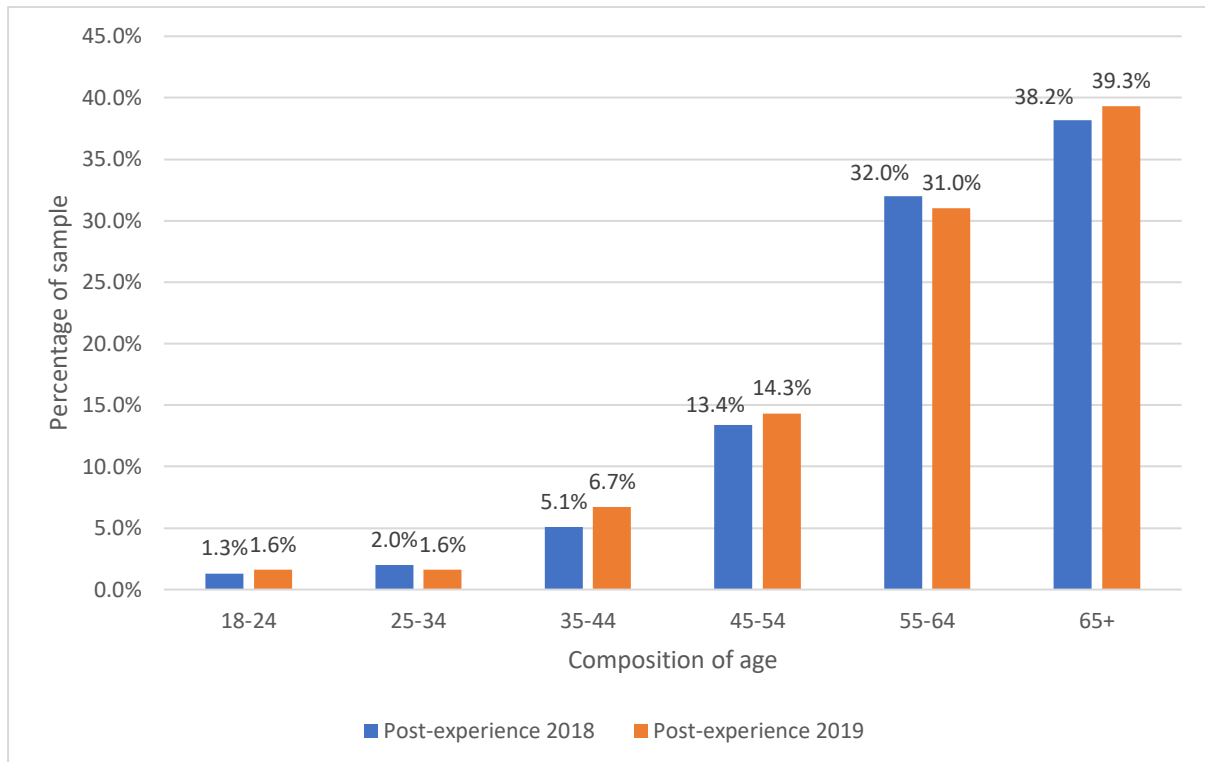


Figure 4.11: The composition of age across the samples of the 2018 and 2019 LIME post-experience questionnaire.

The second insightful data collected was the identification of LIME’s visitor types that made up the samples collected longitudinally, presented in **Figure 4.12**. A consistent pattern emerged that reflects that of the pilot study that evening visitors alone as well as those who are all-day visitors are dominant over other categories. Although there are high percentages of all-day visitors, especially in the 2018 and 2019 pre- and post-experience with 34-43% of the samples, the concern raised was the equally as high or sometimes higher proportion of visitors attending evening concerts alone. Without being too speculative in this interpretation, it suggests there is a lot of interest in the evening session, which is evidently far greater than the interest in day competitions. This can be interpreted from the figure from the lower percentages that represent day samples that range from 10% to 15.9% of pre- and post-experience for both years. Although the data does not give a justification for this disparity, it led to the use of visitor type being a key area for investigation on whether the evening visitors reflect the values



that LIME wishes their visitors reside with when attending the event. Therefore, visitor type will play a big role in this thesis to connect the themes of brand identity and cultural values.

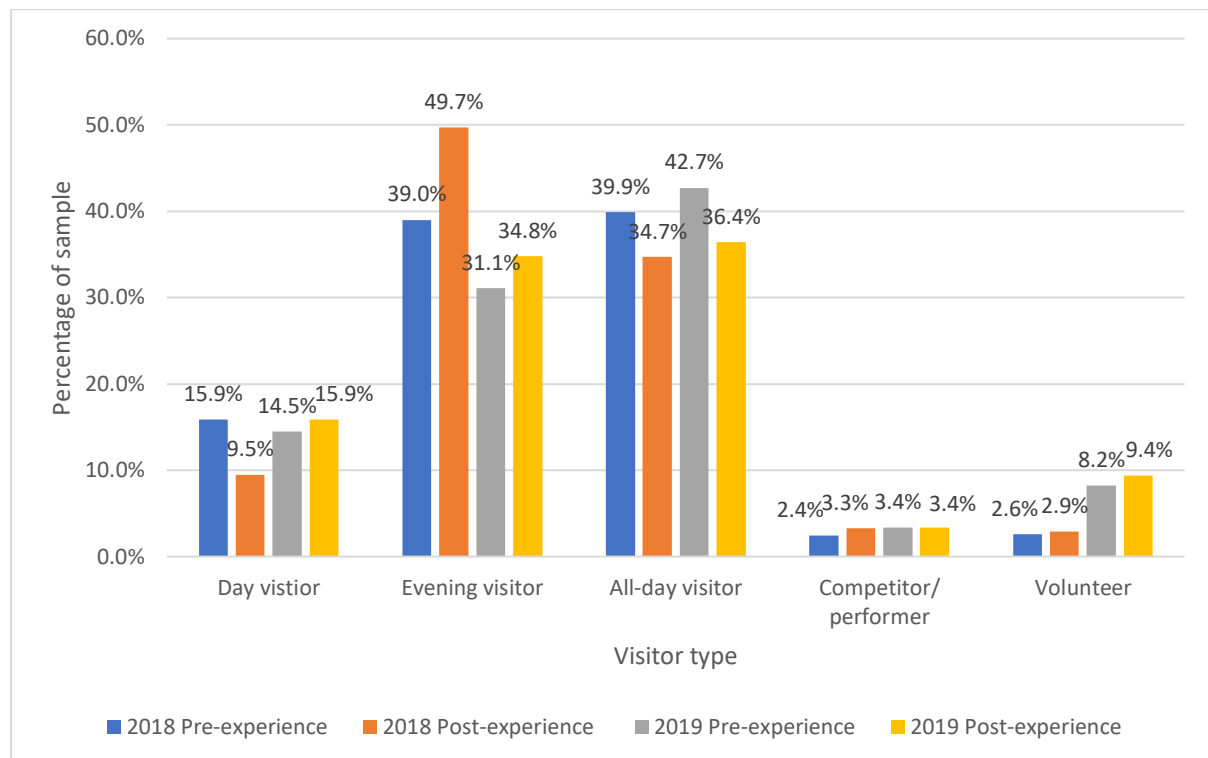


Figure 4.12: The identification of respondent visitor type to LIME’s experience, taken across the 2018 and 2019 questionnaires representing the ‘experience questionnaire series’.

The third data re-collected was whether visitors had attended LIME before. This longitudinal data offers insights to both LIME this research by painting a picture of visiting behaviour of LIME’s audience. The data in **Table 4.6** similarly shows that of the pilot year (see **Table 4.4**), that visitors are often repeat visitors with, 84% in 2018 and 80% in 2019. This was broken down further by the additional question added to the 2018 and 2019 versions of the questionnaire. The question required respondents to state how many times they had previously visited, which gave an indication on event loyalty. This breakdown is presented in **Figure 4.13**. The results show both samples represented a large proportion of attendees visiting more than three times with 59% of the sample in 2018 and 48% of the sample in 2019. It was also important to acknowledge the 16% and 20% of first-time visitors to the event also. In terms of loyalty, it suggests LIME does well in retaining its audience year after year and perhaps could do more to encourage new visitors. The strong repeat visitor rate does give hope that attendee’s hold meaningful connections to the event which hoped to be captured through the research.

Table 4.6: Whether the respondents had attended LIME before, taken from the 2018 and 2019 pre-experience questionnaire.

Year of collection & Total	Whether respondent had attended before	Frequency	Percent	Valid percent	Cumulative percent
<b>2018 (Pre-experience)</b>	Yes	706	82.3%	84.1	84.1
	No	133	15.5%	15.9	100.0
<b>Valid Total</b>		<b>839</b>	<b>97.8%</b>	<b>100%</b>	
	Missing (not answered)	19	2.2		
<b>Total</b>		<b>858</b>	<b>100.0</b>		
Year of collection & Total	Whether respondent had attended before	Frequency	Percent	Valid percent	Cumulative percent
<b>2019 (pre-experience)</b>	Yes	309	80.1	80.1	80.1
	No	77	19.9	19.9	100.0
<b>Total</b>		<b>386</b>	<b>100.0</b>		

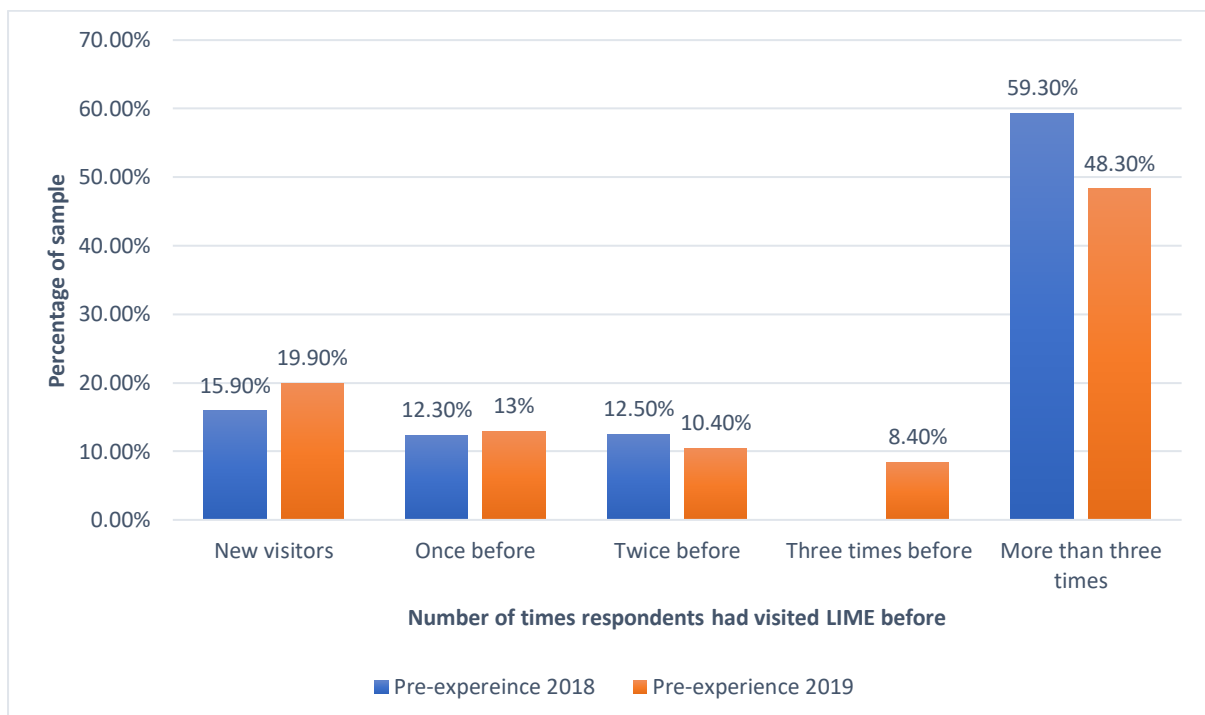




Figure 4.13: The number of times respondents had visited LIME prior to completing the pre-experience questionnaire for the years of 2018 and 2019.

The fourth insightful data were the method on how respondents had heard about the event, and is presented in **Table 4.7**. In referring back to the methodology chapter (**3.5.1**) where adaptations to questionnaires were acknowledged, the question asked had a change in the options given to respondents from the pilot year. The results revealed the highest sample of both years were those who attend are living locally suggesting the event continued to capture its local community effectively. In 2018, social media was the second highest method of hearing about LIME with a consistent 12% for 2018 and 11% for 2019 samples. Although, the 2019 sample social media was the third highest option behind the ‘other’ category. It does however suggest that respondents who came across LIME through social media may have received e-WOM (being recommended the event by someone online). This result taps into the evidence that e-WOM may be present and it would be helpful to understand what is being said about the event in its recommendation. In addition, whether the things that are being said are meaningful enough to the extent it reflects LIME’s brand values that the attendee has resided with. To avoid repetition, the commentary around low rates of print media reflects that discussed in the pilot study results (see **Section 4.2.1**, specifically before **Table 4.5**).

Table 4.7: Methods of how respondents heard about LIME taken from the 2018 and 2019 pre-experience data collection.

<b>Year of collection</b>  <b>Method of hearing about LIME</b> 	<b>2018 (pre-experience)</b>		<b>2019 (pre-experience)</b>	
	Number of respondents	Percentage of sample	Number of respondents	Percentage of sample
Respondent lives locally	356	41.5%	116	30%
Social media	104	12.1%	44	11.4%
TV / radio	21	2.4%		
Leaflets	22	2.6%	10	2.6%
Banners / signs / posters	12	1.4%	11	2.8%
Newspaper / magazine / books	29	3.4%	7	1.8%
Print media (combined)	5	0.6%	4	1.0%
Print media and digital media combined	26	3.0%	9	2.3%
Respondent lives locally and heard about LIME through print media	40	4.7%	17	4.4%
Respondent lives locally and heard about LIME through digital media	31	3.6%	13	3.4%
Respondent lives locally and heard about LIME through both print and digital media	39	4.5%	12	3.1%
Other	16	1.9%	109	28.2%
Missing (respondent did not answer)	157	20%	26	6.7%
<b>TOTAL</b>	<b>858</b>		<b>386</b>	

The final insightful data around the behaviour of LIME's audience was to understand their favourite musical genre. It was suggested that people who usually attend concerts of classical or jazz music usually are considered of an older age group (Bennett, 2018) (**Chapter 1 Section 1.3.4**). LIME hosts different genres per evening throughout the week for example, a classical gala, a jazz evening, an evening that focuses on Welsh cultural music, world music, and a 'gig' style evening that would feature light rock/indie. It was fitting to understand how the audience members felt about other genres for example, those that perhaps a younger audience would listen to more frequently, which if were accepted could suggest possible new ventures of new genre of music that would be applicable to a wider range of ages. Although LIME is the case study for this thesis, it can be acknowledged that the older audience demographic would be the same for other concerts of these genres, which represent the wider cultural arts. A ranking-style question was used with a list of eight popular music genres and audience members were asked to rank them in order of most favourable to least favourable in terms of their general appeal. This question was asked in both the 2018 and 2019 post-experience questionnaires. A cross sectional analysis is presented alongside visitor type and presented in **Table 4.8** for 2018 and **Table 4.9** for 2019. The mean score of each ranking of musical genre was calculated and the lower the mean reflected the more favourable the genre was ranked. The table indicates a full ranking of preference from 1<sup>st</sup> to 8<sup>th</sup>.

The results highlighted that firstly, classical music is the most favourable for all three visitor types with a ranking of first and one second with the lower mean scores than the other genres. Although this does not suggest that LIME is a classical event all in all, it does suggest LIME's audience members have a connection to the classical genre. This backs up a recommendation from the academic literature (see **Section 1.3.4**), where a suggestion was made that older generational audience attending such events have grown up listening to classical music as it was more popular in their younger years. Another interesting insight was that the day samples of both years favoured world music with a ranking of 1<sup>st</sup> in 2018 and 2<sup>nd</sup> in 2019, which does reflect the international competitions that take place. In contrast, the evening visitors ranked world music fairly poorly with a 7<sup>th</sup> position in 2018 and 5<sup>th</sup> in 2019. Some interpretation around this does suggest that evening visitors may not have as much interest in the internationalism that LIME stresses on promoting but perhaps have a greater preference to the specific genre the well-known performer they are seeing in concert is performing. This stresses on the need for the reviewing of the event's brand identity. With regard to the genres of folk, soul/blues and musical theatre, they were all ranked consistently among the groups for both years. This confirms that these genres can be applied to the experience successfully if LIME find the appropriate acts and competitors of those genres to perform. For the pop genre, it was a genre that was expected to perform lower, but the 2018 evening sample did rank it 3<sup>rd</sup> most preferable. However, LIME do not often cover this genre in any of their sessions but from this result it does provide useful feedback for them to possibly experiment in future.

A concerning result that appeared from this cross-sectional analysis was that jazz and rock/ indie were lowly placed for both years mutually by all three visitor types. This poses as a concern as firstly, jazz is a genre that LIME does invest in by having a concert based around the genre. In addition, performances on outdoor smaller stages (not on the main pavilion) perform jazz music throughout the week. Secondly, the rock/ Indie genre usually is used for the last day (Llanfest), which headlines artists of these genres, Manic Street Preachers (2017), Kaiser Chiefs (2018) and the Fratellis and the Pigeon Detectives (2019) being examples. Both these results came across as concerning as they arguably can be considered main attractions to the event. This is evidenced by where the organisation spends the most money through attracting the biggest names possible to perform each year. This ‘gig’ element of the event is the main money-making aspect to LIME, giving them a chance to turnover profit to be fed back into the organisation to develop the experience for future years. The results collected do not provide evidence for the need for LIME to host a rock / indie gig. Llanfest is an attempt to draw in a ‘younger’ age demographic, but it is important to note by younger, it is more likely that this sample is within the 25-45 segment. The reasoning behind this stems from the choice of artists in the last previous three years suggests they are all bands that were considered to be in their prime in the 90’s or early 2000’s. This means that those growing up listening to them at that time would be the ones who would want to see them in concert performing their greatest hits. It also illustrates the difficulty that LIME faces in trying to achieve a balanced event that could be suitable to all age demographics when their existing target market has no interest in genres that other age demographics would be interested in. However, it questions whether there is a need to delve into new age demographics if certain genres of music perform well across all the types of experience offered at LIME, which the cross-sectional analysis has provided.

Table 4.8: The favourability of musical genre broken down by visitor type, taken from the 2018 pre-experience results.

Musical genre	2018 pre-experience					
	Day Visitor		Evening visitor		All-day visitor	
	Mean	Ranking	Mean	Ranking	Mean	Ranking
Classical	3.83	2 <sup>nd</sup>	3.35	1 <sup>st</sup>	2.68	1 <sup>st</sup>
Folk	3.87	3 <sup>rd</sup>	4.56	4 <sup>th</sup>	3.62	2 <sup>nd</sup>
Jazz	5.40	7 <sup>th</sup>	4.59	5 <sup>th</sup>	4.96	6 <sup>th</sup>
Musical Theatre	4.31	4 <sup>th</sup>	4.41	3 <sup>rd</sup>	4.38	4 <sup>th</sup>
Pop	5.52	8 <sup>th</sup>	3.88	3 <sup>rd</sup>	5.01	7 <sup>th</sup>
Rock/indie	4.75	6 <sup>th</sup>	5.75	6 <sup>th</sup>	6.14	8 <sup>th</sup>
Soul/blues	4.71	5 <sup>th</sup>	3.64	2 <sup>nd</sup>	4.31	3 <sup>rd</sup>
World	3.62	1 <sup>st</sup>	5.81	7 <sup>th</sup>	4.92	5 <sup>th</sup>

Table 4.9: The favourability of musical genre broken down by visitor type taken from the 2019 pre-experience results.

Musical genre	2019 pre-experience					
	Day Visitor		Evening visitor		All-day visitor	
	Mean	Ranking	Mean	Ranking	Mean	Ranking
Classical	2.43	1 <sup>st</sup>	3.86	1 <sup>st</sup>	3.32	1 <sup>st</sup>
Folk	3.43	3 <sup>rd</sup>	4.59	3 <sup>rd</sup>	4.14	3 <sup>rd</sup>
Jazz	4.93	5 <sup>th</sup>	4.98	8 <sup>th</sup>	5.08	6 <sup>th</sup>
Musical Theatre	3.74	4 <sup>th</sup>	4.61	4 <sup>th</sup>	4.43	4 <sup>th</sup>
Pop	6.61	8 <sup>th</sup>	4.7	6 <sup>th</sup>	5.59	8 <sup>th</sup>
Rock/indie	6.59	7 <sup>th</sup>	4.75	7 <sup>th</sup>	5.27	7 <sup>th</sup>
Soul/blues	5.43	6 <sup>th</sup>	3.86	1 <sup>st</sup>	4.6	5 <sup>th</sup>
World	2.83	2 <sup>nd</sup>	4.64	5 <sup>th</sup>	3.52	2 <sup>nd</sup>

### 4.3.2 Brand identity

As a section in the pre- and post-experience questionnaires, questions were asked that would contribute to answering the research question that would focus on brand identity and whether it is important in understanding the cultural value to festival experience. This section covers the results of those questions and will offer signposts to where the discussions around the results will take place and how they support other results gathered from other instruments.

A Chi-Square Test of Independence, presented in **Table 4.10** was performed to assess the relationship between the 2018 post-experience LIME visitor type and what they believed their most important element to their experience was. The first consisted of the artistic content (the genres of music and visual displays of dance in the pavilion and around the field). Secondly, the message that LIME delivers (the ethos of peace between the nations attending and competing at the event. Thirdly the ‘both’ option that was added to determine if both elements were as important as each other that went hand-in-hand in summing up why they visited. Lastly, a final ‘other’ option was included to identify if there was another element that was more important. The relationship between the two variables did not show a statistical significant difference ( $X^2(4, N=405) = 6.7, p > .05$ ). The interpretation of the data suggested the majority of all three visitor types selected the ‘both’ option with 6% representation from the day visitor, 49% from the evening visitor and 15% from the all-day visitor. This suggests that ‘both’ the artistic content that is on offer and the ‘message’ that LIME transmits were equally as important. However, this was just one way of interpreting the data as it was possible that providing the respondents with the ‘both’ option was an easy way for them to choose an answer that did not provide negative feedback towards the organisation. Therefore, this was taken into account when repeating the question for the 2019 post-experience sample.

Table 4.10: Chi-Square Test of Independence undertaken to show if most important element of LIME differed between visitor type, taken from the 2018 post-experience results.

2018 (post-experience sample)									
Question	Options	Day visitor		Evening visitor		All-day visitor		Total	
		Count	% of total	Count	% of total	Count	% of total	Count	% of total
Most important element of the experience	The message it delivers	4	1.0%	23	5.7%	17	4.2%	44	10.9%
	The artistic content	7	1.7%	41	10.1%	14	3.5%	62	15.3%
	Both*	26	6.4%	200	49.4%	62	15.3%	288	71.1%
	Other*	0	0.0%	4	1.0%	7	1.7%	11	2.7%
<b>Total</b>		37	9.1%	268	66.2%	100	24.7%	405	100.0%

	Value	df	Asymptotic Significance (2-sided)
<b>Pearson Chi-Square</b>	6.737 <sup>a</sup>	4	.150
<b>Likelihood Ratio</b>	6.168	4	.187
<b>Linear-by-Linear Association</b>	2.429	1	.119
<b>N of Valid Cases</b>	405		

a. 1 cells (11.1%) have expected count less than 5. The minimum expected count is 4.13.

As noted in **Section 3.5.1** of the methodology chapter, there were some adaptations to how questions were asked between the 2018 and 2019 versions of the experience questionnaires. The options to the question ‘what was the most important element of the LIME experience’ were changed on a mutual agreement between the researcher and LIME’s team. The ‘both and ‘other’ options represented by the asterisks in **Table 4.10** were removed. This left respondents in the 2019 version having to choose whether they believed the message LIME transmits was more or less important than the artistic content that LIME offers. A Chi-Square Test of Independence was performed to assess the relationship between the 2019 post-experience visitor types and what they believed their most important element of the experience was, and is presented in **Table 4.11**. The relationship between the two variables did show a statistical significant difference ( $X^2(2, N=472) = 13.8, p = .001$ ). The category ‘the message LIME delivers’ was the more statistically significant, with 11% of day visitors, 21% of evening visitors and 30% of all-day visitors resulting in a total of 63% of the overall sample suggesting this. However, just under half the entire sample at 47%, with 19% of evening visitors making up that percentage suggests that artistic content was the driver behind their perception of the

events importance. Although this sample is relatively small compared to LIME’s whole audience base, it does highlight that LIME’s brand identity is not fully being acknowledged by all visitors.

Upon reflection to the conceptual framework used (see **Section 2.6.4** and **Figure 2.5**), from LIME’s perception, the literature made suggestions that memorable festival experience are created from attendees resonating with the brand identity often communicated through its mission. The results however, show a slight crack in LIME’s marketing communication strategy of such brand identity. It was suggested by Lopez and Leenders (2019) that festival organisers should be using the identity surrounding their brand to inform the choices they make around the experience. In addition, the supported recommendation by Pusa and Uusitalo (2014) that cultural arts attractions (in this case: an event) may have strong brand identity but fail to communicate it to their audience. This theoretical anchor gives some evidence to suggest that LIME’s core identity does not quite fully communicate to all visitor members, with more of a case toward those attending the evening session.

Table 4.11: Chi-Square Test of Independence undertaken to show if most important element of LIME differed between visitor type, taken from the 2019 post-experience results.

2019 (post-experience sample)									
Question	Options	Day visitor		Evening visitor		All-day visitor		Total	
		Count	% of total	Count	% of total	Count	% of total	Count	% of total
<b>Most important element of the experience</b>	The message it delivers	53	11.2%	101	21.4%	142	30.1%	296	62.7%
	The artistic content	32	6.8%	88	18.6%	56	11.9%	176	47.3%
<b>Total</b>		85	18%	189	40%	198	41.9%	472	100%

	Value	df	Asymptotic Significance (2-sided)
<b>Pearson Chi-Square</b>	13.821 <sup>a</sup>	2	.001
<b>Likelihood Ratio</b>	13.918	2	.001
<b>Linear-by-Linear Association</b>	5.484	1	.019
<b>N of Valid Cases</b>	472		

a. 0 cells (0.0%) have expected count less than 5. The minimum expected count is 31.69.



Another brand identity related question was asked which was whether respondents believed LIME excels in what sets out to achieve. This question was used in support of the results that were collected from the brand identity and value questionnaire, which will be presented in **Section 4.4.2**. The appropriateness to compare this data was that it offered support to what respondents previously stated as unique from LIME’s experience, in addition to having an overall confirmation on whether the samples believed their whole experience reflected LIME’s brand identity. It is worth acknowledging that the sample may not have reflected the thoughts of the entire base of LIME’s audience, but nonetheless, it offers a good insight of attendee perceptions. A Chi-Square Test of Independence was performed to assess the relationship between LIME’s visitor type and whether LIME excelled in what it set out to achieve, and is presented in **Table 4.12**. A comparative study from the 2018 and 2019 events was not possible due to the 2018 data showing low counts, meaning Chi-Square would not provide validity. However, the 2019 questionnaire was coded differently to support a Chi-Square analysis. The relationship between the two variables did not show a statistical significant difference ( $X^2(2, N= 469) = 1.1, p > .05$ ). The results indicate that all visitor types answered similarly, as 83% of the day sample, 86% of the evening sample and 88% of the all-day sample answered ‘yes’. In addition, all three visitor types had low percentage rates of believing LIME failed to achieve what it intends to.

Table 4.12: Chi-Square Test of Independence undertaken to show if the opinion of whether LIME excels in what it sets out to achieve differed between visitor type, taken from the 2019 post-experience questionnaire results.

2019 (post-experience sample)									
Question	Options	Day visitor		Evening visitor		All-day visitor		Total	
		Count	% of total	Count	% of total	Count	% of total	Count	% of total
<b>Did you think LIME excels in what it sets out to achieve?</b>	Yes	70	14.9%	161	34.3%	173	36.9%	404	86.1%
	No	14	3%	27	5.8%	24	5.1%	65	13.9%
<b>Total</b>		84	17.9%	188	40.1%	197	42.0%	469	100%

	Value	df	Asymptotic Significance (2-sided)
<b>Pearson Chi-Square</b>	1.058 <sup>a</sup>	2	.589
<b>Likelihood Ratio</b>	1.046	2	.593
<b>Linear-by-Linear Association</b>	1.056	1	.304
<b>N of Valid Cases</b>	469		
a. 0 cells (0.0%) have expected count less than 5. The minimum expected count is 11.64.			

It was agreed with LIME to include a follow-up question to ask those who were sceptical to provide evidence suggesting why LIME failed to achieve what it set out to. From the results in **Table 4.12**, 13.9% of the sample felt this way, which accounted for 65 people from the overall sample. Although this is a very small proportion of the sample, the responses were still analysed qualitatively for LIME to gather any useful feedback that can contribute to planning for future years of the event. This is presented in **Table 4.13**. From the responses, sixteen of the qualitative answers given by respondents were directly linked to the branding of the event, specifically the use of the 'Eisteddfod' element in its title and the events operation. The other answers were not related to this research so therefore left out. The remaining were analysed again by thematic analysis and placed into the following categories: the opinions implying the 'Eisteddfod' element is not promoted enough, a neutral opinion that acknowledges the existence of the 'Eisteddfod' element, and opinions implying the 'Eisteddfod' element of the event should be used less when promoting the event. The results gave a mixed response with equal quotes on either end of the debate with one neutral one. The discussion around the opinions of the respondents will be presented in **Section 5.1.2**.

Table 4.13: Opinions of respondents who did not believe LIME excelled in what it set out to achieve highlighting the use of ‘eisteddfod’ in the events title, taken from the 2019 post-experience questionnaire.

Opinions implying the ‘Eisteddfod’ element to the event is not promoted enough	Neutral opinions acknowledging the existence of the ‘Eisteddfod’ element of the event	Opinions implying the ‘Eisteddfod’ element of the event is used too much and should be used less
<p>“It needs to remember it is an Eisteddfod, not a music festival; It needs to remember it is a Welsh based event, welcoming the world in peace; It needs leadership which gives it priority, not making it subservient to other events.”</p> <p>“Llanfest should not exist - It's not what the Eisteddfod is about and just appears to be a money-making exercise.”</p> <p>“More use of the welsh language and culture.”</p> <p>“Yes. More use of the Welsh language given that we’re in Wales. It was shameful that The English welcome at the Eisteddfod site was above the Welsh one.”</p> <p>“More use of the Welsh language in consideration of the fact that we’re in Wales.”</p> <p>“Welsh flags on the bridge and town and town hall. Not one welsh flag in town hall. Welsh speakers as volunteers.”</p> <p>“I’ve heard of eisteddfod before but never really knew what it was about. There should be more promotional material available explaining exactly what eisteddfod is.”</p> <p>“More info on screen in Pavilion promoting ethos of Eisteddfod.”</p>	<p>“The word Eisteddfod correctly describes - but Llangollen is so much more. It promotes International tolerance through the medium of Music and Dance and intermingling. Hopefully this message gets through.”</p>	<p>“More emphasis on the International part. Comments picked up were that it sounds too Welsh (Eisteddfod) rather than International.”</p> <p>“Too parochial. Encourage non-Welsh day visitors.”</p> <p>“Remember we are not all Welsh.”</p> <p>“The word Eisteddfod is a barrier to marketing; Joe Public thinks the show is in Welsh so does not attend. When Lime started 73 Years ago Eisteddfods/Festivals were thin on the ground now they are everywhere LIME must not rest on its laurels.”</p> <p>“You need to emphasise in your publicity that it is not conducted in Welsh. People from outside Wales associate the word Eisteddfod with events in the Welsh language.”</p> <p>“Welsh first policy is not at all helpful in communicating internationally and creates wrong image.”</p> <p>“As much as I enjoyed my visits, I do feel the eisteddfod doesn’t appeal to the wider audience and it needs to modernise.”</p> <p>“Not enough publicised that its international people think it’s the national eisteddfod also not enough publicised local that it is on people said was it on etc its one.”</p>

Another branding point of interest was to compare the event's meaning to other eisteddfodau such as the Genedlaethol (National), which heavily stresses and celebrates Welsh language and culture. The justification to this was to determine whether or not people who attend LIME should be wanting to feel their own culture directly or perhaps focus on experiencing and learning about other cultures. A Chi-Square Test of Independence was performed to assess the relationship between LIME's visitor type and whether LIME allowed one to experience their own culture. The results are presented in **Table 4.14** taken from the 2019 post-experience results. The relationship between the two variables did not show a statistical significant difference ( $X^2(4, N= 459) = 4.2, p > .05$ ).

The overall percentage of all visitors experiencing their own culture was at 51%, accounting for slightly over half the sample. However, when narrowing down that 51%, the day visitor was the only sample of the three that had less people feel they could experience their own over another option (in this case the neither agree nor disagree option). Only 33% of the day visitor sample selected they could experience their own culture, suggesting that those visiting day competitions only, should have had a more cultural experience than those who visited just for an evening concert. This result is to be expected as it is more likely that day visitors would be experiencing and taking away new knowledge of other people's cultures. However, the day session is operated through an eisteddfod giving Welsh connotations. Examples of how attendees would take away new knowledge are from witnessing the performances of different nations and learning about their traditions and lifestyles through the performances and observing their national costume. This provides a point of discussion linking LIME's brand identity to the concept of performativity, which will be discussed in **Section 5.1.2**.

From the evening visitor sample, 94 respondents stated they experienced their own culture at LIME. This can relate back to the representation of who are attending the concerts as well as the nationalities of the artists performing. From a researcher observation, the audience base of the samples as well as the artists performing were mainly of British nationalities. This forms a connection that visitors are therefore experiencing British culture by hearing 'greatest hits' by British artists. An example of this can be seen from performances by the Manic Street Preachers who performed at LIME in 2017, where they are known for having deep meaningful lyrics that represent Wales as a country and their upbringing. This reveals the contrast to how the day and evening visitor are experiencing their own cultures at LIME. Another observation from the data were that the 'neither agree nor disagree' option was closely behind the agree option. This suggests that the experience these audience members received at LIME was not strongly tailored to allowing people to determine if they are experience their own culture. This suggests and backs up that perhaps this statement does not give any meaning to some visitor types, as 41% of all three visitors types stated they did not agree nor disagree. For the evening visitor, an interpretation for this suggests they view the experience as 'just a concert' and do not feel the need to experience any sort of culture at all or believed they should.

Table 4.14: Chi-Square Test of Independence undertaken to show if the opinion of whether LIME allowed one to experience their own culture differed between visitor type, taken from the 2019 post-experience questionnaire results.

2019 (post-experience sample)									
Question	Options	Day visitor		Evening visitor		All-day visitor		Total	
		Count	% of total	Count	% of total	Count	% of total	Count	% of total
Do you think LIME's experience allowed you to experience your own culture?	Agree	39	8.5%	94	20.5%	100	21.8%	233	50.8%
	Neither agree nor disagree	42	9.2%	70	15.3%	77	16.6%	189	41.2%
	Disagree	4	0.9%	18	3.9%	15	3.3%	37	8.1%
<b>Total</b>		85	18.5%	182	39.7%	192	41.8%	459	100%

	Value	df	Asymptotic Significance (2-sided)
<b>Pearson Chi-Square</b>	4.229 <sup>a</sup>	4	.376
<b>Likelihood Ratio</b>	4.325	4	.364
<b>Linear-by-Linear Association</b>	.181	1	.670
<b>N of Valid Cases</b>	459		
a. 0 cells (0.0%) have expected count less than 5. The minimum expected count is 6.85.			

### 4.3.3 Perceived Values

A four way consumer value typology was designed and was applied to LIME's experience and its operationalisation was discussed in **Section 3.6.2.1** of the methodology. The tracked sample of the 2019 pre- and post-experience questionnaires were used to test this typology. Hidden hypotheses were made in the form of statements and were presented to the samples who chose from a Likert scale of strongly agree to strongly disagree both times. To test which statements were most applicable to the visitor types, a Mann-Whitney U test was conducted on SPSS. This was used to compare the variance of the means of visitor type pitted against the response to the statements. This enabled a comparison to see if the experience itself changed the way visitors expressed their values toward the event and could therefore confirm or deny the set of four hypotheses. The visitor types used for this test was the all-day visitor and evening visitor. The results are displayed firstly showing the results of the Mann-Whitney U pre-experience hypotheses and continued by the post-experience hypotheses. The former is highlighted in the **Tables 4.15** and the latter in **4.16**. The results will be interpreted in relation to the study hypotheses as well as the inspired literature behind the choice of the selection of values. In

addition, support from additional bar graphs that show specific differences among the selected values are presented (see **Figures 4.14, 4.15, 4.16 and 4.17**).

Hypothesis 1 → All-day visitor experiences epistemic value more than the evening visitor.

From the results of the pre-experience, there was a statistical significant difference in the opinions expressed between visitor types shown by the Mann-Whitney U test ( $U=2831.5$ ,  $p=0.016$ ). Similarly, the post-experience results also showed a statistical significant difference highlighted by the Mann-Whitney test ( $U=3228.5$ ,  $p=0.00$ ). From the assisting graph in **Figure 4.14**, it shows where the specific differences are. In the pre-experience, 48% of evening visitors strongly agreed and 22% agreed that epistemic value was something they would want to experience. However, 30% of the sample gave a neutral response suggesting it perhaps was something they had not expected to experience at LIME. In the post-experience, 42% of evening visitors chose the neither agree nor disagree option resulting in the highest response answer. In addition, small percentages disagreed that internationalism was not something they wanted to feel while at the event. Although, 21% strongly agreed and 32% agreed, there was still a large amount of the evening sample left unsure at wanting to experience a core value that LIME represents and communicates through its brand identity. To interpret these finding based around the inspired literature, Sheth, Newman and Gross's (1991) proposal of epistemic value was the curiosity of knowledge that drives the use of a product. In applying this to LIME's experience the results suggest the evening experience does not truly reflecting LIME's true brand identity. In contrast, the responses were very different by the all-day visitor, which includes those who experience the day session. From **Figure 4.14**, the all-day visitor resided with epistemic value through the internationalism that is on offer at LIME at both timeframes of experience. The all-day visitor strongly agreed or agreed with the statements, with very little neutral or disagreement. This reflects LIME's day experience allowing attendees to gain knowledge from their experience through the day competitions that showcase performances of different cultures, that are represented by different languages, national dress and dances. This result reflects that the brand identity is communicated to its day audience far more effectively. On this basis the hypothesis that all-day visitors experience epistemic value more than evening visitors can be accepted.

Hypothesis 2 → Evening visitor experiences extrinsic value more than the all-day visitor.

From the results of the pre-experience, there was a statistical significant difference in the opinions expressed between visitor types as shown by the Mann-Whitney U test ( $U=1821.0$ ,  $p=0.013$ ). Similarly, the post-experience results also showed a statistical significant difference highlighted by the Mann-Whitney test ( $U=1501.5$ ,  $p=0.00$ ). From the assisting graph in **Figure 4.15**, the specific differences are seen between the way evening visitors resided far more to the statements that reflected the 'want' to see well-known artists. In the pre-experience 69% of evening visitors strongly agreed

and 23% agreed to the statement. Although, in the post-experience results there was a slight shift as more of the evening sample agreed to the statement rather than strongly agreeing, but the majority chose both options. In contrast, the all-day visitor at the pre-experience stage also strongly agreed or agreed that seeing well-known artists was a 'want' while at LIME. However, the post-experience showed a different pattern, as the strongly agree or agree options although were still higher were not as dominant over other options. The graph shows that 23% were undecided, 14% disagreed and 7% strongly disagreed that the well-known artists were not their highlight of their experience. To interpret the findings in the context of how extrinsic value was operationalised, Hartman's (1973) take was that it is the way people use a service (in this case a festival experience) as a vehicle to achieve an end-goal. From the findings it can be suggested that evening visitors are more likely to use LIME as a vehicle to see well-known artists perform, whereas the all-day visitors show more conflicted responses, suggesting the day session and what it represents perhaps plays a role in the minds of the attendees. The all-day visitors who were undecided or disagreed to the statements may have thought there were bigger meanings behind the event than the famous artists that performed. To anchor this finding to the conceptual framework of the literature (see **Section 2.6.4** and **Figure 2.5**), it was suggested that there needs to be effective communication of brand identity from festival organisers to their audiences. These findings suggest that the core values and the authenticity of the event experience through peace and internationalism articulated through the curiosity to explore new cultural experience is not simply offered or communicated to those visiting the evening session alone, which justifies this response. When creating the conceptual framework for the theoretical elements for the questionnaire (see **Section 3.6.2.1**), it helps explain how extrinsic value is replacing the power that epistemic value should have on LIME's experience. The evening sessions' lack of relevance to the representation of LIME's brand highlights issues that may be the result on why core values, authenticity and attracting day session audience members are becoming lost or challenging. On this basis the hypothesis that evening visitors experience extrinsic value more than all-day visitors can be accepted.

Hypothesis 3 → Both all-day visitors and evening visitors experience emotional value equally.

From the results of the pre experience, there was a statistical significant difference in the opinions expressed between visitor types as expressed by the Mann-Whitney U test ( $U=3041.5$ ,  $p =0.00$ ). Similarly, the post-experience results showed a statistical significant difference between visitor types as expressed by the Mann-Whitney test ( $U=2721.0$ ,  $p =0.44$ ). From the assisting graph presented in **Figure 4.16**, the specific differences between visitor type was that evening visitors did not strongly agree to the statements at both timeframes as much as the all-day visitors. An example of this was 42% of evening visitors strongly agreed that their attendance to the event was through the 'want' to enjoy performances of song and dance in contrast to the 72% of all-day visitors. The evening visitor

sample also showed higher responses of indecisiveness or disagreement to the emotional value statements than the all-day visitor. The meaning of emotional value in this context was its link to hedonic pleasures one can receive (Overby & Lee, 2006). Therefore, the interpretation of the results relate to the pleasure evening visitors receive from the music performed in the evening session and the all-day visitor would depict the pleasure gained from the music absorbed by the competitions, the concerts and performances on outside stages and evening concerts. From both the Mann-Whitney U test that highlighted differences among visitor types, as well as **Figure 4.7** revealing the specific differences, it does show the all-day visitor resides more to wanting to experience emotional value through the hedonic pleasures of music than the evening visitor. Although this margin is small, it is enough to reject the study hypothesis that both visitor types experience emotional value equally.

Hypothesis 4 → Evening visitor experience price value more than the all-day visitor

From the results of the pre experience, there was not a statistical significant difference in the opinions expressed between visitor types on the statements of price value as shown by the Mann-Whitney U test ( $U=2271.0, p < 0.05$ ). In contrast, the post-experience results showed a statistical significant difference between visitor types to the statements of price value highlighted by the Mann-Whitney test ( $U=1667.5, p =0.004$ ). From the assisting graph presented in **Figure 4.17**, the pattern of the pre-experience result was both visitor types highest response was the neither agree nor disagree option, with 33% of evening visitor sample and 38% of all-day sample. In addition, both visitor types had similar proportions of their samples agreeing or strongly agreeing to the statement. The post-experience results revealed that value for money was a priority for the 6% who strongly agreed and 45% who agreed, equating to over half of the evening sample (51%). In contrast, the all-day visitor although stating that value for money was an important factor in attending (53% strongly agreeing and agreeing), were less inclined to think that value for money was a priority after reflecting on the experience they had. Only 31% strongly agreed or disagreed, but 23% of the all-day sample disagreed to the statement. The neither agree nor disagree option scored the highest with 39%, suggesting that all-day visitors were conflicted after reflecting upon both the day and evening experiences they were a part of. The use of price value in this study reflected Sweeny and Soutar's (2001) definition, where the value for money of a product's full experience is taken in to account. When adapting to an experience setting like a festival, it takes into account the cost of tickets as well as functional costs around an experience like food and drink and memorabilia. From the post-experience results specifically from that of the all-day visitor, it suggests that the day session impacted the thought process of attendees to alter their perception to think what was of value for money to perhaps 'can this experience be valued by money'. This reflects the cultural aspect of the day session, which one can argue that culture cannot be monetised. Although, there were still proportions of the sample in agreement that value for money was important, the evening visitor however resided more to that



mindset. On this basis the hypothesis that evening visitors experience price value more than all-day visitors can be accepted.

Table 4.15: Independent-Samples Mann-Whitney U Test looking at the differences in the components of the consumer value typology between all-day and evening visitors, taken from the 2019 pre-experience questionnaire tracked sample.

Null Hypothesis	Test	Total N	Mann-Whitney U	Sig	Decision
<b>The distribution of Epistemic (pre) is the same across categories of Visitor type.</b>	Independent-Samples Mann-Whitney U Test	137	2831.500	.016	Reject the null hypothesis.
<b>The distribution of Extrinsic (pre) is the same across categories of Visitor type.</b>	Independent-Samples Mann-Whitney U Test	137	1821.000	.013	Reject the null hypothesis.
<b>The distribution of Emotional (pre) is the same across categories of Visitor type.</b>	Independent-Samples Mann-Whitney U Test	137	3041.500	.000	Reject the null hypothesis.
<b>The distribution of Price (pre) is the same across categories of Visitor type.</b>	Independent-Samples Mann-Whitney U Test	137	2271.000	.785	Retain the null hypothesis.
Asymptotic significances are displayed. The significance level is .050.					

Table 4.16: Independent-Samples Mann-Whitney U Test looking at the differences in the components of the consumer value typology between all-day and evening visitors, taken from the 2019 post-experience questionnaire tracked sample.

Null Hypothesis	Test	Total N	Mann-Whitney U	Sig	Decision
<b>The distribution of Epistemic (Post) is the same across categories of Visitor type.</b>	Independent-Samples Mann-Whitney U Test	136	3228.500	.000	Reject the null hypothesis.
<b>The distribution of Extrinsic (post) is the same across categories of Visitor type.</b>	Independent-Samples Mann-Whitney U Test	136	1501.500	.000	Reject the null hypothesis.
<b>The distribution of Emotional (post) is the same across categories of Visitor type.</b>	Independent-Samples Mann-Whitney U Test	136	2721.000	.044	Reject the null hypothesis.
<b>The distribution of Price (post) is the same across categories of Visitor type.</b>	Independent-Samples Mann-Whitney U Test	136	1667.500	.004	Reject the null hypothesis.
Asymptotic significances are displayed. The significance level is .050.					

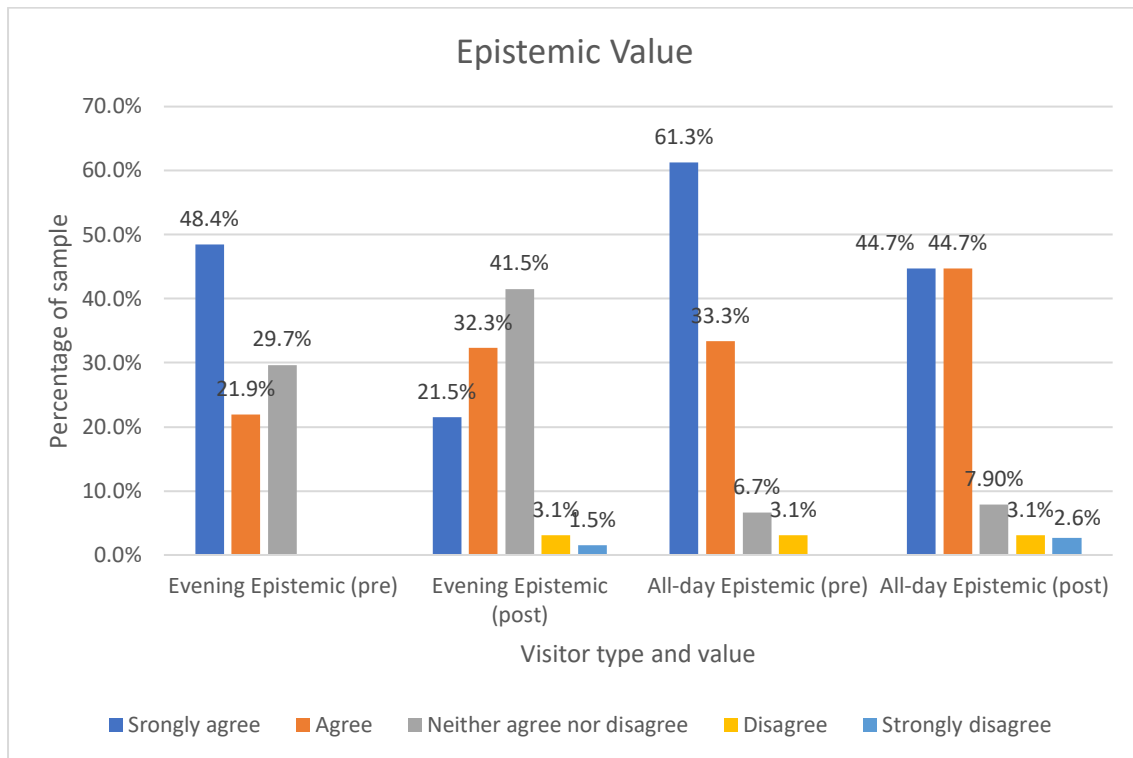


Figure 4.14: The differences in the way LIME’s evening and all-day visitors resided with epistemic value, taken from 2019 the pre- and post-experience questionnaire tracked sample.

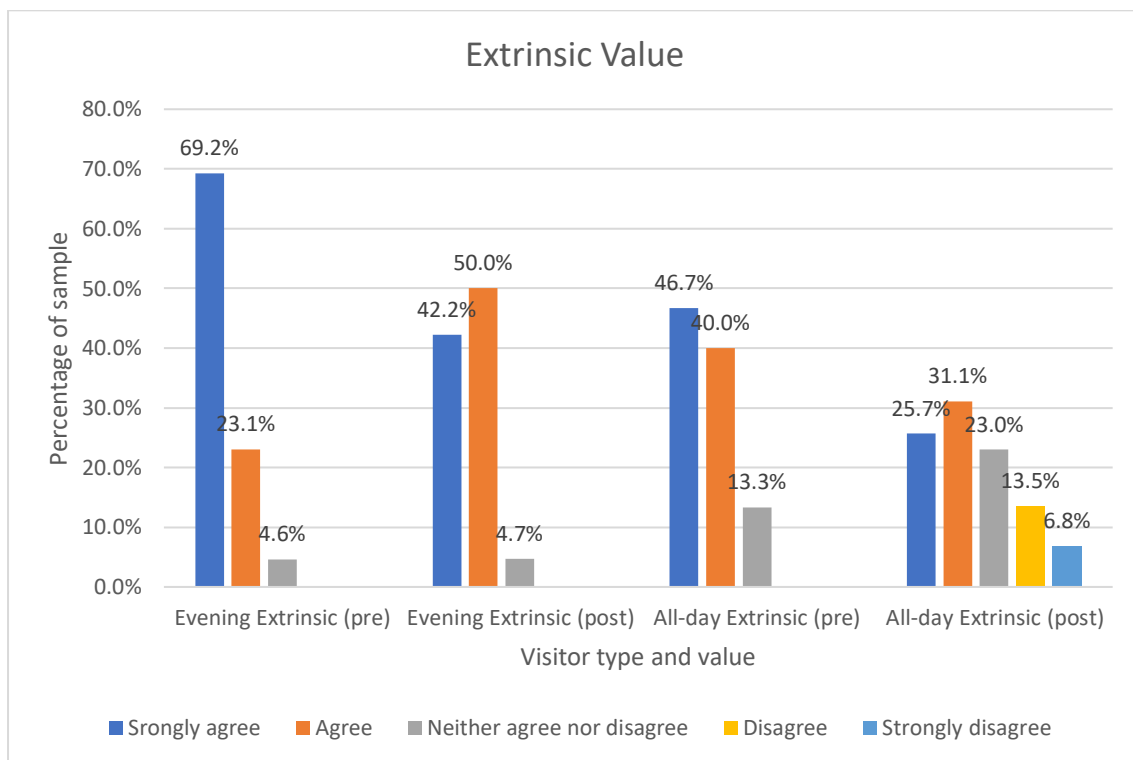


Figure 4.15: The differences in the way LIME’s evening and all-day visitors resided with extrinsic value, taken from the 2019 pre- and post-experience questionnaire tracked sample.

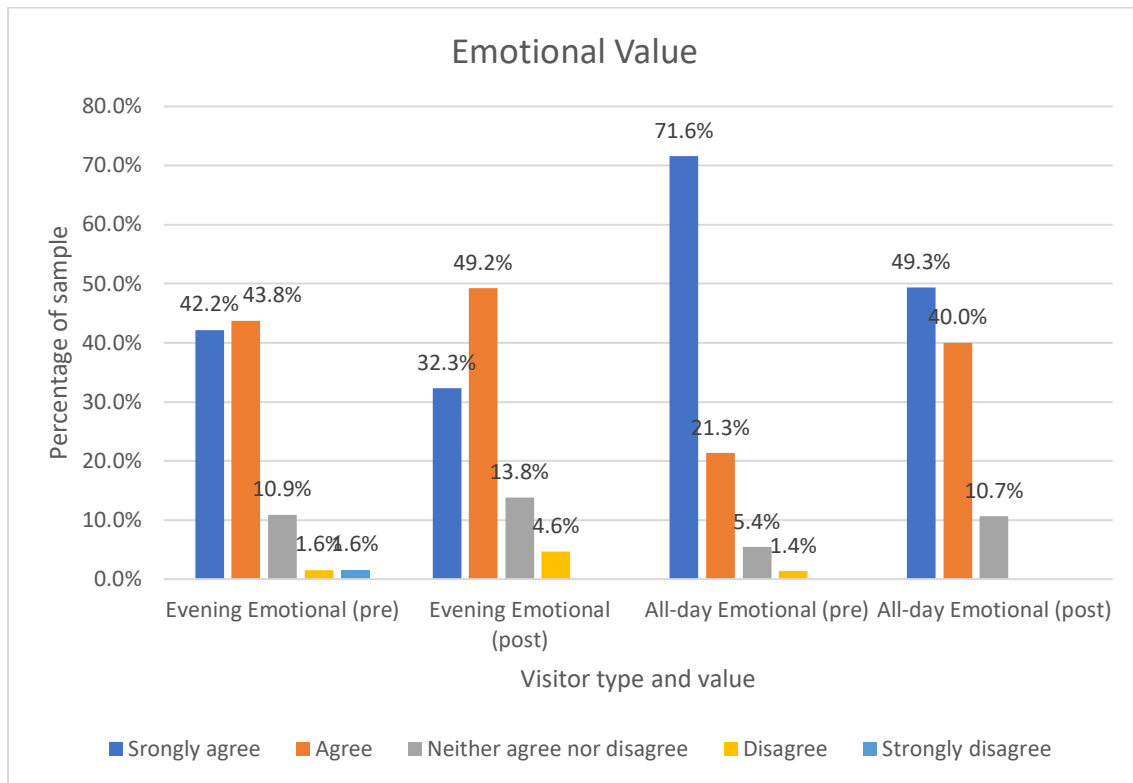


Figure 4.16: The differences in the way LIME’s evening and all-day visitors resided with emotional value, taken from the 2019 pre- and post-experience questionnaire tracked sample.

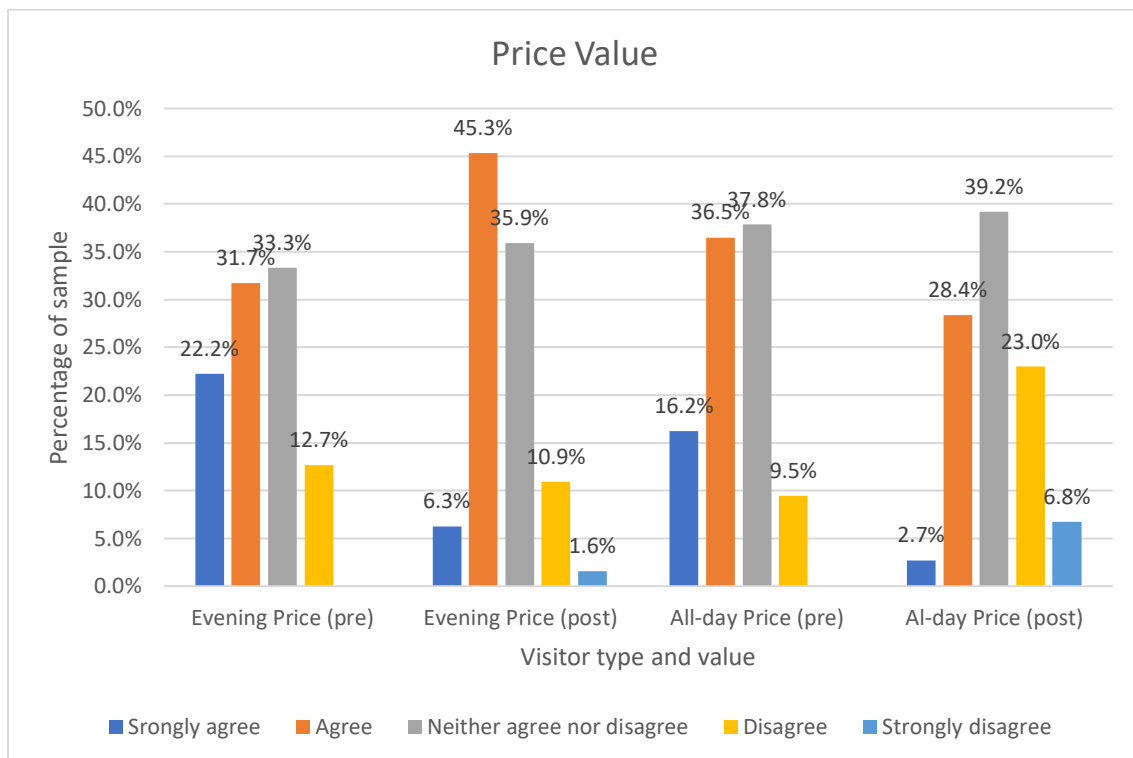


Figure 4.17: The differences in the way LIME’s evening and all-day visitors resided with price value, taken from the 2019 pre- and post-experience questionnaire tracked sample.

### 4.3.4 Digital Results

From undertaking a pilot study and lightly assessing both the digital contribution of LIME’s visitors, it was evident from the digital sections the results that visitors made use of digital media before, during and after their visit. The data collected, although useful in showcasing attendee social media use, showed little evidence as to whether those who stated they used social media were engaging with the event online to the extent they wanted to share their experience online. It was therefore considered important to dig deeper into whether LIME’s visitors share their experiences with others online. This was done through the 2018 and 2019 experience questionnaires where new questions were added. It was also important to present this data longitudinally to assess whether the digital usage of LIME’s attendees was increasing or decreasing. If there was evidence of such an increase, it would also justify the need in collecting evidence of the communication of cultural value of LIME’s experience to others

The first insight, presented in **Figure 4.18** was whether respondents of the samples were social media users in general. From the graph, it shows that in both years the majority of both samples were social media users with a 66% representative in 2018 and 71% representative of 2019. This also shows an increase of its use, which gives a positive insight into how people of all ages are engaging more digitally to communicate with others.

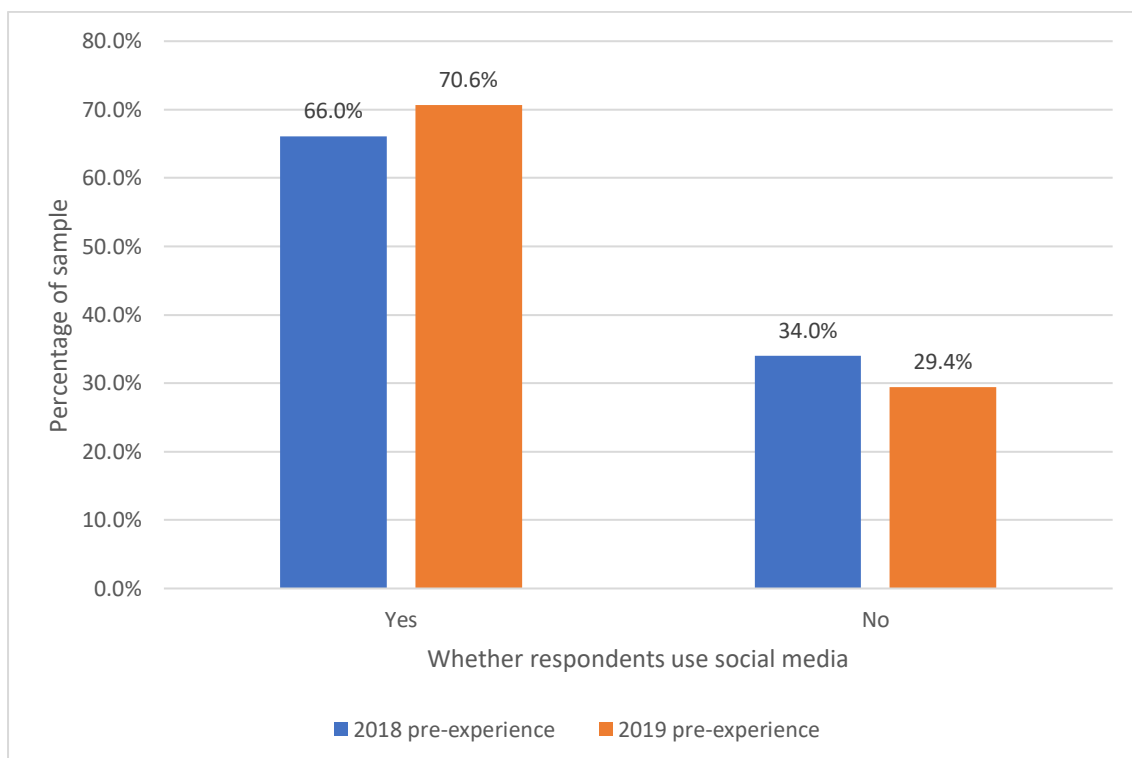


Figure 4.18: Whether respondents use social media in general, taken from the 2018 and 2019 pre-experience questionnaires.

The second insight was to assess in more detail how audience members interact with social media in respect to which platforms they engage with from most to least. These findings could then be directly related to address if LIME is currently catering enough to their existing visitors' preferred platform. In addition, it could suggest which platforms LIME should communicate with through posting promotional content. **Table 4.17** presents the data from a ranking-style question, which allowed participants to rank social media platforms in order of preference from most to least used. The mean score of the rankings was used, with the lower the mean the more favourable the social media platform. From the results, it was clear that Facebook was the most preferred social media platform over both years. When referring back to LIME's digital strategy presented in **Section 1.3.7, Table 1.3** highlighted LIME's Facebook page follower count, which was higher than that of other eisteddfodau at the time. From knowing that, it was expected that Facebook could well of been the most used social media site by its attendees, with the study's result confirming this. Facebook has been one of the most popular social media platforms for many years and especially more popular with older generations (eMarketer, 2017). This gave a good incentive for Facebook to be in contention to use to test whether values of LIME are being communicated to others digitally. The second and third ranking positions were TripAdvisor and Twitter in 2018, which swapped positions in 2019.

Table 4.17: Pre-experience rankings of respondent's general preference of use to social media platforms for both 2018 and 2019.

2018			2019		
Social media type	Ranking	Mean ranking	Social media type	Ranking	Mean ranking
Facebook	1 <sup>st</sup>	1.32	Facebook	1 <sup>st</sup>	1.32
TripAdvisor	2 <sup>nd</sup>	2.77	Twitter	2 <sup>nd</sup>	2.92
Twitter	3 <sup>rd</sup>	3.10	TripAdvisor	3 <sup>rd</sup>	3.05
Instagram	4 <sup>th</sup>	3.36	Instagram	4 <sup>th</sup>	3.28
Snapchat	5 <sup>th</sup>	4.44	Snapchat	5 <sup>th</sup>	4.42

With the use of grasping attendee's general social media usage, it was fitting to also gather an understanding as to whether LIME's social media was being engaged with during the event. In terms of engagement, this was explained to respondents as whether they viewed LIME's social media accounts for their communication of information about the event or to watch highlights. When asking this question in the pilot questionnaire, there was a higher percentage of the sample not engaging with LIME's social media. From the results of the previous years in **Figure 4.19**, a similar pattern was concluded suggesting that LIME's social media was not that effective in engaging its fan base during or post event. However, the sample of the 2019 event engaged with far more people with 70% of the sample. This again shows that social media usage is rising year upon year, which has been made evident through the longitudinal nature of the data collection. This not only was a crucial finding for

the research in terms of gathering evidence for social media’s role in communicating value but also a positive piece of data for LIME and their efforts in digital strategy which evidently can be applied to other cultural events of a similar scale.

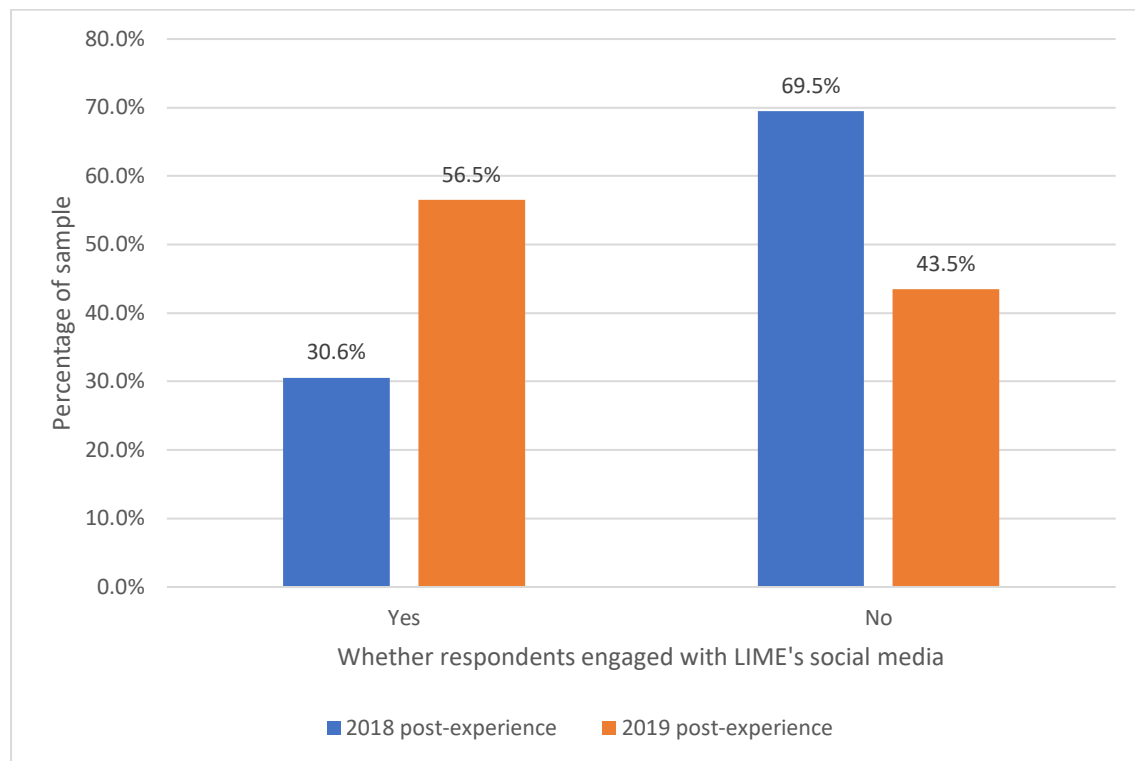


Figure 4.19: Whether respondents engage with LIME’s social media, taken from the 2018 and 2019 post-experience results.

The next question asked was whether attendee’s used social media to post/ share their experience of LIME on social media. The question included a brief to explain the meaning behind ‘share’, which related to whether written texts, images or videos were posted to social media platforms that reflected the experience they received. This was arguably the most important question in determining whether social media was going to be a strong enough tool to demonstrate whether the brand values of the organisation and the cultural values held by attendees were derived from their experience and communicated online. The longitudinal results are presented in **Figure 4.20**. From the results, both years showed a higher percentage of attendees stating they did use social media to share their experience of the event, suggesting a positive outcome. However, some commentary on the 2018 sample showing a 64% representative of those sharing but for the previous engagement toward LIME’s social media being far lower was surprising. To justify a reason behind this was that perhaps LIME’s communication strategy did not do enough to engage attendees in 2018, but the experience itself was something that attendees wanted to share themselves. Another surprising element to these results is that social media usage and engagement to LIME’s social media was higher in 2019, but the rate of attendees sharing their experience on social media was far less, at 48%. This suggests that

maybe more efforts need to be made to encourage attendees to share their experience of the event online.

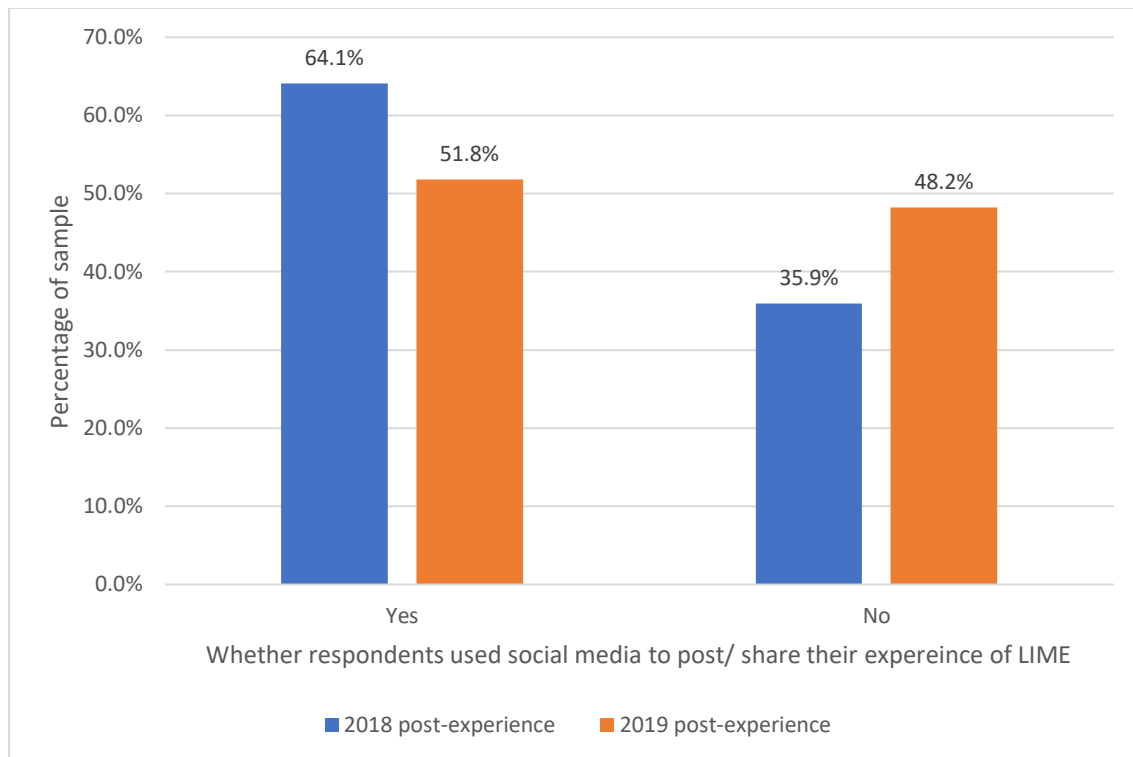


Figure 4.20: Whether respondents of samples used social media to post/ share their experience of LIME, taken from the 2018 and 2019 post-experience results.

Further analysis was conducted on the notion of LIME’s attendees sharing their experience on social media to show which elements of LIME’s experience perhaps need more encouragement in such sharing. A Chi-Square Test of Independence was performed to assess the relationship between the 2019 post-experience LIME visitor type and whether they posted/ shared their experience of LIME on social media. Presented in **Table 4.18**, the relationship between the two variables did show a statistical significant difference ( $X^2(2, N=326) = 6.2, p = .046$ ). When breaking this down by visitor type, it can be seen that the day experience has less people wanting to share their experience online. This suggests that there is a hindrance to people either being allowed to share their experience or not feeling the experience is worthwhile of sharing. However, when looking at both the evening visitor and the all-day visitor, they both reveal that more respondents shared their experience online to those who did not. This then questions perhaps the evening concerts are something that is more likely to be an experience that is more appealing to put on social media.

Table 4.18: A Chi-Square test determining whether each visitor type posted about their experience of LIME onto social media taken from the 2019 post-experience results.

2019 (Post-experience sample)									
Question	Options	Day visitor		Evening visitor		All-day visitor		Total	
		Count	% of total	Count	% of total	Count	% of total	Count	% of total
Did you post/ share your experience of LIME on social media?	Yes	24	7.4%	74	22.7%	71	21.8%	169	51.8%
	No	39	12%	64	19.6%	54	16.6%	157	48.2%
<b>Total</b>		63	19%	138	42.3%	125	38.3%	326	100%

	Value	df	Asymptotic Significance (2-sided)
<b>Pearson Chi-Square</b>	6.175 <sup>a</sup>	2	.046
<b>Likelihood Ratio</b>	6.209	2	.045
<b>Linear-by-Linear Association</b>	5.003	1	.025
<b>N of Valid Cases</b>	326		
a. 0 cells (0.0%) have expected count less than 5. The minimum expected count is 30.34.			

After providing evidence that the day session was something that was not as likely to be shared online by attendees, another comparison was made, which was the age of attendees and whether they shared their experience on social media. When referring back to LIME’s ageing demographic (see **Section 1.3.4**), as well as digital trends for social media across ageing populations (see **Section 3.6.2.1**), it was clear that people use social media in different ways. This was an important point to keep in mind when deciding which social media platform was going to be most appropriate to test if LIME’s audience were using it to post about the values they hold toward the event. A Chi-Square Test of Independence was performed to assess the relationship between respondent age and whether they actually posted/ shared their experience of LIME on social media. Displayed in **Table 4.19**, the relationship between the two variables did show a statistical significant difference ( $X^2(5, N=341) = 19.6, p = .002$ ). The analysis conducted did not include the 18-24 and 25-34 samples due to such a low representation of both groups. The reasoning for this was that too many cases had an expected count of five, which therefore disallowed a robust Chi-Square test to be undertaken. The results indicate that the 35-44, 45-54 samples were more likely to post their experience on social media with both showing higher percentages of doing so over not doing so. However, the 55-64, 65-74 and 75+ categories had a reverse effect where they were less likely to post their experience on social media. This shows that there is a pattern where the older the visitor is the less digitally interactive they are,



supporting the digital trends suggested in **Section 3.6.2.1**. There is however, still sufficient evidence that half of the whole sample are still claiming that they post their experience on social media, which does still support a case that cultural values can be extracted by it.

Table 4.19: A Chi-Square Test of Independence on whether age is a factor that influences if visitors post their experience of LIME on social media, taken from the 2019 post-experience results.

2019 (Post-experience results)													
Question	Options	Age											
		35-44		45-54		55-64		65+		Prefer not to say		Total	
		N	% of total	N	% of total	N	% of total	N	% of total	N	% of total	N	% of total
Are you likely to post about your experience on social media during the event?	Yes	29	5.9%	44	12.9%	44	12.9%	54	15.9%	4	1.2%	166	48.7%
	No	15	4.4%	18	5.3%	52	15.2%	82	24%	8	2.3%	175	51.3%
<b>Total</b>		35	10.3%	62	18.2%	96	28.2%	136	39.9%	12	3.5%	341	100%

	Value	df	Asymptotic Significance (2-sided)
<b>Pearson Chi-Square</b>	19.562 <sup>a</sup>	5	.002
<b>Likelihood Ratio</b>	19.988	5	.001
<b>Linear-by-Linear Association</b>	13.270	1	.000
<b>N of Valid Cases</b>	341		

a. 0 cells (0%) have expected count less than 5. The minimum expected count is 5.84.

The final digital related question was to follow-up on LIME’s inclusion of the site Wi-Fi that was a part of their 2017 digital strategy to mitigate the lack of internet and phone signal available in the rural setting of Llangollen. The results presented in **Figure 4.21** show that unfortunately for LIME, the majority of the samples for both years again did not use the Wi-Fi. From the researcher’s observation, there are signs in the main pavilion that discourage audience members from using mobile devices and cameras. This does impact both sessions to the event as from this observation, members of the audience expressed agitation by people being on their digital devices recording the event. This sets LIME apart from being considered a modern everyday ‘festival’ or ‘concert’, as mainstream

music festivals or concerts allow thousands of people to use mobile devices as a flashlight or take pictures or videos of the artists performing.

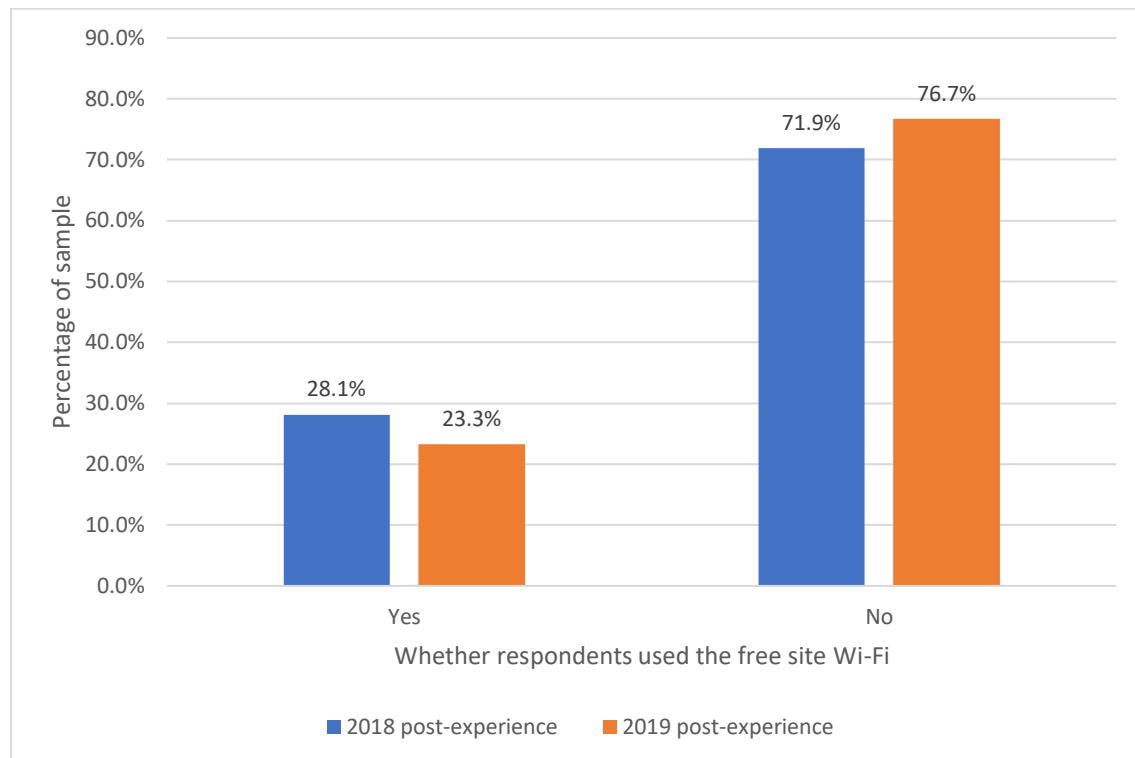


Figure 4.21: Whether respondents of the samples used LIME’s free site Wi-Fi, taken from the 2018 and 2019 post-experience sample.

From the results highlighted in **Figure 4.21**, there does seem to be evidence that there is some way to go for LIME to encourage its visitors to engage with the event digitally. Further analysis on the use of the Wi-Fi by attendees was undertaken. A Chi-Square Test of Independence was performed to assess the relationship between whether respondents believed they would use the Wi-fi at LIME and whether they actually used it, taken from the 2019 experience tracked sample. Displayed in **Table 4.20**, the relationship between the two variables did show a statistical significant difference ( $X^2(2, N=173) = 22.8, p = .000$ ). The results show that more people who initially stated they had intentions to use the Wi-Fi chose not to do so during the event. There could be many justifications for this change in behaviour, but a main point of interest is again that the use of mobile devices within parts of the grounds being limited by signs in the pavilion. These signs may have resulted in individuals feeling it was inappropriate to join the Wi-Fi and therefore not sharing their experience online while being present at the event, especially if they wanted to post photographic content. Evidently, 28% of the sample changed their minds and therefore did not use the Wi-Fi and a further 30% stated that they would ‘maybe’ use the Wi-Fi, but did not. In terms of positive responses, 21% of the sample followed through their intention of using the W-Fi. The result that poses the most doubt is that 0.6% of the sample converted their perceptions from not initially intending on using the Wi-Fi to actually using it.

This is perhaps where LIME needs clearer a communication strategy to provide a lighter ruling on electronic device usage around the grounds and perhaps further persuade people to use their social media during and Wi-Fi at the event. This would benefit the organisation through marketing promotion, as well as enhancing the event’s cultural reputation.

Table 4.20: A Chi-Square test of Independence on whether visitors would have used the Wi-Fi (pre-experience) to whether they went through with it (post-experience) taken from the 2019 experience tracked sample.

2019 (Post-experience sample)							
Question	Options	Did you use the free site Wi-Fi?				Total	
		Yes		No		Count	% of total
		Count	% of total	Count	% of total		
Do you think the Wi-Fi will be something that you will use?	Yes	37	21.4%	49	28.3%	86	49.7%
	Maybe	9	5.2%	52	30.1%	61	35.3%
	No	1	0.6%	25	14.5%	26	72.8%
<b>Total</b>		47	27.2%	126	72.8%	173	100%

	Value	df	Asymptotic Significance (2-sided)
<b>Pearson Chi-Square</b>	22.824 <sup>a</sup>	2	.000
<b>Likelihood Ratio</b>	25.316	2	.000
<b>Linear-by-Linear Association</b>	21.383	1	.000
<b>N of Valid Cases</b>	173		
a. 0 cells (0%) have expected count less than 5. The minimum expected count is 7.06.			

A second point of further analysis on the use of Wi-Fi was whether those who did use the Wi-Fi believed it enhanced their experience and is presented in **Figure 4.22**. Out of those who did use the Wi-Fi, 72% of the 2018 sample and 58% of the 2019 sample stated that it enhanced their experience. There was also little evidence of the Wi-Fi being seen as a hindrance with 11% of the 2018 sample and 14% of the 2019 reflecting this. However, the percentage of respondents who stated they were unsure accounted for 18% of 2018 and 28% of the 2019 sample. A reason for this perhaps relates to how the influence of using digital devices has been integrated into people’s everyday lives. To provide an example of this is how Wi-Fi services are now commonly available in public places, such as cafés, restaurants and even tourist attractions, therefore people expect that there should be free Wi-Fi services everywhere they go. Most examples seeing the popular demand for Wi-Fi café’s for people to connect to the wider world for work or to communicate with others (BBC, 2016). This

could explain why the visitors in the sample felt ‘unsure’ in response to whether the Wi-Fi enhanced the experience because it is just a part of digital culture to expect it.

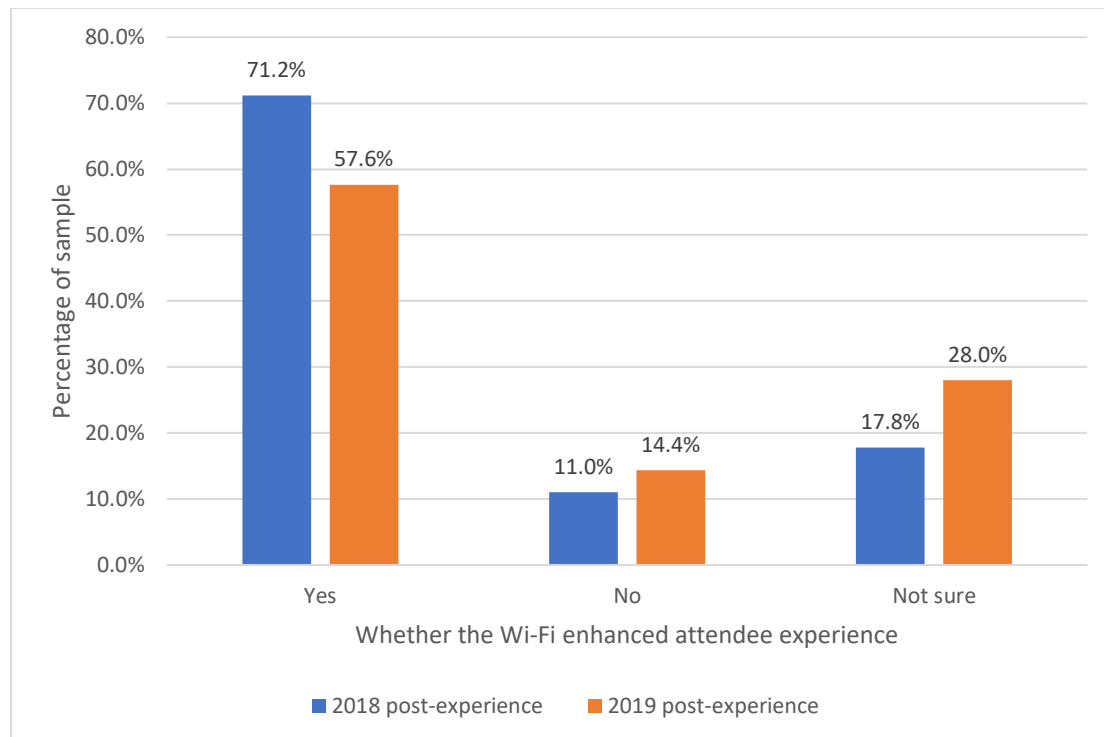


Figure 4.22: Whether the Wi-Fi enhanced attendee experience, taken from the 2018 and 2019 post-experience questionnaires.

## 4.4 Brand Identity and Value Questionnaire

### 4.4.1 Demographics

The ‘brand identity and value questionnaire’ also sought to collect visitor type data and is presented in **Figure 4.23**. The interpretation of this data reflects the trend of the during-experience questionnaire undertaken in the 2017 pilot year. This saw that day visitors were accessed fairly easier and all visitor types that were of interest represented a reasonably consistent distribution with roughly 30% of each sample making the total. This was due to the brand identity and value questionnaire being undertaken face-to-face. This breakdown of visitor type will be used as the sample to test questions around brand identity which will be presented in **Section 4.4.2**. In addition, the researchers adapted Pine and Gilmore’s Experience Economy framework to LIME’s experience, which will be presented in **Section 4.4.3**.

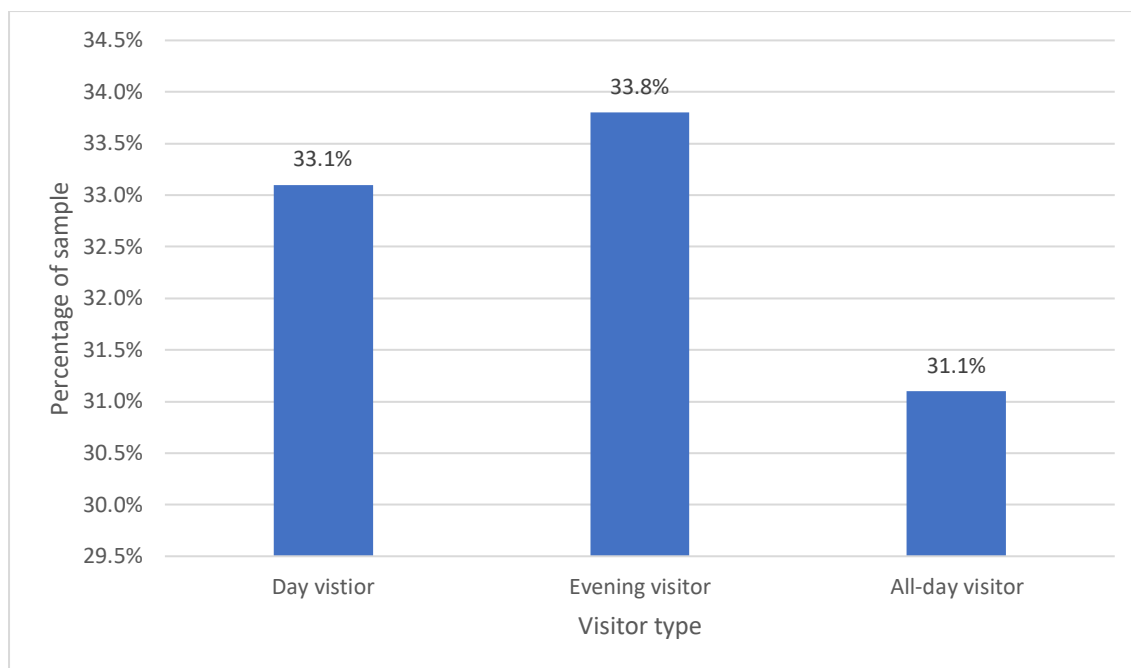


Figure 4.23: Visitor type representation from the brand identity and value questionnaire sample, undertaken at LIME 2018.

#### 4.4.2 Brand identity related data

As a section in the brand identity and value questionnaire, questions were asked that would contribute to answering the research question that would focus on brand identity and whether it can aid the understanding of cultural value. This section covers the results of those questions and will offer signposts to where the discussions around the results will take place and how they support other results gathered from other instruments.

A way of understanding LIME's brand identity was to carry out an assessment of how LIME is compared with other eisteddfodau in terms of how the experience is conveyed. The data collected gathered both qualitative and quantitative findings. To support this section of the chapter focusing on branding, the questions asked were aimed to understand whether the audience members attending LIME were also keen visitors of other eisteddfodau. As already established from the demographic data collected that revealed a strong repeat visitor rate, it sparked an investigation as to whether the sample was classed as 'die hard' fans of an eisteddfod or perhaps have only come across LIME solely in its own right. A Chi-Square Test of Independence was performed to assess the relationship between LIME's visitor type and whether they had attended an eisteddfod of any kind before. Presented in **Table 4.21**, the relationship between the two variables did not show a statistical significant difference ( $X^2(2, N=130) = 3.4, p > .05$ ). One observation from the data was there was not a weighted proportion of day visitors that either had been or had not been to any other eisteddfod. This can be interpreted on the basis of the sample, that day competition spectators are not 'die hard' eisteddfod spectators, which could suggest they are not predominantly Welsh speakers.

Table 4.21: Chi-Square Test of Independence undertaken to show if previous attendance to any other eisteddfod differed between visitor type, taken from the 2018 brand identity and value questionnaire results.

2018 (brand identity and value questionnaire sample)									
Question	Options	Day visitor		Evening visitor		All-day visitor		Total	
		Count	% of total	Count	% of total	Count	% of total	Count	% of total
Have you visited any eisteddfodau before?	Yes	20	15.4%	15	11.5%	23	17.7%	58	44.6%
	No	23	17.7%	29	22.3%	20	15.4%	72	55.4%
<b>Total</b>		43	33.1%	189	40%	43	33.1%	130	100%

	Value	df	Asymptotic Significance (2-sided)
<b>Pearson Chi-Square</b>	3.405 <sup>a</sup>	2	.182
<b>Likelihood Ratio</b>	3.441	2	.179
<b>Linear-by-Linear Association</b>	.420	1	.517
<b>N of Valid Cases</b>	130		
a. 0 cells (0.0%) have expected count less than 5. The minimum expected count is 19.18.			

The inclusion of a follow-up question was asked on whether an ‘eisteddfod’ actually had any particular meaning to those who had been to one before. The justification was to help put across the connection people may have to an event like an eisteddfod and whether there are any similarities to what LIME represents in its offering, illustrated through its brand title. From the 53 out of the 58 respondents who had attended another main eisteddfod, a short to medium size qualitative answer was given to explain what its meaning was perceived to each individual. Thematic analysis was then used to categorise the responses by coding the responses positively or negatively and is presented in **Table 4.22**. The remaining responses making up the 58 people did not fill in the answer and therefore were left out. The results show that the majority (43 out of 53) gave a positive response to whether an eisteddfod had a particular meaning leaving 10 respondents giving negative responses. Of the negative responses, four just believed an eisteddfod did not have any particular meaning to them, and another four respondents felt it was not anything unique. This gave connotations that an eisteddfod is just seen as any event to those individuals, with no further personal connection to it. From the categories of the results that had a positive response ‘Welshness’ to the event saw twenty-eight referrals. From this theme, the importance of the Welsh language, culture and traditions all arose in the findings suggesting there are patriotic Welsh people attending LIME for the ideas of it being a part of their Welsh fabric. Another category identified, which is of similarities to what an eisteddfod represents it is the competition element in its operation. The two most mentioned of that category were the competitiveness that is found at these events but the passion of such competition. Both the

elements of ‘Welshness’ and ‘competition’ at eisteddfodau and their role in an event such as LIME will be discussed in **Section 5.1.2**. The remaining category that had represented positive connotations, although minimally, was the reference to history. This saw two individuals state that an eisteddfod was considered as one’s heritage suggesting that an eisteddfodau perhaps can have meaning to generations, which are then supposed to be passed onto the next.

Table 4.22: Whether the respondents believed the term ‘eisteddfod’ had a particular meaning to them, taken from 2018 LIME brand identity and value questionnaire.

Positive response that an ‘eisteddfod’ has a particular meaning			Negative response that an ‘eisteddfod’ has a particular meaning		
Category	Reference	Frequency	Category	Reference	Frequency
<b>‘Welshness’ (28)</b>	Welsh event	8	<b>No meaning (4)</b>	General disagreement	4
	Welsh culture / traditions	9		<b>Not unique (5)</b>	Like any other event
	Welsh language importance	7			Like any other competition
	Promoting Wales	2	<b>Welsh language (1)</b>	No connection to welsh language	1
	Welsh music	2	<b>Total</b>		10
<b>History (4)</b>	Celtic history	1			
	Heritage	2			
	Childhood	1			
<b>Competition (11)</b>	Passion of competing	4			
	All ranges of competition	1			
	Identity of competing	1			
	Competitiveness	5			
<b>Total</b>		43			

When designing the brand identity and value questionnaire and relating back to the difficulty on determining any outcome on whether LIME’s audience would all be classed as ‘eisteddfod goers’, it was fitting to ask participants if they had previously been to any other music festivals. This was appropriate to test to identify if LIME attracts the type of people who are more likely to attend general music festivals as opposed to those who enjoy eisteddfodau. A Chi-Square Test of Independence was performed to assess the relationship between LIME’s visitor type and whether they had attended any other music festivals before. From **Table 4.23**, the relationship between the two variables did not show a statistical significant difference ( $X^2(2, N=130) = 3.5, p > .05$ ). The results showed that the 18% of day visitors, 25% of evening visitors and 21% of all-day visitors all attended another music festival before. Although there was not a significant statistical difference, a finding to point out is the increased number of evening visitors who had been to a music festival before (73%) in comparison to the day visitor (53%). This can be interpreted to suggest that evening concert visitors find a similarity in atmosphere that can be felt at LIME’s concerts to that of other music festival atmospheres. This is due to the evening concert series as well as Llanfest having connotations of a ‘gig’ night where well-known line-ups perform at the event.

Table 4.23: Chi-Square Test of Independence undertaken to show if previous attendance to any other music festival differed between visitor type, taken from the 2018 brand identity and value questionnaire results.

2018 (brand identity and value questionnaire sample)									
Question	Options	Day visitor		Evening visitor		All-day visitor		Total	
		Count	% of total	Count	% of total	Count	% of total	Count	% of total
Have you visited any other music festivals before?	Yes	23	17.7%	32	24.6%	27	20.8%	82	63.1%
	No	20	15.4%	12	9.2%	16	12.3%	48	36.9%
<b>Total</b>		43	33.1%	44	38.8%	43	33.1%	130	100%

	Value	df	Asymptotic Significance (2-sided)
<b>Pearson Chi-Square</b>	3.458 <sup>a</sup>	2	.177
<b>Likelihood Ratio</b>	3.492	2	.175
<b>Linear-by-Linear Association</b>	.793	1	.373
<b>N of Valid Cases</b>	130		
a. 0 cells (0.0%) have expected count less than 5. The minimum expected count is 15.88.			



Without attempting to try to rebrand the event into a general music festival, it was appropriate to ask the sample whether they believed LIME offered something unique to that of other music festivals. The ideology behind this question was to identify any additional qualities LIME has, which can be compared to its current unique selling points (USP's) that the organisation believe they possess and include in their branding strategy. This contributes to the understanding of what attendees of LIME's experience find of value about the event as well as providing wider examples that could be similar in other cultural arts events. The results from the follow-up question, 'do you think the Llangollen Eisteddfod offers something different to any other music festival?' is displayed in **Table 4.24**. All 82 respondents from the sample gave short-to-medium qualitative answers that were analysed using thematic analysis and coded into main themes and sub-coded into how they were of reference to the according themes. The results indicate that there was a plethora of reasons as to what LIME does differently compared to other festivals. LIME offering a variety of things for everyone and its different genres and styles of music on display were key examples. An important finding from these results is the insight gathered from the theme of 'culture' and its various sub-themes as well as the motive behind the event that came under the 'specific uniqueness of the event' being referenced. These themes do make up LIME's USP's and form its brand identity, and it is clear that this identity does stand out in the minds of those consuming the experience (discussed further in **Section 5.1.2**).

Table 4.24: Whether respondents believed LIME offered something different to any other music festival in terms of its delivery, taken from the 2018 brand identity and value questionnaire.

Main theme	Code relating to theme	Frequency of code occurrence
<b>Offers a variety (27)</b>	Acknowledgement to the genre/ styles of music on offer	18
	Offers something for everyone	9
<b>Culture (25)</b>	Acknowledgement to culture generally	6
	Cultural diversity/ being international	16
	Cultural traditions	3
<b>Specific uniqueness of the event (23)</b>	Big names present at concerts	2
	Competitions	5
	Stalls	2
	Strict ruling on use of phones	2
	Motive behind the event makes it unique	7
	Sense of community	5
<b>Other (11)</b>	General dismissal that the event is not comparable to others	10
	Unclear views on what LIME tries to achieve	1

#### 4.4.3 Perceived value

In order to compare LIME's experience to other event experiences, a model in existing literature was applied to LIME to evaluate how the experience can showcase artistic benefits that fulfils the approach taken with this thesis. The chosen model was Pine and Gilmore's (1998) 'Experience Economy model' which featured the 'four E's' that have already been introduced in the literature review (**Section 2.4.5.3**) and methods chapter (**Section 3.6.3.1**) as a point of inspiration in forming the projects research questions. The model evaluates an experience four experiential domains which are education, entertainment, escapism and aesthetics. When referring back to the literature, the importance of these categories was explained well by Mehmetoglu and Engen (2011). The authors stated that for an experience product to be considered a success, it must provide significant opportunities that hit all areas of the components to then stimulate a multisensory connection for the consumers to feel, learn, be and do (Mehmetoglu & Engen. 2011). In relation to LIME, the idea behind the application of the Experience Economy model was to test whether audience members of different visitor sessions were receiving what is classed as an immersive experience and are connecting positively with LIME's environment. The four E's were used, as well as adding a variable of 'memory' to assess whether the experience considered a 'memorable experience'. This then entailed choosing three individual variables (in the form of statements) for each component and respondents were given a five point Likert scale of strongly agree to strongly disagree. This then identified trade-offs between categories highlighting the most resided type of value toward the event. The end-goal of the framework was the respondent's intention to give WOM. This could be determined in two forms, the former being verbal WOM and the latter, electronic e-WOM. It is worth noting that the coding system for this test was on the basis that if a respondent chose the option 'strongly agree' it was given a score of 5 and strongly disagree given a score of 1. The chosen analysis undertaken by comparing the means of the variables by the Mann-Whitney U test using SPSS software. A list of the variable titles, codes and descriptions can be seen in **Table 3.14** in **Section 3.6.1** of the methodology chapter but are included in the following sections as reminders.

The two main samples analysed were the day visitor and evening visitor which represented 87 participants out of the 130 in total, leaving out the 43 participants who stated they were an all-day visitor. The justification behind this decision was due to the day and evening visitor being the main groups of interest to test the differences of both experiences. Each variable title has been broken down and will be presented in individual tables. Assisting graphs will also be provided to showcase exact differences across variables to be used as support to highlight specific differences or similarities among visitor type. From using the Mann-Whitney U test, there are statistically significant differences in some of the four domains of the experience economy model, which affect day and evening visitors

differently. Others, however are shown not to be statistically significant, therefore suggesting that both visitor types do experience some elements in the same way.

The first variable tested was Education and there was a statistical significant difference in the opinions expressed between visitor type highlighted by the Mann-Whitney U test for Ed1 ( $U=640.0, p=0.004$ ) and Ed3 ( $U=677.0, p=0.014$ ). However, there was no statistical significant difference for Ed2 ( $U=1040.0, p < 0.05$ ) as presented in **Table 4.25**. From the assisting graph in **Figure 4.24**, it highlights the differences between the visitor type and shows that for Ed1 'I am learning a lot', both visitor types showed signs of agreement to the statement, however the day visitor strongly agreed more to the statement. In addition, the evening visitor showed more disagreement toward the statement. This suggests that the day session perhaps has a more positive impact upon the consumers resulting that one could convey they were learning in the sense they are were 'trying to learn'. This suggests that the elements of the day competitions and the prospect of internationalism is an opportunity for learning. This could be through the competitor's cultural background such as language, national costume, traditions or even something more practical by having a desire to visit the country of that competitor to learn and experience more of that culture. Similarly for Ed3 'The experience has made me more knowledgeable' showed the same pattern where again evening visitors showed more disagreement toward the statement. To provide some commentary around Ed2, 'My experience has stimulated me to learn new things', evening visitors resided to this statement more strongly than the day visitor. This result seemed surprising but an explanation could be down to the 'curiosity' element of the statement that reflect the evening visitor's desire to learn more about the artist, band or perhaps genre of music they spectated. However, from the other variables, it suggests that they necessarily did not learn anything during the experience of the concert itself.

Table 4.25: Independent-Samples Mann-Whitney U Test showing the differences in the education components of the Experience Economy framework between LIME’s day and evening visitors, taken from the brand identity and value questionnaire sample.

Null Hypothesis	Test	Total N	Mann-Whitney U	Sig	Decision
<b>The distribution of Ed1 is the same across categories of Visitor type.</b>	Independent-Samples Mann-Whitney U Test	87	640.000	.004	Reject the null hypothesis.
<b>The distribution of Ed2 is the same across categories of Visitor type.</b>	Independent-Samples Mann-Whitney U Test	87	1040.000	.324	Retain the null hypothesis.
<b>The distribution of Ed3 is the same across categories of Visitor type.</b>	Independent-Samples Mann-Whitney U Test	87	677.000	.014	Reject the null hypothesis.

Asymptotic significances are displayed. The significance level is .050.

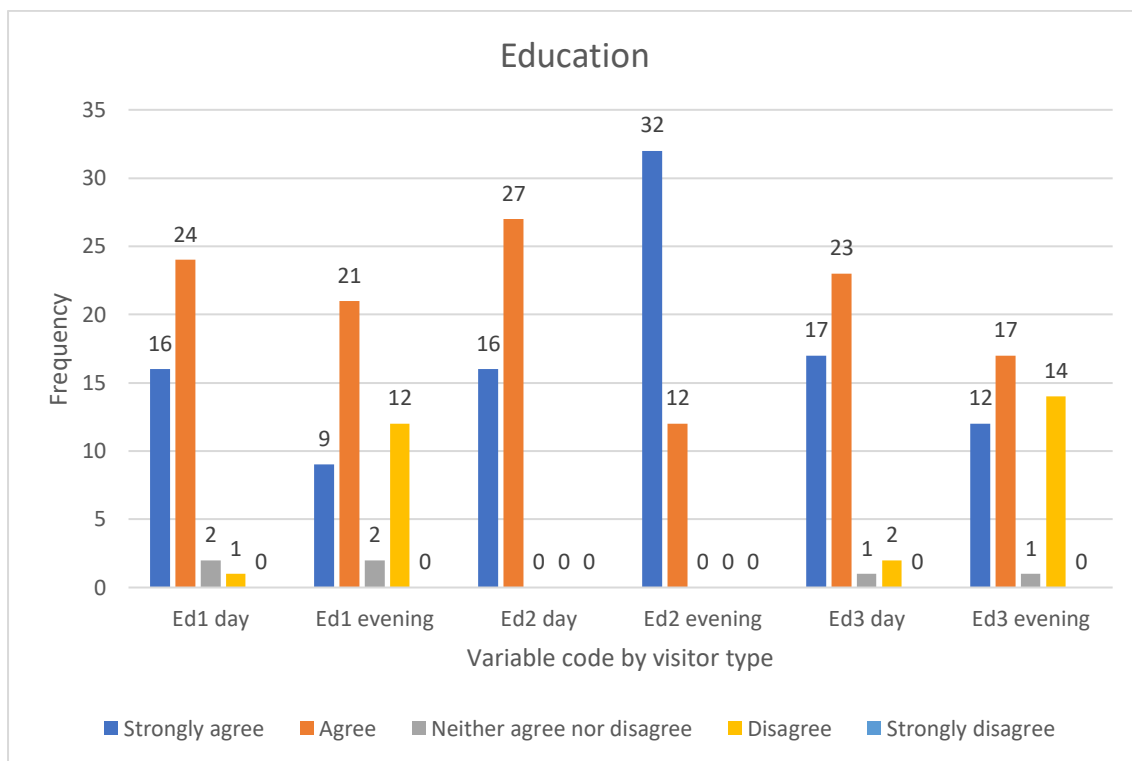


Figure 4.24: The differences across the education components supporting the Mann-Whitney U Test results.

The second variable, presented in **Table 4.26** tested escapism, which showed no statistical significant difference in the opinions expressed between visitor type expressed by the Mann-Whitney U test for Es1 ( $U=973.0, p <0.05$ ) and Es2 ( $U=844.0, p <0.05$ ). However, there was a statistical significant difference for Es3 ( $U=973.0, p =0.011$ ). To interpret the findings, **Figure 4.25** highlights the specific similarities and differences between visitor groups. For Es1 ‘I am escaping my daily routine’, it was evident that both experiences allowed attendees to escape their everyday lives and be immersed by the experience, which sheds a positive light on LIME as an organisation. Similarly, Es2 ‘I feel like I am in a different place’ showed that both visitor types either strongly agreed or agreed to the statement. A justification behind this can be drawn from LIME’s uniqueness as an event that offers a variety of different experiences. For the day visitor, this would reflect the array of competitions and performances on outdoor stages which would be a unique experience for attendees who have not attended an eisteddfod before. For the evening visitor, LIME’s rural setting can be considered unique to be hosting concerts of that particular size along with the artists they draw in to perform. For the variable Es3, ‘The setting actively engages me to act in a different way’, there was a difference in the way day and evening visitors reacted to the statement. From the graph, although both visitor types did shows signs of agreement, the day visitor resided more strongly and the evening visitor showed more signs of disagreement. This again relates to the nature of uniqueness of the event, where the day visitor experiencing a different culture through competitions, or perhaps interacting with competitors or visitors from different countries may have influenced them to open their minds to cultural differences that these individuals have to that of their own. In contrast, to explain the evening visitor’s disagreement could be a result of them acting the same way they would at any concert when seeing a well-known artist as the content would be similar to any other festival.

Table 4.26: Independent-Samples Mann-Whitney U Test showing the differences in the escapism components of the Experience Economy framework between LIME’s day and evening visitors, taken from the brand identity and value questionnaire sample.

Null Hypothesis	Test	Total N	Mann-Whitney U	Sig	Decision
<b>The distribution of Es1 is the same across categories of Visitor type.</b>	Independent-Samples Mann-Whitney U Test	87	973.000	.787	Retain the null hypothesis.
<b>The distribution of Es2 is the same across categories of Visitor type.</b>	Independent-Samples Mann-Whitney U Test	87	844.000	.321	Retain the null hypothesis.
<b>The distribution of Es3 is the same across categories of Visitor type.</b>	Independent-Samples Mann-Whitney U Test	87	669.500	.011	Reject the null hypothesis.

Asymptotic significances are displayed. The significance level is .050.

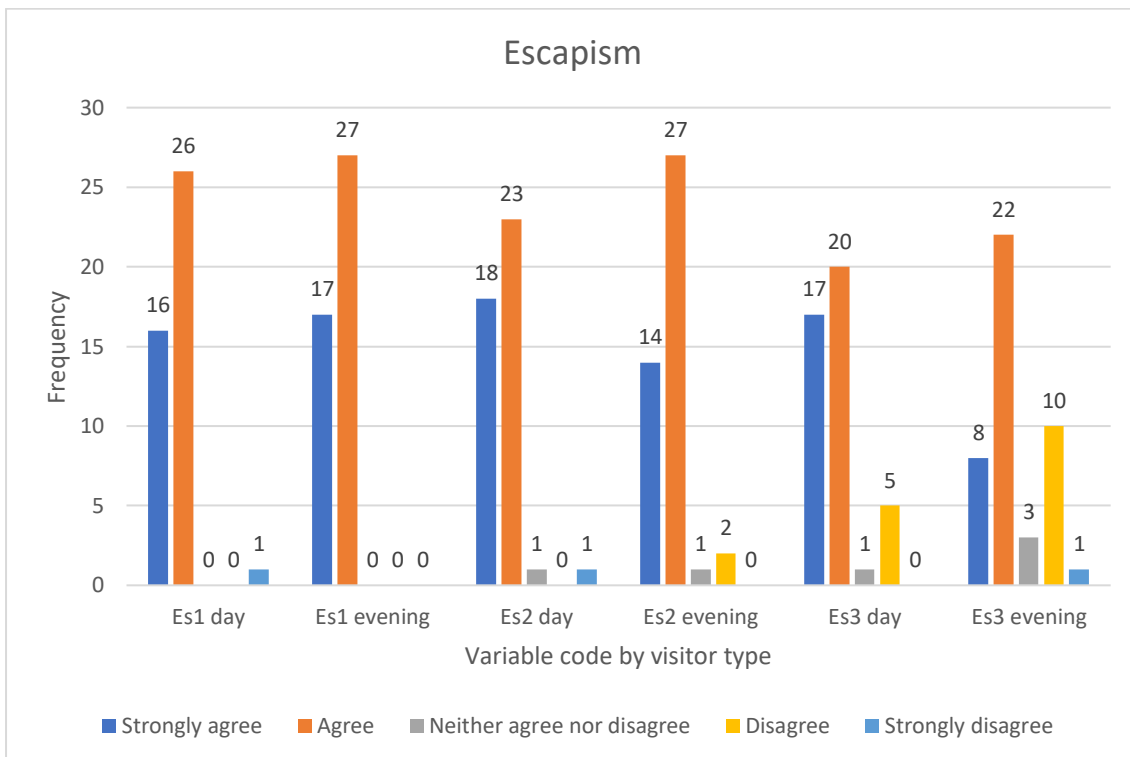


Figure 4.25: The differences across the escapism components supporting the Mann-Whitney U Test results.

The third variable that was tested was entertainment and the results are presented in **Table 4.27**. There was no statistical significant difference in the opinions expressed between visitor type expressed by the Mann-Whitney U test for En1 'I enjoy listening /watching to music/dance' ( $U=1096.0, p <0.05$ ), En2 'The event is entertaining to me' ( $U=1040.0, p <0.05$ ) and En3 'Watching others perform is captivating' ( $U=1072.5, p <0.05$ ). From the assisting graph in **Figure 4.26**, it shows that both visitor types strongly agreed or agreed to the statement with minimal disagreement. However the evening visitor showed a greater connect to the statements. The concept for entertainment when applied to music festivals portrayed in the existing literature suggested that from an experience point of view, listening to music festivals was a dominant example to explain the attribute (Pine and Gilmore, 1999). Additionally, Van Zyl and Botha (2003) added that attendees have the desire to be entertained whether it is by the music or the celebrities performing as well as other activities to keep them occupied. In relation to LIME, for the evening visitor, the 'entertainment' segment should be the most dominant factor to their experience in correspondence to what literature suggested in regard to being a spectator of a 'well known artist'. However, the day visitor resided to the statements just as strongly, suggested they experience the concept of 'entertainment' through the music alone or through being entertained in a unique and new way. An example of this through the spectating of a dance piece originated and practiced in another country.

Table 4.27: Independent-Samples Mann-Whitney U Test showing the differences in the entertainment components of the Experience Economy framework between LIME’s day and evening visitors, taken from the brand identity and value questionnaire sample.

Null Hypothesis	Test	Total N	Mann-Whitney U	Sig	Decision
<b>The distribution of En1 is the same across categories of Visitor type.</b>	Independent-Samples Mann-Whitney U Test	87	1096.000	.124	Retain the null hypothesis.
<b>The distribution of En2 is the same across categories of Visitor type.</b>	Independent-Samples Mann-Whitney U Test	87	1040.000	.324	Retain the null hypothesis.
<b>The distribution of En3 is the same across categories of Visitor type.</b>	Independent-Samples Mann-Whitney U Test	87	1072.500	.182	Retain the null hypothesis.

Asymptotic significances are displayed. The significance level is .050.

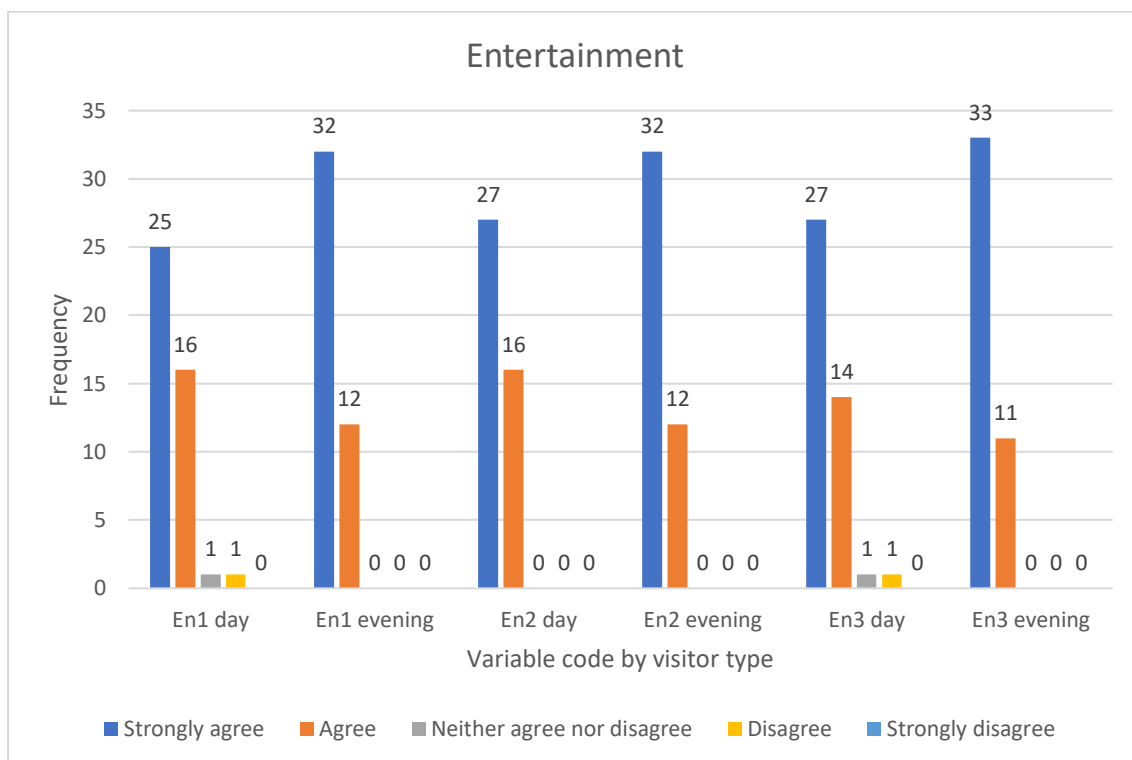


Figure 4.26: The differences across the entertainment components supporting the Mann-Whitney U Test results.



The fourth variable making up Pine and Gilmore's (1998) Experience economy framework adapted to LIME's experience is the concept of Aesthetics. The way this was conceptualised and adapted to this study was through LIME's peace message and was justified in **Section 3.6.3.1** of the methodology chapter. From the results presented in **Table 4.28**, there was a statistically significant difference in the opinions expressed between visitor type as shown by the Mann-Whitney U test for Aes1 ( $U=607.0, p=0.002$ ), Aes2 ( $U=555.5, p<0.001$ ) and Aes3 ( $U=573.5, p<0.001$ ). From the assisting graph presented in **Figure 4.27**, it shows the contrast between visitor types and illustrates that the day visitor resided far more strongly to the statements than evening visitors. The first variable Aes1 'The peace message at the event is important' showed that some evening visitors do not reside with the events' mission statement and perhaps are more concerned with seeing well-known artists perform. In result of this, they do not embrace the overarching themes the event is about. In contrast the day visitor resided strongly to the statement suggesting that it is a big driver behind their attendance to LIME. Similarly, the findings from Aes2 'I identify strongly with LIME's peace message' showed that the biggest response from evening visitors was a disagreement to the statement. This backs up that the ethos of peace is not absorbed or thought about as much in the evening experience, as it is in the day. This poses a problem in the way LIME is currently run. If the evening concerts were a separate event then this result perhaps would not be surprising. However, as the evening concerts sit firmly under the umbrella of LIME and its representation of being a cultural musical showcase, it indicates a loss of meaning to what the event tries to achieve. From the results, it seems that some evening concert attendees are aware of LIME's mission statement of peace, but their strength of residing to it is lacking. This is due to the experience not being imbedded with the core brand values that stress on the ethos of peace. The interpretation of Aes3 'I feel a real sense of peace in my surroundings', although there was a statistically significant difference, the evening visitor did reside to the statement and disagreed less than what was seen in Aes1 and Aes2. This suggests that evening visitors could be encouraged with more inclusion of the events' ethos of peace, so there is not as much contrast in attendees residing with the events overall mission.

Table 4.28: Independent-Samples Mann-Whitney U Test showing the differences in the aesthetics components of the Experience Economy framework between LIME’s day and evening visitors, taken from the brand identity and value questionnaire sample.

Null Hypothesis	Test	Total N	Mann-Whitney U	Sig	Decision
<b>The distribution of Aes1 is the same across categories of Visitor type.</b>	Independent-Samples Mann-Whitney U Test	87	607.000	.002	Reject the null hypothesis.
<b>The distribution of Aes2 is the same across categories of Visitor type.</b>	Independent-Samples Mann-Whitney U Test	87	555.500	<.001	Reject the null hypothesis.
<b>The distribution of Aes3 is the same across categories of Visitor type.</b>	Independent-Samples Mann-Whitney U Test	87	573.500	<.001	Reject the null hypothesis.

Asymptotic significances are displayed. The significance level is .050.

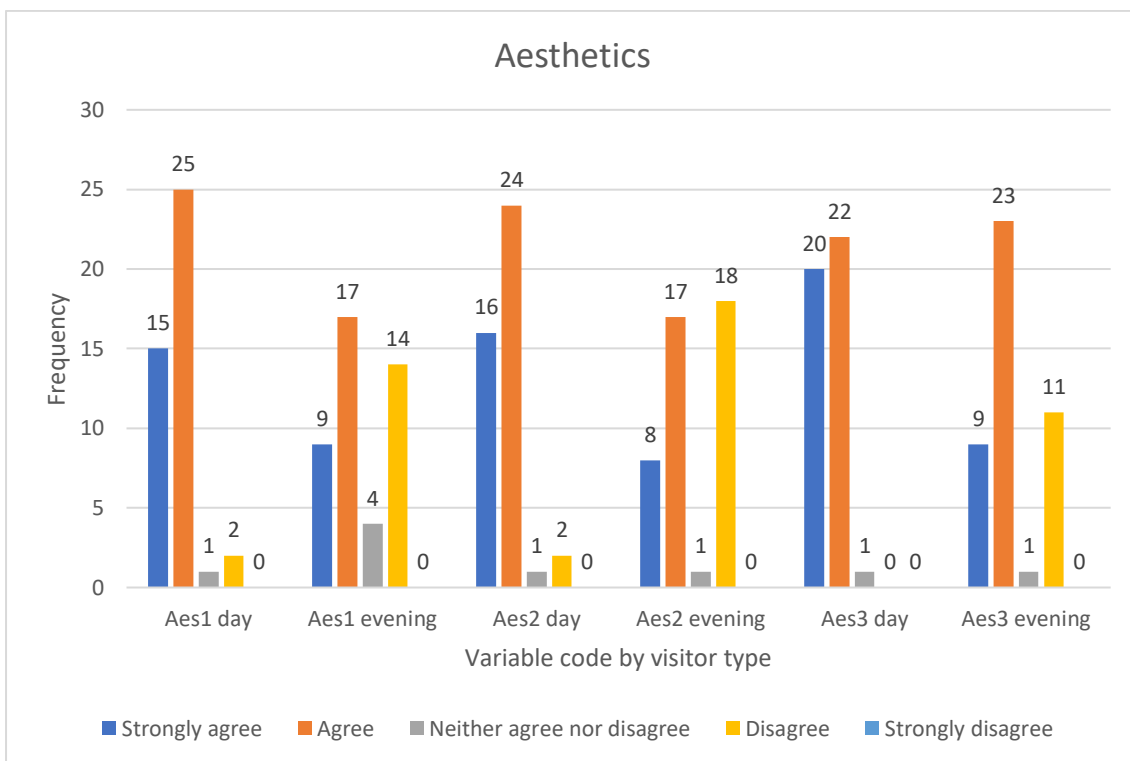


Figure 4.27: The differences across the aesthetics components supporting the Mann-Whitney U Test results.

The fifth component tested was memory, and the results are presented in **Table 4.29**. This component was added by the researcher and thus justification was made in **Section 3.6.3.1** of the methodology chapter. The results showed no statistical significant difference in the opinions expressed between visitor type highlighted by the Mann-Whitney U test for M1 ‘I will not forget my experience’ ( $U=995.5, p < 0.05$ ), M2 ‘I will remember many positive things’ ( $U=880.0, p < 0.05$ ) and M3 ‘I will have wonderful memories of LIME’ ( $U=1072.5, p < 0.05$ ). From the assisting graph in **Figure 4.28**, it highlights that both sessions had memorable experiences as statements were similarly strongly agreed or agreed with. To provide commentary on this similarity when taking into account the previous four components of this framework, the reasonings behind why the experience was memorable are different among the groups. For example, the day visitor was more aesthetically pleased and willing to learn tapping into the education element. However, the evening visitor was more driven by the entertainment of their experience, while escapism saw a mutual connection between both visitor groups. This suggested that the ‘memorable’ part of their experience derived from different elements of the experience economy model and each variable is sometimes more dominantly than others.

Table 4.29: Independent-Samples Mann-Whitney U Test showing the differences in the memory components between LIME’s day and evening visitors, taken from the brand identity and value questionnaire sample.

Null Hypothesis	Test	Total N	Mann-Whitney U	Sig	Decision
<b>The distribution of M1 is the same across categories of Visitor type.</b>	Independent-Samples Mann-Whitney U Test	87	998.500	.607	Retain the null hypothesis.
<b>The distribution of M2 is the same across categories of Visitor type.</b>	Independent-Samples Mann-Whitney U Test	87	880.000	.518	Retain the null hypothesis.
<b>The distribution of M3 is the same across categories of Visitor type.</b>	Independent-Samples Mann-Whitney U Test	87	1007.000	.545	Retain the null hypothesis.

Asymptotic significances are displayed. The significance level is .050.

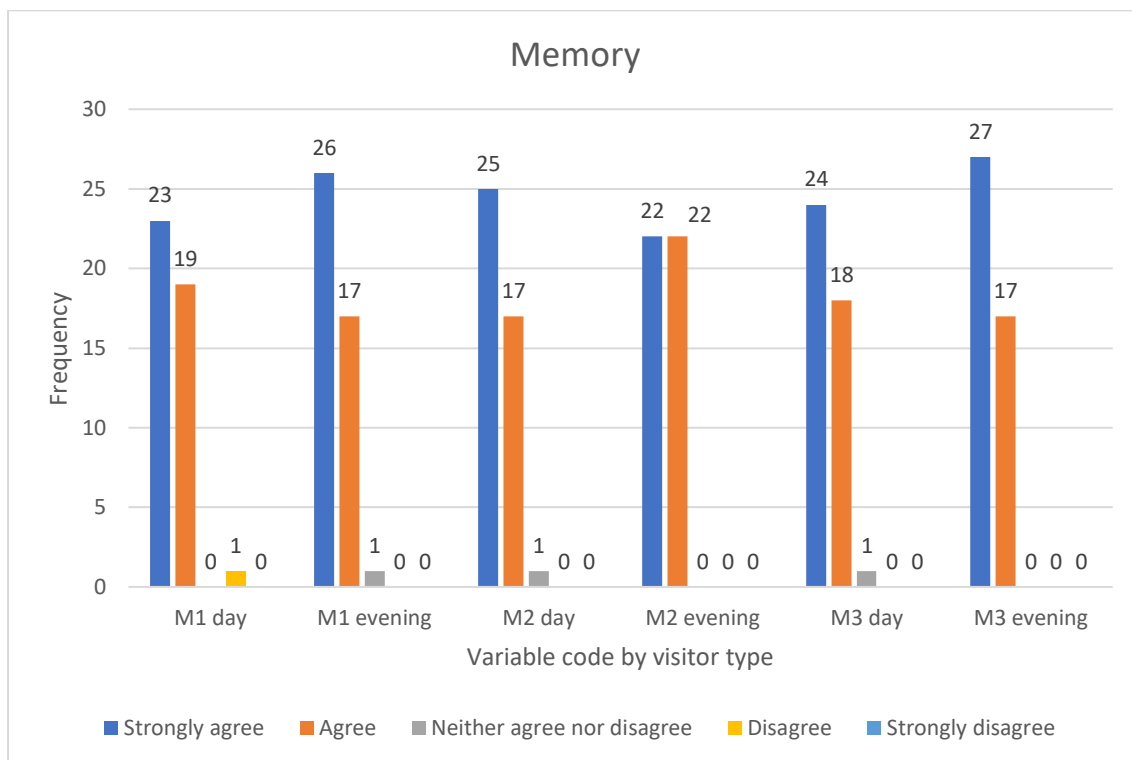


Figure 4.28: The differences across the memory components supporting the Mann-Whitney U Test results.

The final component was word of mouth, which was added from a recommendation in the literature by Mehmetoglu and Engen (2012) and is presented in **Table 4.30**. The two variables used were firstly, WOM1, which reflected the recommendation of the experience via verbal word-of-mouth. Secondly WOM2, which reflected the recommendation of the experience via electronic word-of-mouth. There was no statistical significant difference in the opinions expressed between visitor type highlighted by the Mann-Whitney U test for WOM1 ( $U=830.0, p <0.05$ ). However, there was a statistical significant difference between visitor types for WOM2 ( $U=1134.0, p = <0.001$ ). From the assisting graph in **Figure 4.29**, it shows that both visitor types were roughly equally as likely to give verbal word-of-mouth to others about their experience. A difference was highlighted in WOM2 as a large proportion of day visitor sample strongly disagreed in giving electronic word-of-mouth about their experience. In attempt of interpreting this result, the age of attendees was a factor that was originally pinpointed to explain the reason on why the day experience was not something that visitors wanted to convey online. Therefore, it was appropriate to correlate this result to age. A correlation formula test was used on the Excel database to challenge whether ‘age’ determined the lack of intention to give e-WOM from day visitors. As from the previous samples, given that LIME’s audience consists of an older generation, it could be assumed that their likelihood of engagement with online media could be minimal. However, results show that although there was a slight negative correlation of  $-0.0773423$  between WOM2 and age, there was not a significant correlation between the two factors. This explains two things, firstly that there is something lacking in LIME’s day experience to encourage its audience members to give e-WOM. Secondly, that age does not seem to affect the digital presence of the audience members as they are still unlikely to give recommendation to others online when spectating the evening concerts. The evening visitor however stated they would recommend the concerts both verbally and electronically which also showcases that their experience is perhaps something that is considered ‘worthwhile’ to share with others.

Table 4.30: Independent-Samples Mann-Whitney U Test showing the differences in WOM components between LIME’s day and evening visitors, taken from the brand identity and value questionnaire sample.

Null Hypothesis	Test	Total N	Mann-Whitney U	Sig	Decision
<b>The distribution of WOM1 is the same across categories of Visitor type.</b>	Independent-Samples Mann-Whitney U Test	87	830.000	.250	Retain the null hypothesis.
<b>The distribution of WOM2 is the same across categories of Visitor type.</b>	Independent-Samples Mann-Whitney U Test	87	1334.000	<.001	Reject the null hypothesis.

Asymptotic significances are displayed. The significance level is .050.

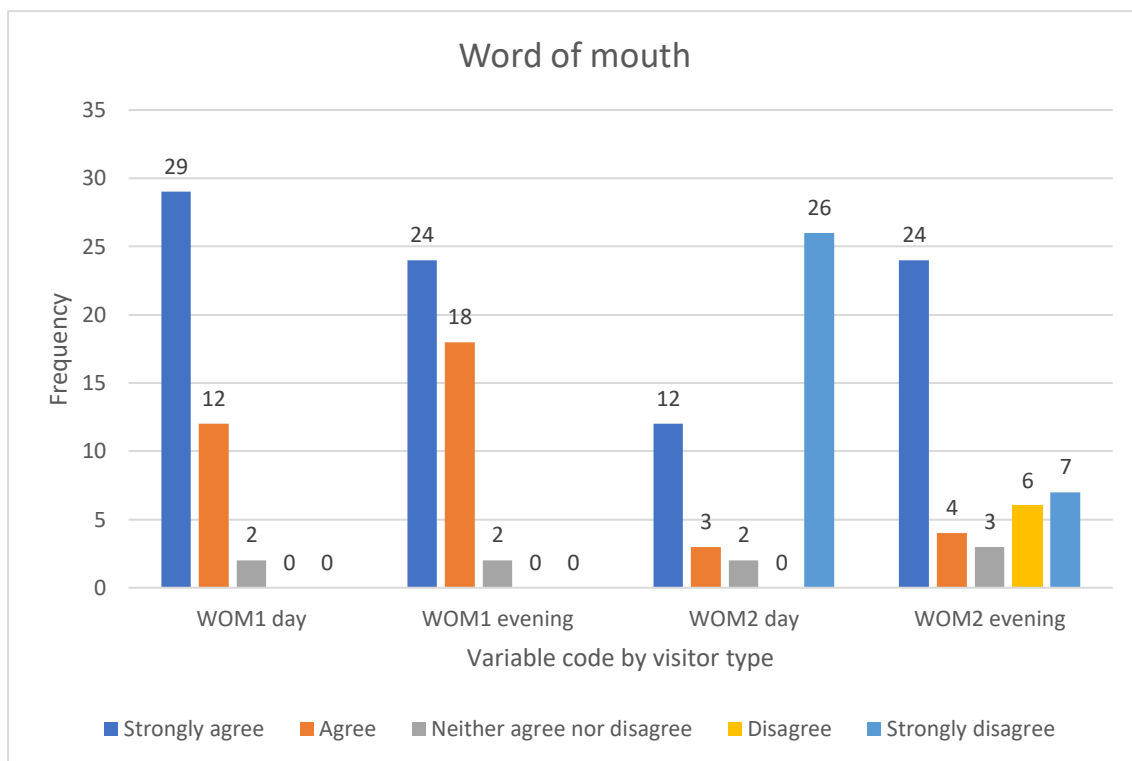


Figure 4.29: The differences across WOM components supporting the Mann-Whitney U Test results.

## 4.5 Story Hub

### 4.5.1 Authentic experience values

The Story Hub was introduced in **Section 3.6.4** of the methodology chapter as well as its justification at being a part of this research. As a reminder the main questions asked to those taking part were ‘what made you smile at the Llangollen Eisteddfod?’, ‘What do you love most about the Llangollen Eisteddfod?’ and ‘What is your favourite memory of the Llangollen Eisteddfod?’ It is important to acknowledge again that there were no theoretical ties to the literature in the creation of these questions, however the findings can provide useful insights that will be used to compare to literature that was imbedded in the research. Data were collected from A3 sheets where respondents could write freely in response to the questions as well as taking part in interviews. The former was analysed by content analysis and the latter by thematic analysis. The full diagram of the content analysis can be seen in **Figure 4.30** and the thematic analysis table that includes respondent quotes can be seen in **Table 4.31**. In the content analysis, each arrow connecting each theme together will be interpreted as to why they are important and provide insights as to how the many aspects of the experience intertwine with each other. The main themes highlighted are displayed in orange and all have sub-themes highlighted in yellow and smaller sub-theme attributes highlighted in blue and green. Recurring themes from the thematic analysis will be used to support the findings of the content analysis with the reference to the appropriate quotes that further explain the points raised.

Firstly, results from the content analysis reflected the attendees acknowledgements to a sense of *place*. This could be further sub-categorised into themes of referrals to Llangollen’s climate, which would be significantly different for both international visitors and competitors compared to their home countries. Also, Llangollen is situated in a valley surrounded by hills, mountains and a river, creating a unique atmosphere in its own right. In the interviews there were also references to Llangollen’s town, which reflected upon the many other attractions that can be experienced when visitors are in the area for LIME.

*“If you come to Llangollen it really is a beautiful part of Wales and it has many attractions and more attractions than people realise. It still has the steam railway but more than anything else it has the most remarkable aqueduct across the valley /which if you don’t know is a bridge that carries water for the canal and you can sail or walk across it and people actually find it quite daunting to walk across it as its very high up”. P1*

The findings saw direct references being made to the venue itself and LIME’s atmosphere. Words used to describe the latter of the two were expressed in a positive way with examples such as ‘thrilling’ and ‘magical energy’, suggesting that the experience had an impact on visitors from them being present and taking it in with the five senses. The two interrelated sub-themes to both the

atmosphere and the venue is that the former was frequently described as friendly and the latter as welcoming.

*“I just enjoyed the whole atmosphere and even in the town of Llangollen was just so welcoming.” P5*

Secondly, the content analysis picked up how the element of *people* with its sub-categories play a role of leading visitors to acknowledge the core brand values that LIME fall back upon when forming brand identity. The main sub-themes that were incorporated into *people* were ‘international’ which was broken down to ‘culture’ and ‘coming together as people and/or nations’ which was broken down by ‘music’

The connection between sub-theme ‘internationalism’ and *people* was the reference to visitors watching international competitors perform pieces or play instruments that are influenced by their own country. This relates back to earlier results of visitors receiving a sort of educational experience alongside feeling aesthetically pleased and entertained through being engrossed by other cultures. This involves getting a snapshot of how competitors describe their cultural backgrounds through descriptive lyrics, sounds or movements. This internationalism present at the event displays culture, which acts as a component of the sub-theme. A first factor that came under international culture was ‘language’. The representation of people either visiting or competing from international cultures brings different languages that can be heard across the field during the event. Many of the people competing will often be interviewed on Welsh national television (S4C ‘name of the Welsh television channel’), where they will give phrases in their home languages. It is also a tradition for the competitors to learn different phrases in Welsh during their stay at Llangollen, which are often used as signs of gratitude to the many local visitors attending the event. The second component was the ‘colour’ worn by people when in national costume, which is an expression of culture. As it has been made aware, the event hosts a number of competitors to compete in different musical categories and often they wear national costumes when performing. These are always a photographic opportunity for visitors due to the display of colours and having different nationalities being in the same place at the same time. Another visually pleasing display of colourful costume can be seen in the international parade, where the competitors walk as a procession through the town of Llangollen attracting crowds of both locals and tourists who watch and cheer while taking photographs. This connection was also backed up by findings taken from the interviews as respondent P2 referred to the colour represented by the different cultures, which later in the direction of her statement led to the ‘different people’ that come together showing the impact to what the display of culture meant to that individual. Respondents P4 and P5 spoke about the national costume of competitors where the former wrote to the extent that the display on offer was indescribable and therefore phrased her answer as a recommendation that others should just witness it for themselves.



*“Oh, it’s just the colour and all the different cultures and all the different people and the dance and all the music, everything, I just think it’s just the mix of all the different cultures coming together in Wales. I think it is just amazing.” P2*

*“The costumes are magnificent and to see them all in one place, you can’t umm understand it until you’ve been to see how wonderful it is.” P4*

The other main connection identified that linked to ‘people’ was the ‘coming together as people and nations’. This is an element that has repeatedly been brought up that visitors really stress upon when they describe LIME in a deeper context. This can be seen through how many nationalities that speak different languages, that have different religious and political beliefs all come together leaving the pressures that usually create tensions in society behind. This is achieved purely through the enjoyment of being at the event and celebrating music. The positive impact that LIME has on people to create this mutual understanding of coming together and expressing and learning about culture is something that people visiting really seem to value and take away from their experience. The main reason why there is a coming together as people and/or nations is the result that ‘music’ makes the connection. This shows that value towards the arts is a factor that sparks conversation when people depict their experience through deeper expression. In light of this, a connection can be seen between ‘culture’ and ‘music’. This is through the different genres and styles of music that each competitor or performer showcase to their audience. This again can be in reference to the different musical instruments that are native and brought over from different countries. A respondent quote in the interviews also touched upon this connection of ‘international’ to ‘music’ where the individual felt that being able to hear other people’s music was an opportunity, which led to feelings of being part of an international community.

*“Opportunity to listening to other people’s music from all of the world with great passion and enthusiasm and being part of an international community”. P8.1*

Another respondent quoted that the Indian competitors known for their enthusiastic dance routines were engaging with visitors and asking them to join in. This clearly meant a lot to that participant as it formed not only a memory of LIME, but it allowed her to reflect upon her own memories of the style of dancing she participated in the past.

*“The Indians were getting people to get up on stage and get people involved and I’ve also been dancing, and it reminded me of barn dancing I used to do so that’s all coming back”. P4*

This also ties into the different styles of dance that again are on display, for example in the cultural showcase competitions where the different countries perform different national dances but adjudicated with the same criteria. This often sees various unique tribal entries from African nations, Irish dancing, as well as the Giddha (for females), Gidhhah (for males) and Bhangra (for mixed groups) folk dances that are native to the Punjab, India (Cultural India, ND). There are also occasional Welsh folk entries that showcase a flavour of what would be seen at other eisteddfodau. Music and culture can also demonstrate a connection through the concept of ‘language’ . A participant quote supported this point as it illustrated that music serves as a universal language for LIME. When critically thinking about this concept that music is served as a language, it can be applied back to LIME’s motto that was introduced in **Section 1.3.3**. The motto, a Welsh quote that stresses on the concept of the world singing together, which supports that there are deep and powerful values that are not just individual but universal.

*“I think music is a universal language and people can unite around music” P1*

Another component that was inherent of the music created by people was the ‘peace’ it brings. This can be considered the penultimate core value that LIME tries to keep going throughout the generations of its visitors by referencing the beginning of its creation. From the findings of the Story Hub, there is evidence that this message is still being transmitted from LIME. However, whether the message is consistent enough throughout the different experiences that LIME offer is something that perhaps puts the event in a disposition from allowing people to fully capture the true meaning behind the event.

The final component that completes the wheel of attributes that make up LIME’s experience is the *hospitality* it provides attendees. The first sub-theme under this main theme acknowledges the venue provides a friendly atmosphere that is driven by the event’s many volunteers. This could also be seen in the interviews were respondents referred to Llangollen as having a strong sense of community spirit, which seems to play an important role in the way visitors form perceptions to the event. This factor also had an impact for some people to return year upon year. For example, the quotes from P3 and P6 where the former states that it is the particular friendly atmosphere that makes the event stand out. The latter explains that side motivational element where they look forward to attending to see people they have met previously which suggests that lifelong friendships are made at the event.

*“It’s a community atmosphere and I don’t think you can beat it” . P3*

*“Also, fantastic to meet the same people year after year and its sometimes sad when they don’t turn up because we then can assume, they’ve past” . P6*

The second sub-theme under *hospitality* was ‘food and drink’, which also represented internationalism. Although it is not a food and drink festival, this add-on feature gives another opportunity for visitors to engage with different cultures in another way. This again relates back to the debate of whose culture should take priority within the event, whether it is the visitor’s own culture or experiencing the cultures of those performing and offering experiences. This is another factor suggesting that there is that opportunity for visitors to perhaps try a cuisine that they have not had before and get a taste of other countries. When incorporating this theme into the experiences of different session types, it is a general theme that would apply to both the day visitor and evening visitor. The food and drink outlets are open throughout the event until the evening concerts begin, giving every visitor a chance to experience them. However, the international display of food might be the only aspect of an ‘international’ experience the evening visitor may receive as they are not witnessing the international display of music that is on offer during the day session. When visitors go into the concert they can still reflect on an international atmosphere, but it has not derived from the core elements that LIME is really about: the international music.

The three main themes identified in **Figure 4.30** all interrelate to each other that make up the experience as referred to by the respondents of those who take part in the Story Hub. Firstly, LIME’s venue being situated in a rural and aesthetically pleasing location like Llangollen connects the hospitality of the event to the wider place to which it is held. Secondly, the place in terms of its setting is a driver for people from across the globe to attend the event, which connects the themes of place and people together. Lastly, the welcoming characteristics from the people that visitors meet at LIME connects hospitality and people. This paints a picture of the components that LIME has that all work hand-in-hand with each other in order to create LIME’s experience and without one of them being effective then the whole experience is at risk of underperforming.

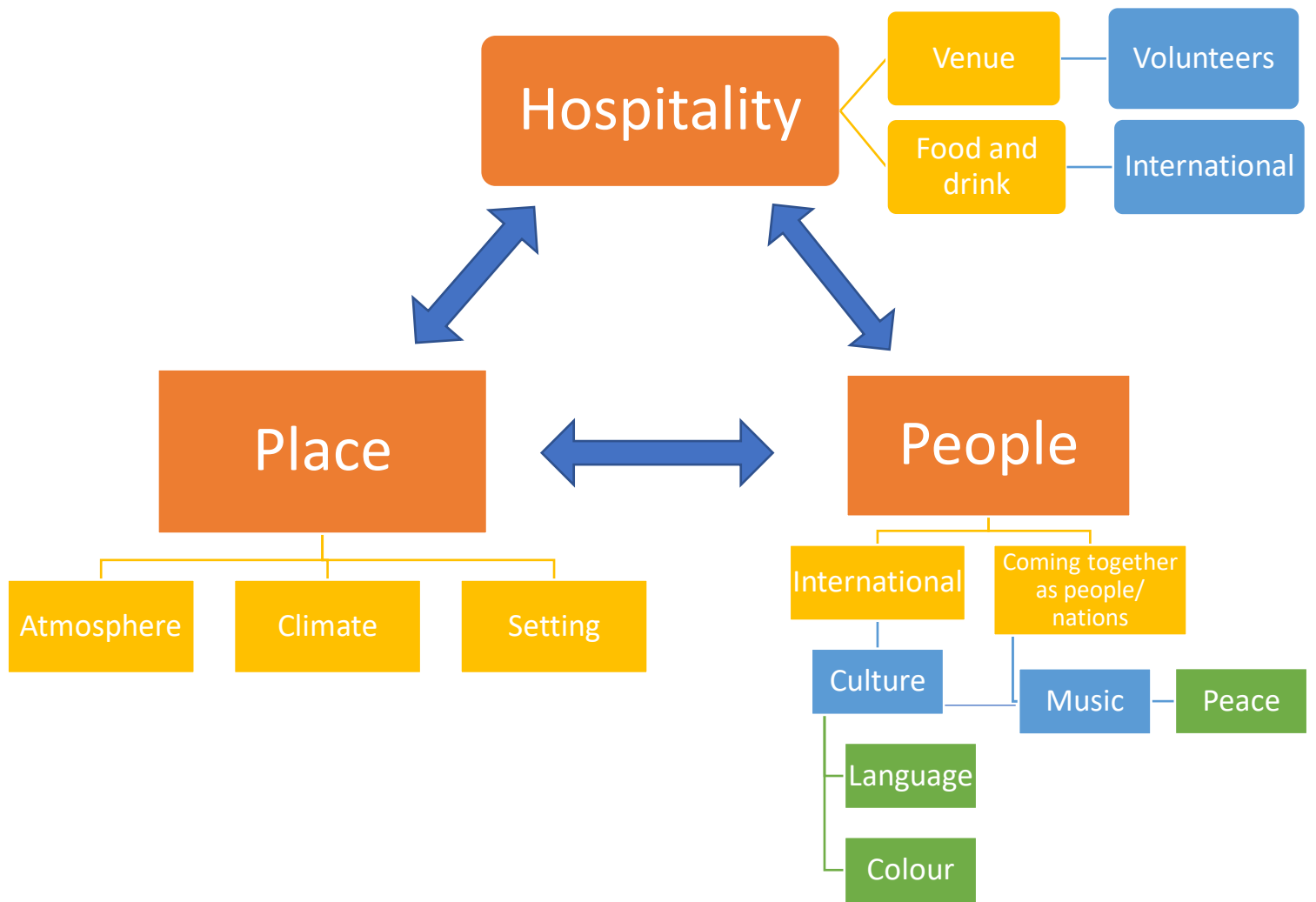


Figure 4.30: A content analysis produced from the results of the Story Hub question sheets reflecting day visitors' experiences of LIME, collected at the 2019 event.

Table 4.31: Thematic analysis produced from the results of the Story Hub interviews reflecting day visitors' experiences of LIME, undertaken at the 2019 event.

Reference to main theme	Reference to sub-theme	Participant	Quote in response to the three main questions asked about their experience of LIME
Music	Music uniting people	P1	"I think music is a universal language and people can unite around music"
		P1	"How it stimulates in the arts and in music and interest in meeting people from different parts of the world"
		P4	"The Indians were mingling getting people to get up on stage and get people involved and I've also been dancing, and it reminded me of barn dancing I used to do so that's all coming back."
		P7	"I saw a woman who volunteers, teaching a little Chinese girl in one of the choirs how to do the Baringo dance, it was absolutely wonderful you really wouldn't see that happening anywhere else."
		P8.2	"My choir and to be involved with the singing and feel the energy and the togetherness like we have achieved something together and it's just and I'm so elated and blessed for this"
	International music	P5	"Some of the performers I've seen have been brilliant and interesting and they sang in welsh last time I was here, and it was beautiful"
		P8.1	"Opportunity to listening to other people's music from all of the world with great passion and enthusiasm and being part of an international community."
	General reflection to music	P2	"The dance and all the music, everything"
		P3	"This event it really is amazing and it's the music in the streets, it also has different genres of music for everyone"
	Arts as education	P1	"What's discouraging is the fact that in some schools it's been cut back or made an option or cut out and that's a fundamental mistake to put the arts to one side in favour of other subjects, we all need a rounded education"
Reference to performing	P8.3	"It's that spiritual lift and performing is just the icing on the cake and seeing how people react to us and seeing the emotion on their face to our singing."	
People	Community friendship	P2	"I think it's the friendship of the people"
		P3	"It's a community atmosphere and I don't think you can beat it"
		P4	"Everyone is so friendly"

		P6	“Also fantastic to meet the same people year after year and its sometimes sad when they don’t turn up because we then can assume they’ve past.”
		P8.1	“The friendship”
		P5	“It’s like a great happy family that meets together each year.”
	International friendship	P6	“Internationally it draws people together.”
		P2	“We were sitting in the audience my husband and I and two little girls from a choir in Romania came and sat beside us and started chattering beside us during one of the competitions and they were delightful girls and their English was superb and they were about 10 and we had two little girls and we asked them if they wanted to start up writing to each other and they said yes so for many years the girls wrote back and forth and their names were Magda and Delia.”
Togetherness	Togetherness through family	P3	“My son joined me who’s now 28 and it’s the first time he’s been for a long time as he’s been away in the army so it’s his first time back from a long time and he loves it so it really was a special day.”
		P4	“I used to bring my mother and people would help her with her wheelchair and I’ve got pictures of her with the singers and the dancers.”
	Togetherness through peace	P3	“Absolutely marvellous and the whole point of it is, is bringing countries together for peace.”
Culture	Colour	P2	“Oh, it’s just the colour and all the different cultures and all the different people and the dance and all the music, everything, I just think it’s just the mix of all the different cultures coming together in wales I think it is just amazing.”
	National costume	P4	“The costumes are magnificent and to see them all In one place, you can’t umm understand it until you’ve been to see how wonderful it is.”
		P5	“Oh, it’s that I can see people from all around the world and hearing music and seeing the costumes and generally the whole atmosphere.”
History of the event	Generational event	P1	“There are people here now of 60 years old of age now who came here as children and that’s gone right across the generations and that’s a good thing.”
		P2	“My husband ““ and myself come to the eisteddfod every year for the whole week and thoroughly enjoy ourselves”
		P3	“I come to the Eisteddfod pretty much every year”
		P5	“Been coming fairly regularly since the seventies just for a day when I used to work and then once I retired, we had the time to stay all week”
		P8.2	“I’ve been here many times before in fact it’s my 7 <sup>th</sup> year.”

	Memories of how LIME was in the past	P4	“Ladies I speak to, used to say they used to host everyone as families and I know they stopped all that now and some competitors are staying at chain hotels which is ok I guess but not as much fun as the guys seeing how people live here and they probably would be singing together as well”
		P7	“It’s changed so much over the years when I first had a job here with UK competitors and times were so different for example housing the competitors when they were here and they could stay in youth centres but now things are different and people want different things and there is now e-mail and mobile phone but I love that every competitor is different and will have a story to share”
		P2	“I had met my husband in a young farmers rally in Radnorshire/Breconshire and two months after that he invited me to a Sunday concert at Llangollen and it was in the days of the old tent and canvas benches that would go up and down as people sat and it was a completely new experience for me and I loved it.”
<b>Place</b>	Llangollen as a town	P1	“If you come to Llangollen it really is a beautiful part of Wales and it has many attractions and more attractions than people realise. It still has the steam railway but more than anything else it has the most remarkable aqueduct across the valley /which if you don’t know is a bridge that carries water for the canal and you can sail or walk across it and people actually find it quite daunting to walk across it as its very high up.”
	Atmosphere	P3	“It’s not just on the Eisteddfod field and it’s the general feeling in the town”
		P5	“I just enjoyed the whole atmosphere and even in the town of Llangollen was just so welcoming.”
	Climate	P8.1	“The weather”
<b>LIME’s future</b>	Continuation of the event	P1	“Long may it prosper”
		P2	“It means far too much to me for just one word but instead I will say I just hope it continues.”
		P5	“We really need to encourage the younger generation to come and also encourage coach trips for the older generation too like really push it.”
		P7	“Oh, I couldn’t imagine life without it, it’s something I look forward to all year.”

## 4.6 Online Reviews

### 4.6.1 UGC as a communicator of cultural value

A link between LIME's core values and making more out of the organisations aim to digitally engage its audience was the desired outcome for this part of the study. From the suggestions of the academic literature around social media's inclusion in festival experience, it was suggested that UGC on social media can act as a communication tool for festival experience. There was also specific relation to how consumers of an experience can communicate the brand of an organisation through the individualistic perceptions to large number of other consumers (Pongsakornrunsilp and Schroeder, 2011). Upon reflection to the conceptual framework (**Figure 2.5** in **Section 2.6.5**) of how the angles of branding, value and digital literature all relate to one another within LIME's experience can be determined by whether brand value is communicated by attendees post-event that reflect what was communicated from the festival organisers pre- and during-event. The part of study therefore looked at both Facebook and TripAdvisor reviews, as they were the main social media platform of their kind to view review-based responses that had been specifically used to evaluate LIME's experience. The chosen analysis methods to analyse the reviews was both a thematic analysis and supporting sentiment analysis. The introductions and justifications behind the choices of instrument design and methods of analyses were highlighted in **Section 3.6.5.3** of the methodology section. The results from the full thematic analysis are presented in **Figure 4.31**, which will then be split into sections A-D (along with the supporting text) to view the analysis in greater depth. The supporting sentiment analyses for each section are provided when appropriate. The structure of this section will be comparing and contrasting how each of the visitor types reflected upon each of the following themes: *musical elements, famous artists and guests, performance of the venue, perceived quality of experience, values derived from the experience, experience emotions felt* and *further recommendation*.



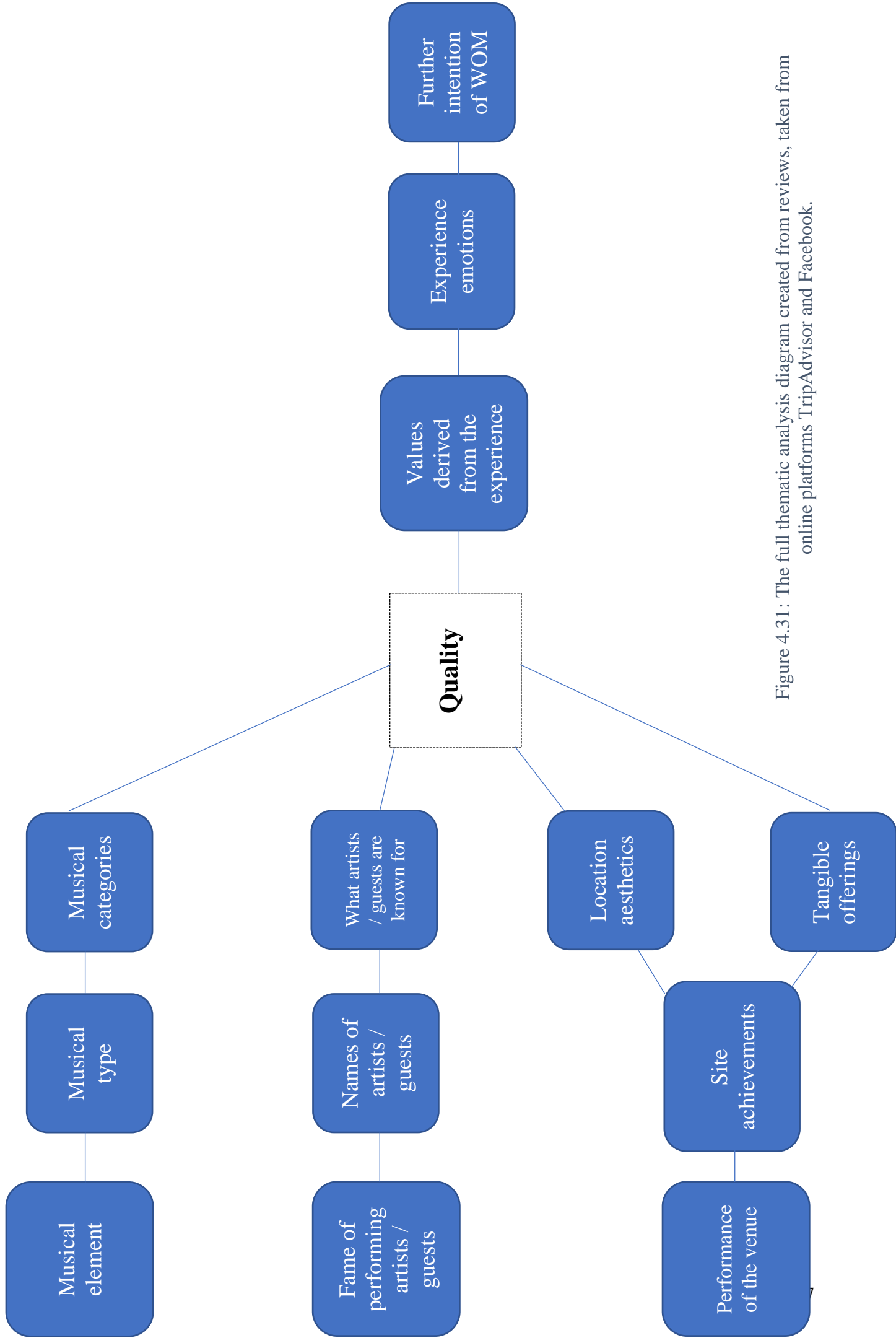


Figure 4.31: The full thematic analysis diagram created from reviews, taken from online platforms TripAdvisor and Facebook.

The first section of the thematic analysis indicated that in the reviews, visitors would firstly give an acknowledgment to the *musical elements* that LIME offers. This can be seen in **Section A** of **Figure 4.32**. This entailed visitors mentioning the types of music or types of people they witnessed or formed a connection with. This would be a result of experiencing hedonic values such as receiving feelings of escape and enjoyment through music. The main contrast that was picked up between day and evening visitors was that the former would refer to the many choirs, singers and dancers, as well as smaller acknowledgments to pieces and directors. Day visitors often referred to *musical types*, another sub-theme of *elements of musical category*, which consisted of highlighting that LIME offers vast genres and styles of music and dance. This can be expressed as the cultural background of the competitor or performer in reference to the country they are performing for. From the supporting sentiment analysis presented in **Figure 4.34**, day visitors often reflected upon the quality of the competitions which featured all the musical categories mentioned.

In referral to the musical elements of their experience, evening visitors in contrast, would make an acknowledgement to the *famous artists and guests* that perform and attend. In many reviews, the names of different artists, musicians and bands have been mentioned who have performed within the years of the review timeframe. There have also been referrals to those who have performed in the past, for example Luciano Pavarotti. These ‘name drops’ are evidently used to perhaps give motivation to others to want to experience the event, in addition, to evaluate their performances in relation to perceived quality and perceived value of the ticket paid. Alongside noting what artists performed, many evening experience reviewers gave descriptions to what the well-known artists were known for. Examples of these were “world’s greatest and gifted musicians”, which add to their credibility as artists and again offer a motivation to those reading the review that LIME showcase these high-quality performers. From the supporting sentiment analysis, evening visitors were far more likely to base their review around the performance of the artist they saw perform. An example of this was through technical musical elements that can be experienced such as the quality of sound within the pavilion for example. The concept of quality and how it is justified will be explained after the next section (Section B) has been presented.

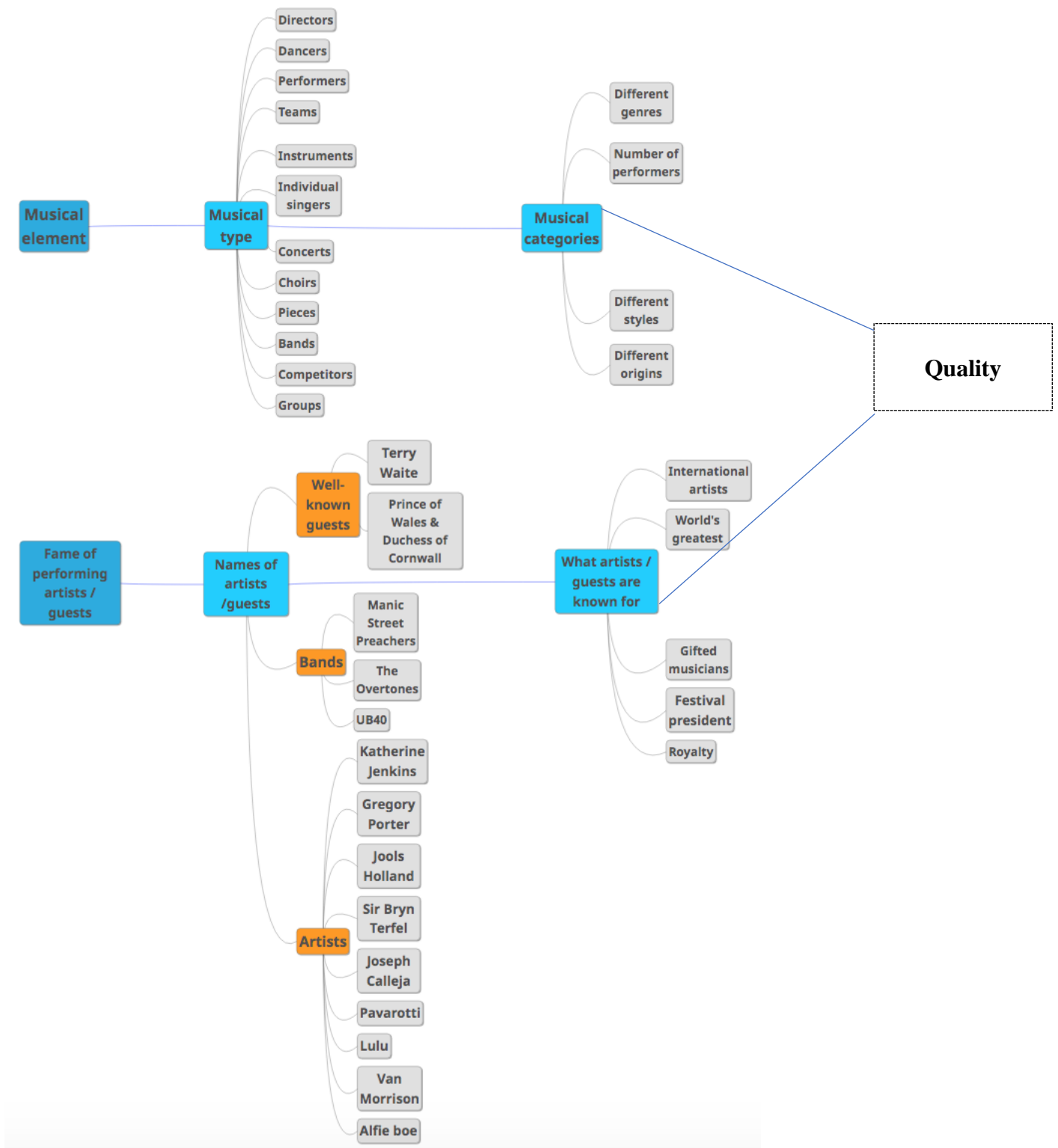


Figure 4.32: Section A of the maro perspective diagram desigend from undertaking a thematic analysis of LIME’s experience from content of online reviews.

The second section sees the focus upon visitors referring to the *performance of the venue*, which was categorised into sub-themes and displayed in **Section B** in **Figure 4.33**. This is represented through achievements of LIME's venue relating to the success of the festival as a whole. This included descriptions such as 'cultural event', 'large international music festival' as well as compliments to how the event is organised, including it being a 'well-oiled machine'. These referrals to the performance of the venue can be seen as feedback that all aspects of LIME's team and volunteers who prepare the event can take on board.

LIME's location aesthetics and its tangible offerings were frequently mentioned in succession. The former is a direct connection to the aesthetically pleasing elements that Llangollen has to offer, such as its landscape being very remote and known for its canals and riverside. There were also frequent acknowledgements to aesthetically pleasing elements on the field, such as the flower arrangements prepared by volunteers that decorate the stages, adding colour to the event. The latter is an example of the event's tangible elements that visitors can engage with, which are frequently mentioned in review-based content when experiencing attractions. These consisted of elements such as the various stalls situated around the festival field such as crafts and gifts, food and drink, and elements that relate back to the organisation of the event such as the effectiveness of parking and event programming. From the sentiment analysis (see **Figure 4.34**), results showed that day and evening visitors both reflect upon the tangible offerings reasonably equally. In terms of location aesthetics, the day visitor was more likely to include their input as to how Llangollen itself impacted their experience. The sentiment analysis shows that over double the amount of day visitors (18) referred to location aesthetics over the evening visitor (7). This can be due to LIME's day entertainment and competitions not only being held on the festival grounds but also in the town of Llangollen itself. Examples of this are the cultural showcase dance competition and the parade of nations, where the former is held along the riverside in Llangollen's park and the latter being a procession through the main high street. These examples support how day visitors are more exposed to the location of the event by visiting the town and witnessing Llangollen's natural beauty. However, those attending a concert in the evening will not connect to the location aesthetics as strongly as their entire experience is within the festival grounds.

From the sentiment analysis provided in **Figure 4.34**, the sub-themes that make up the performance of the venue again are determined by perceived quality. On the diagram, quality is placed in a dotted lined box to act as an invisible connection, but acts to conceptually explain that the qualities of LIME's offerings make the values of the attendees real in the sense that it helps create them. If the quality of the offering is positive, it essentially creates or illustrates value but if the offering is poor, then it hides the value that could have been brought out of an experience. It seems that the quality of the offerings fluctuates over the years, as for example certain areas within the tangible offerings do well and then occasionally perform poorly. An example of this from a researcher's perspective of

being present at the event, in 2018 there was a shortage of beer that was out of the organisations control, however it led to an uproar of complaints to which some appeared in the reviews. This is a key example that would ‘hide’ or ‘distract’ the real values that are at play, which is the internationalism and peace derived from the music displayed at LIME. Another aspect from the sentiment analysis, was that monetary value was something that was not mentioned in the reviews as much as other criteria. This suggests that ticket price and programme prices were not something that was considered as important to the visitors that wrote reviews, meaning that other elements to the experience was more worthwhile to mention.

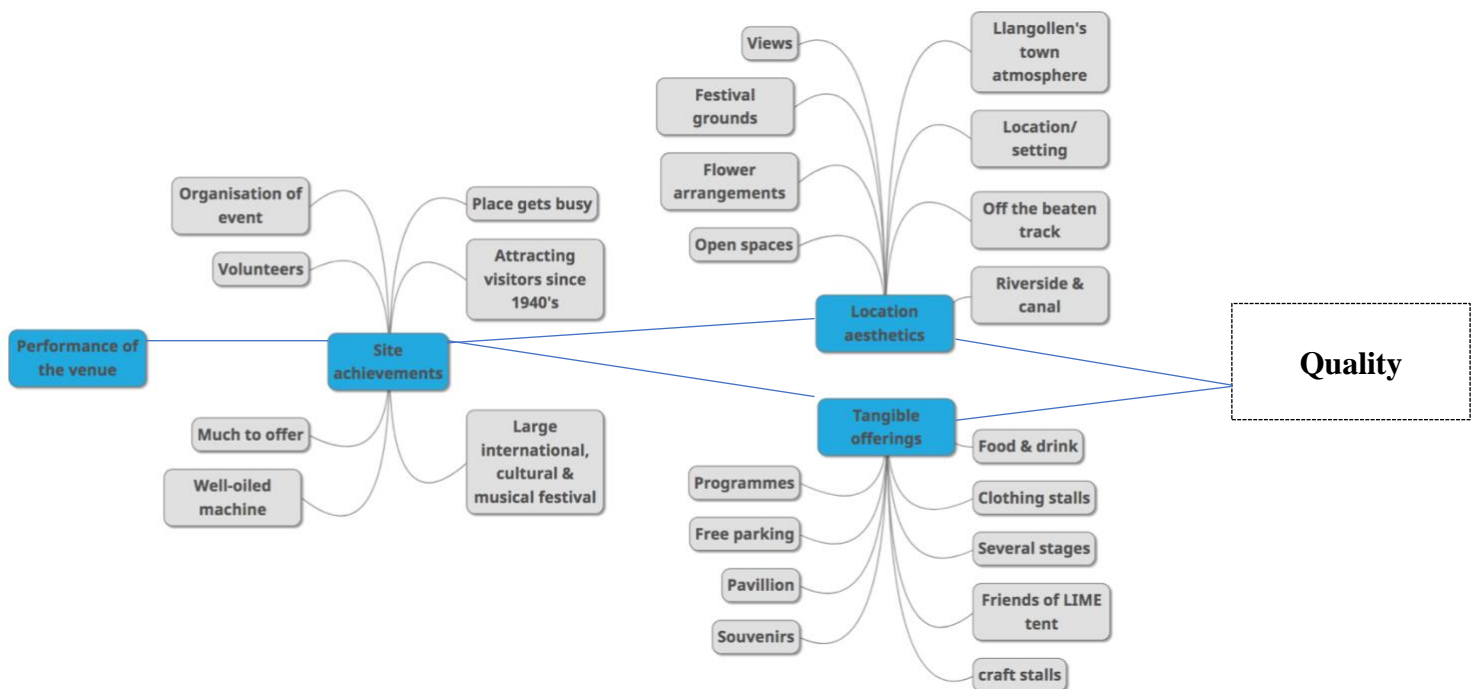


Figure 4.33: Section B of the maro perspective diagram designed from undertaking a thematic analysis of LIME’s experience from content of online reviews.

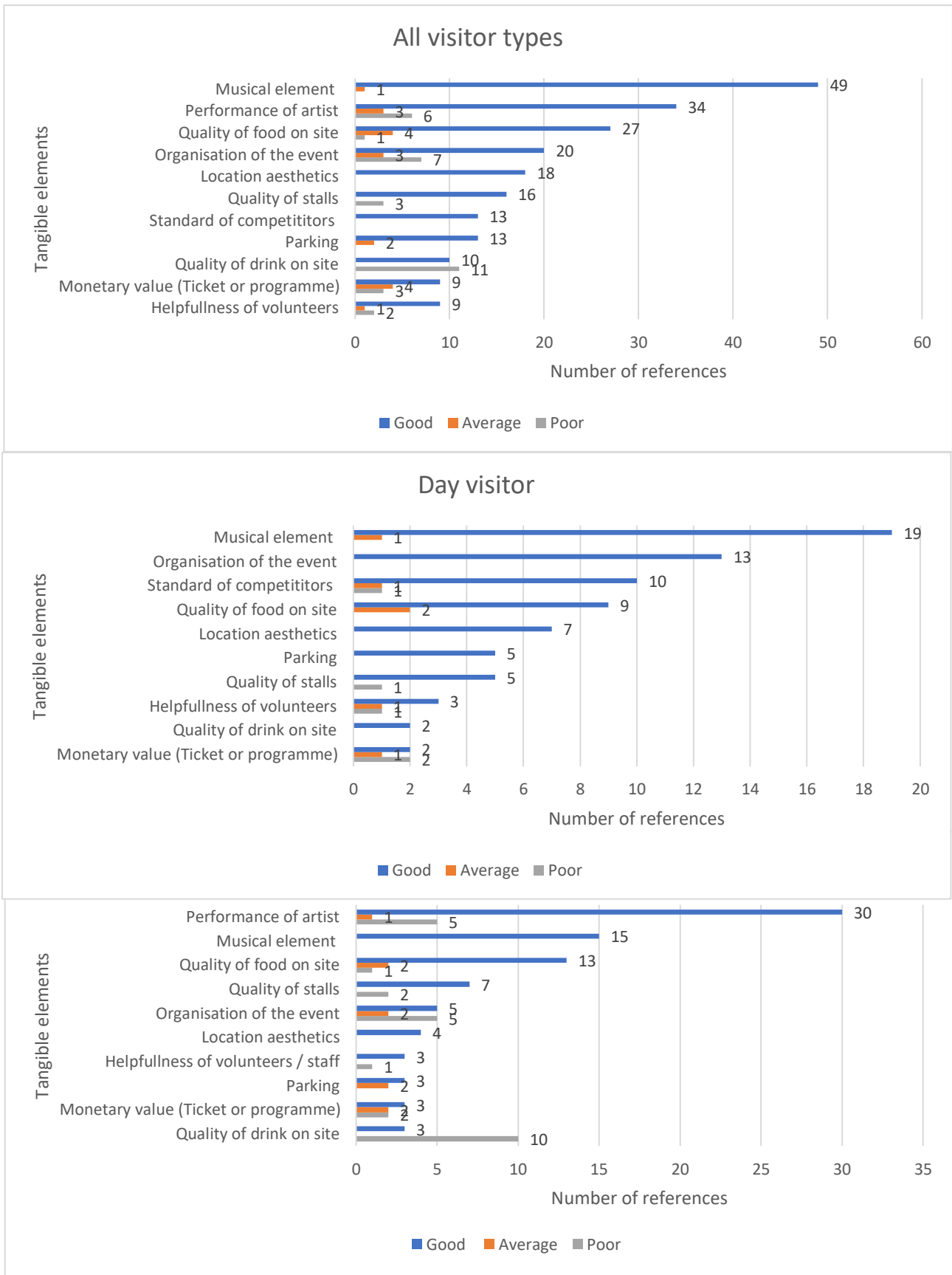


Figure 4.34: Sentiment analyses supporting sections A & B of the content analysis flow diagram, specifically measuring how visitor types mention musical elements and tangible aspects to LIME's experience.

The third section sees the vital part of the thematic analysis and really provides an understanding to the perceptions that groups of people have towards LIME, resulting in the deeper meanings the event has on those who experience it. Once the visitor evaluated the performances and tangible offerings that go along to assist their experience, it was often that they then delved deeper into the experience and justified their personal connections towards the event. The *values derived from the experience* were identified within the reviews and were sub-categorised into five value themes and are presented in **Section C** in **Figure 4.35**. The theme of monetary value was addressed in the previous sentiment analysis as it was scored using a scale of quality. However, the four remaining value themes; togetherness, multiculturalism, history/ heritage and value of the arts had their own sub-value themes. These were also used to create sentiment analyses when highlighting the difference between how visitor types expressed their values, which can be seen by how frequently they stated something relevant to the sub-themes, highlighted in **Figure 4.36** Throughout this discussion, tables containing quotes representing visitor types' reflections to the given themes are provided to give extra support.

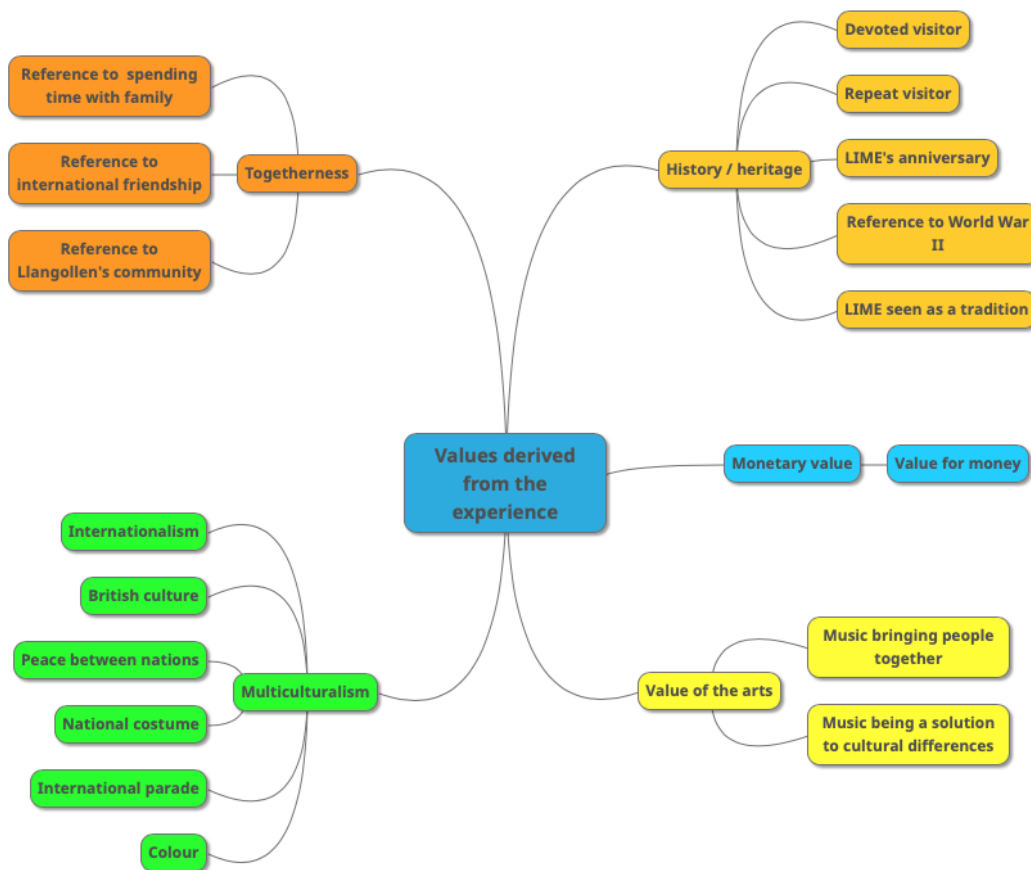
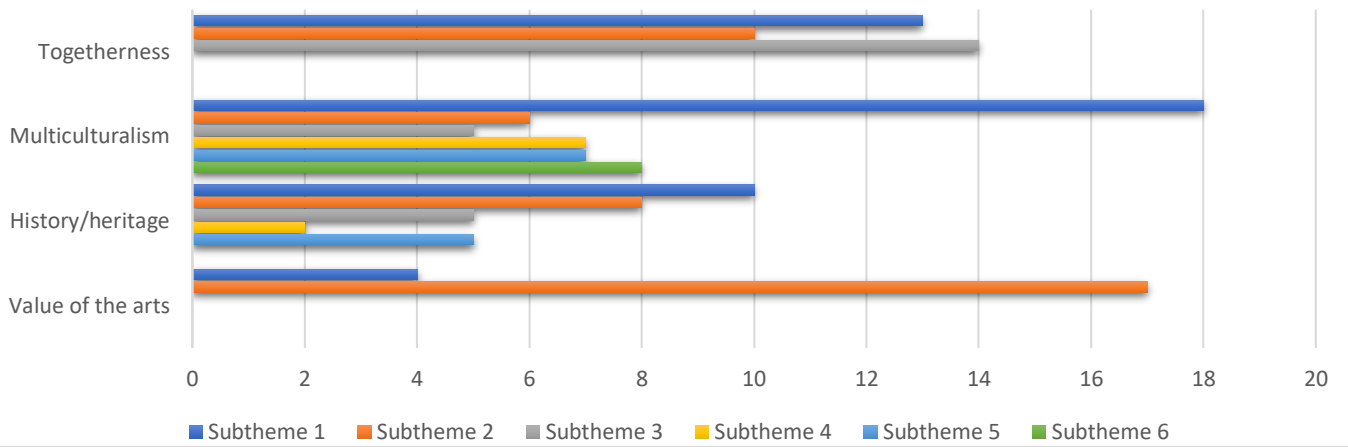
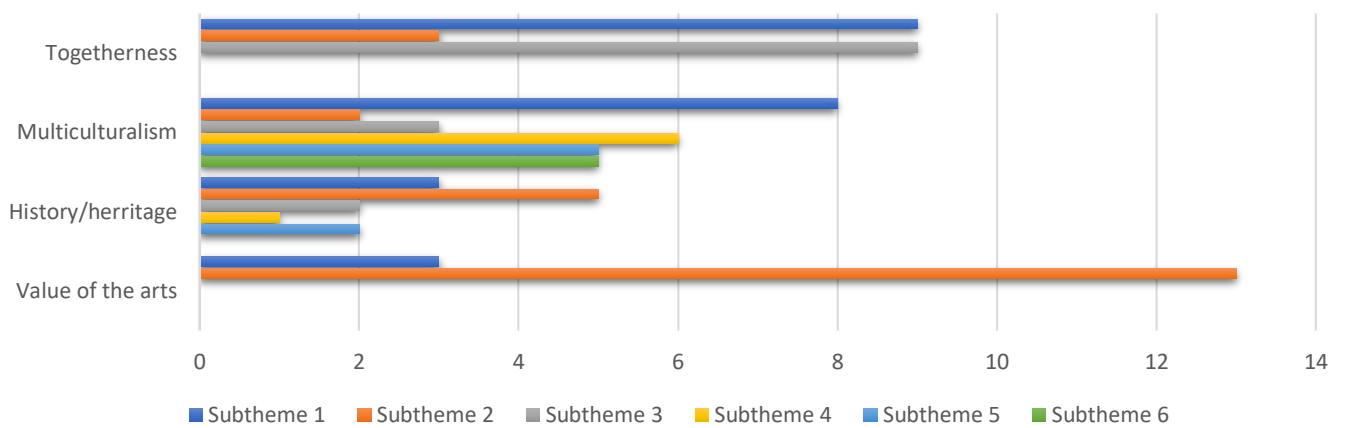


Figure 4.35: Section C of the maro perspective diagram desigend from undertaking a thematic analysis of LIME's experience from content of online reviews.

### Sentiment analysis of 'Values' extracted from LIME Facebook and TripAdvisor Reviews from all visitor types combined



### Sentiment analysis of day visitor's 'values' extracted from LIME Facebook and TripAdvisor reviews



### Sentiment analysis of evening visitor's 'values' extracted from LIME Facebook and TripAdvisor reviews

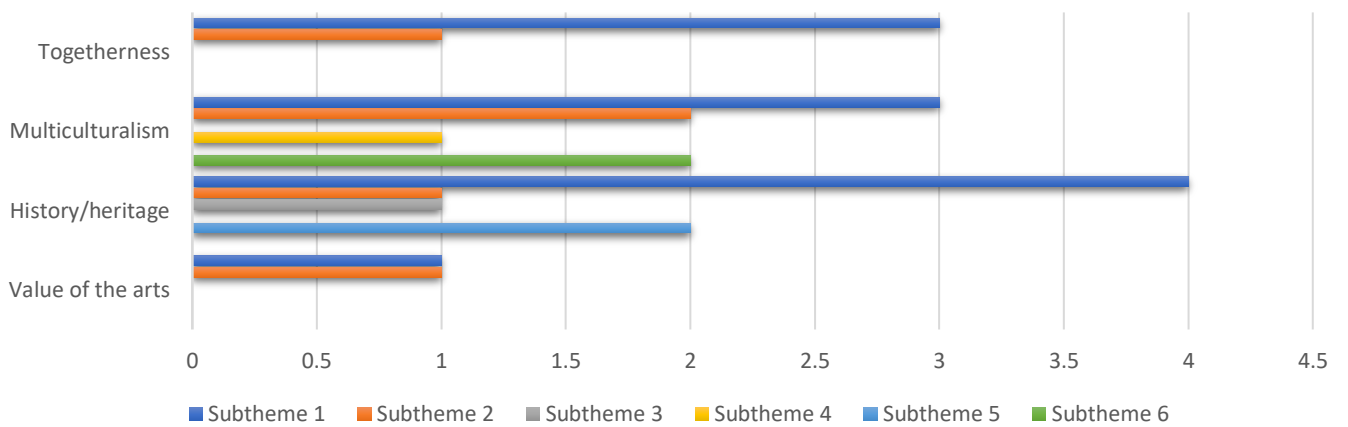


Figure 4.36: Sentiment analyses of visitor types reflections to values that were felt from attending LIME, taken from Facebook and TripAdvisor reviews.



The first value theme identified from **Figure 4.35** is ‘togetherness’, which had three sub-themes: ‘reference to spending time with family, reference to international friendships and reference to Llangollen’s community. From the supporting sentiment analysis, it has been made clear that firstly, there is a contrast between how day and evening visitors acknowledged aspects of the theme togetherness. For example, there were few references as a whole from evening visitors to the first sub-themes and no references at all to the third. In contrast to the day visitor, who were more likely to have a link to all three sub-themes. Firstly, ‘family togetherness’ consisted of day visitors referring to watching their family members competing in the competitions, whether that was in the choir, instrumental or dance categories. This implied a sense of pride and joy of seeing loved ones on the main stage and performing to large audiences, which links to the competitive spirit of what an ‘eisteddfod’ is all about. This also relates to cultural participation where the audience can interact through cheering; often during the dance performances, various singing categories as well as after the adjudications are given. The link to ‘family togetherness’ that was mentioned by evening visitors referred to family members dancing together during the concerts. This indicates that LIME does have that ‘generational value’ where it can be enjoyed by family members enough that it creates memorable experiences again being perceived as a value that cannot be associated or justified in monetary terms. Although the sentiment analysis shows thin data represented from both visitor types, however it does show that ‘family togetherness’ is a theme that was picked up upon by both visitor types respectfully.

The second sub-theme to togetherness was the forming of ‘international friendships’ by the visitors attending. This is another factor that represents LIME’s mission statement through being branded as an international event, therefore as a whole it should feel international. Although from the reviews, the day visitors were more likely to give quotes reflecting this sub-theme, however six of these quotes could not be pinpointed down to a specific experience meaning that it was classed as a ‘general’ review. This still supports that international friendship occurs at LIME, which saw similar findings to the data collected from the Story Hub exercises where internationalism was something that visitors felt they liked about LIME.

The third display of togetherness was ‘community’ and is also considered a core component of LIME’s experience. This was highlighted in many reviews with the acknowledgement to the many locals and volunteers that offer a welcoming experience to the competitors and visitors to Llangollen. As seen from the supporting sentiment analysis, the majority of referrals to this sub-theme came from the day visitor and zero coming from someone experiencing an evening session alone. The supporting quotes for this sub-theme highlighted in **Table 4.32** and show that LIME’s day session, in terms of organising the competitions, have a role within the community. This is through the supporting of visiting choirs being welcomed to homes of local people during the week of the event. This generosity

of the local people has had an impact on LIME’s day visitors and is considered something that is memorable of the experience, and should be carried forward through the years to come. As for the local people, it allowed them to form new contacts with people from all over the world, as well as an opportunity to give back to their own community. As for the evening session, the ‘new’ concept of attending evening concerts has started to replace this tradition of visitors interacting with Llangollen’s wider community.

Table 4.32: Quotes that visitor types reflected upon in relation to the main theme of togetherness.

<b>Togetherness</b>		
<b>Reference to family</b>	<b>Reference to international friendship</b>	<b>Reference to Llangollen’s community</b>
“Brilliant day for all the family” (day visitor)	“Fantastic to meet so many people from all over the world” (day visitor)	“Many visiting choirs boarded out within the local community” (day visitor)
“My husband and I had an excellent couple of days with both our children taking part” (day visitor)	“Making friends across the nations and countries” (evening visitor)	“Local people act as hosts and they are delights, so genuine and giving” (day visitor)
“My 87-year-old mum was stood up dancing” (evening visitor)	“A magical event that promotes world peace, international friendship and harmony” (visitor type not stated)	“The atmosphere was very friendly” (day visitor)

The value theme of *multiculturalism* played a huge role in the thematic analysis with six different sub-themes as highlighted in **Figure 4.26**. These connections allowed the visitors to embrace internationalism in the form of experiencing and learning about other cultures. The first sub-theme contributing to multiculturalism refers to how the event showcases internationalism from its offering. From the quotes highlighted in **Table 4.33**, one individual stated that the event is seen as a ‘cultural hub of the world’ during when the event is held. This suggests that LIME does live up to how it wants its brand to be conveyed, but again when investigating by visitor type, it is the day visitor being more likely to express that the internationalism of the event had an impacted on them.

The second sub-theme refers to 'British/ Welsh culture' being something that was showcased at LIME. From the quotes in **Table 4.33**, a reference to choirs being from Britain was something that was important to that particular individual. This can be perceived by that individual wanting to naturally support choirs that represent their own country, which can be seen similarly across international competitions whether in the arts or sports for example. Another quote from a day visitor reflecting this debate was that there was an acknowledgement that the event was not 'overly Welsh' in the sense that visitors who do not speak Welsh can still enjoy it. In contrast, to the evening visitor saw a reflection to the Welsh national anthem being sang before the beginning of a concert suggesting that LIME had a motive to convey Welsh culture that particular evening.

The third sub-theme was the referral to 'peace between nations'. For example the way countries come together in friendship with a mutual understanding between cultures. An example of that can be evident from the findings as it is clear the event has impact upon people's lives. In turn, it allows them to form these perceptions reflecting on their cultural values. The biggest finding from this sub-theme can be seen in the supporting sentiment analysis, showing that zero evening visitors acknowledged the event's purpose or that they embraced peace between nations. This is considered as one of LIME's core values that it conveys from the meaning behind its creation by trying to heal the wounded relationships between countries after the second world war. A quote by a day visitor (highlighted in **Table 4.33**) suggested that the event can be seen as a sense of healing 'in a time of unrest', or perhaps a distraction from political or cultural conflicts that occur in today's societies. This again backs up that this sub-theme can contribute to reasons why this event's continuation can be justified by other methods outside of being categorised monetarily.

The fourth sub-theme of multiculturalism was highlighted through visitors referring to witnessing 'national costumes'. The national dress of countries can be colourful and provide visuals for visitors to engage with as they tell a story of the cultural backgrounds of those wearing them. This category again saw a contrast to how frequently day visitors mentioned them as opposed to how little evening visitors mentioned them. The fifth sub-theme was the reference to the 'international parade', which takes place on the final day of competitions where competitors process through the town of Llangollen in their national dress by their respected countries. From the quotes in **Table 4.33**, attendees stressed that the international parade of nations was memorable enough that photos taken would become screensavers (the main displayed photo one's phone / computer etc) on people's phones, to which they would reflect upon that memory daily. In addition, that the parade creates cultural unity, which stresses upon the impact the event has on being an example on what people can achieve together without conflict. The final sub-theme 'colour' comes hand-in-hand with both national costume and the international parade. From the quotes provided and sentiment analysis in **Figure 4.36**, colour was referenced by both visitor types, however the evening visitor would only be

passers-by's of witnessing the colour of the competitors national dress as the competitions would be coming to a close each day as the evening guests arrive. The day visitors however are truly immersed by the colours through the performances throughout the day.

Table 4.33: Quotes that visitor types reflected upon in relation to the main theme of multiculturalism

<b>Multiculturalism</b>					
<b>Reference to the event showcasing Internationalism</b>	<b>Reference to British culture</b>	<b>Reference of Peace between nations</b>	<b>Reference to national costume</b>	<b>Reference to the international parade</b>	<b>Reference to display of colour</b>
“Truly uplifting international feel to it” (day visitor)	“Nice to have British choirs back in the fold” (day visitor)	“People from all parts of the world getting along with each other” (day visitor)	“People in beautiful costume from all over the world” (day visitor)	“Wonderful to see the parade of nations, true cultural unity” (day visitor)	“You won’t forget the colours” (day visitor)
“Cultural hub of the world for the first week of July” (day visitor)	“Both Welsh and non-Welsh speakers can enjoy” (day visitor)	“In a time of unrest, it is inspiring to see people of all ages from different parts of the world engaging peacefully” (day visitor)	“Competitions in national costume” (day visitor)	“Highlight of the year was the Llangollen parade” (day visitor)	“Competitions are diverse and colourful” (day visitor)
“All of the different smells of food from all over the world” (evening visitor)”	“Welsh national anthem at the beginning bringing tears to my eyes” (evening visitor)	“It’s celebration of peace and harmony has made it one of the world’s great music festivals and this year saw performances from Bangor to Brisbane” (all-day visitor)	“People in national dress wandering past” (evening visitor)	“A few photos of the parade of nations which now adorn the screensavers of all the phones, iPads and computers” (all-day visitor)	“So many colourful dancers” (evening visitor)

The third value theme identified from LIME's experience was the visitors reflections to the 'history' and their 'heritage' toward LIME. The assisting quotes that provide evidence of the sub-themes that made up this value theme are displayed in **Table 4.34**. The first and second sub-themes saw visitors taking pride that they have been 'devoted and repeat visitors' for many years. To refer to evidence from the supported sentiment analysis in **Figure 4.36**, both samples of day or evening visitor mutually showed the necessity to state they had either attended before or attended for many years. This showed a loyalty towards LIME as quotes stated that visitors had 'attended every year' or 'attended since the first Eisteddfod', as well as 'attended since I was a child'. This shows the importance that the event has on some visitors' lives as they choose to attend each year. This suggests the event is seen as something more than a 'music festival' or 'concert'. The third sub-theme was in reference to LIME's 'seventieth anniversary' of the events operation. It again adds to the pride and loyalty that visitors had to the event upon stressing that the event is still going. This interrelates to the fourth sub-theme of references to 'World War 2 (WWII)', which reflects the reasonings for the events creation as an act of healing to the end of such long periods of world changing conflict. The final sub-theme that expresses LIME being seen as a 'tradition' year upon year. When breaking down whether this is embraced by all visitor types equally, the day visitor was more likely to express this according to the sentiment analysis. However, when an event such as LIME has this tie to tradition, it should not just be overlooked but instead encouraged with an attempt to help cultural events pass this connection on to the next generation.

Table 4.34: Quotes that visitor types reflected upon in relation to the main theme of history / heritage

<b>History / heritage</b>				
<b>Devoted visitor</b>	<b>Repeat visitor</b>	<b>Reference to LIME's anniversary</b>	<b>Reference to World war II</b>	<b>LIME seen as a tradition</b>
"I have visited the Eisteddfod most years since it began" (day visitor)	"I've attended two years" (day visitor)	"Fantastic day on the 70 <sup>th</sup> anniversary of this amazing festival" (day visitor)	"Male voice choirs came to sheep meadows near this little Northern Welsh town to sing together to celebrate the end of WWII" (day visitor)	"The event has been going since 1947" (day visitor)
"I try to go to the Eisteddfod every year" (day visitor)	"Lucky enough to attend last two years with work" (day visitor)	"It was the 70 <sup>th</sup> anniversary concert" (evening visitor)	"It began with a vision that the ancient Welsh Eisteddfod tradition could provide a means of healing the wounds of the Second World war and help to promote peace" (all-day visitor)	"Tradition is still proudly shared" (day visitor)
"I have been going to the eisteddfod since a very young child" (evening visitor)	"I have enjoyed attending last 3 times out of 4" (all-day visitor)	"Looking forward to next year's 70 <sup>th</sup> anniversary event" (all-day visitor)		"Retaining traditions which people love" (evening visitor)

The final value theme of the *values derived from the experience* was again something substantial to the findings for supporting a case expressing cultural values through culture's artistic worth, which could be seen as an expression of the 'value to the arts'. As discussed in the background literature when defining cultural value, Crossick and Kaszynska, (2014) stated that to express cultural values, an individual needs to experience activities that have direct links to references of culture. They gave examples such as theatre, film, literature, music and visual arts. Crossick and Kaszynska (2014) continued that it is these activities that shape and broaden the imaginations of those experiencing culture through knowledge and understanding. This suggests that those activities mentioned all fall into what can be categorised as the arts. The findings of the value category that were identified in the content analysis directly links to this statement of the important role that the arts play when forming and expressing individuals' cultural values. The supporting quotes that assist the content analysis and

sentiment analysis highlighting the sub-themes of value identification from the arts is illustrated in **Table 4.35**.

The first sub-theme to the value of the arts was how visitors suggested that the arts is responsible for ‘people coming together at the event through the shared passion of music’. This implies that music has such an important hidden message that has a greater impact than just being a sound. Again, from the results in the sentiment analysis, day visitors are expressing that the purpose of uniting people together is something that has a deeper meaning to them. Day visitors were far more likely to connect to this sub-theme as they were exposed to witnessing different nations compete against each other within different categories of music, in contrast to the evening visitor spectating a well-known artist performing. The quotes in **Table 4.35** that support this show that LIME is being referenced directly to that of a “united nations”, where the aspect of nations coming together contributes to LIME’s ‘valuableness’ as people are communicating that the event has a deep meaning to them highlighting what is considered really important in life.

A second sub-theme is that visitors stated that ‘music can tear down political and cultural barriers’ expressing the vital role that the arts play when people form opinions about their experience at LIME. This sub-theme further evidence to support that LIME’s experience has an impact on people that makes the event important and worthy of its continuation to future generations. However, like the many other deeper connections found, it is something that again is mostly felt by day visitors as seen from the low representation of evening visitors reflecting upon it. It suggests that the day session enables people to gain knowledge of the events purpose of its historical ties to the Second World War and this is discovered through the arts by the various readings, songs and dances performed by the countries competing and performing. As a result of this, day visitors embrace the uniting of different backgrounds, languages and cultures through the music leaves political and religious beliefs unimportant in that given time. Consequently, this is something that is not often achieved and allows people to mutually have that one thing in common with each other, in this case the music.

Table 4.35: Quotes that visitor types reflected upon in relation to the main theme of value of the arts.

<b>Value of the arts</b>	
<b>Music bringing people together</b>	<b>Music being a solution to cultural differences</b>
“People of all nations visit the beautiful vale of Llangollen to compete in song and dance” (day visitor)	“Music can tear down barriers and build bridges between cultures” (day visitor)
“Its like a united nations of choirs” (day visitor)	“Blessed is a world that sings is a motto firmly held. Ethnic/ sectarian/ religious/ political differences are swept away without the need for speech” (day visitor)
“Bringing countries and communities together through their common interest in music” (evening visitor)	“Culture which overcomes any language barrier” (evening visitor)

The next stage of the review process that flowed directly onward from identifying what values were derived from LIME’s experience was further *experience emotions* that reflect the experience as a whole. Many of the words used by visitors in the reviews can be considered powerful with deep connotations. These are presented in **Figure 4.37** that represents **Section D** of the condensed thematic analysis. These words and phrases will support the discussion chapter when depicting the importance of their roles in justifying LIME’s importance through its artistic worth to society.

The final element to what visitors refer to in their reviews of their experience of LIME was that visitors frequently give *further recommendations* for people to visit. Reviews are essentially written formats of word of mouth, where individuals evaluate a product or service or experience with an end-goal of whether they would recommend that product or service or experience to others. However, when people share their experience on social media and recommend the event to others it can be considered as e-WOM. In the case for this project, it can be argued that any review that was made is a form of recommendation as its purpose is to serve as an evaluation of a product or experience. From undertaking the thematic analysis on both the Facebook and TripAdvisor reviews, it was identified that visitors gave further written recommendation to the event. This could be seen in two ways where the former was a ‘self-recommendation’ for example, stating they were going to be visiting again the following year. The latter was ‘recommendations to others’ where words of encouragement would be given to those reading the review to experience the event for themselves. The overall number of recommendations combining both types can be seen in **Table 4.36**. The presentation of the table also provided an insight into which visitor types were more likely to give further recommendation. Out of all visitor types, a total of 62 respondents recommended the event to some degree by giving intentions that LIME should be experienced. The results show that 36 of those respondents wrote recommendations that could be directly addressed to those reading the review in a way of persuasion for them to attend. Quotes included that can be highlighted in **Figure 4.37** show some of the ways in



which reviewers would give e-WOM. Firstly, stating that LIME should be on people's 'bucket list' (something that they have a desire to experience in the future) as well as stating it has 'something on offer for everyone'.

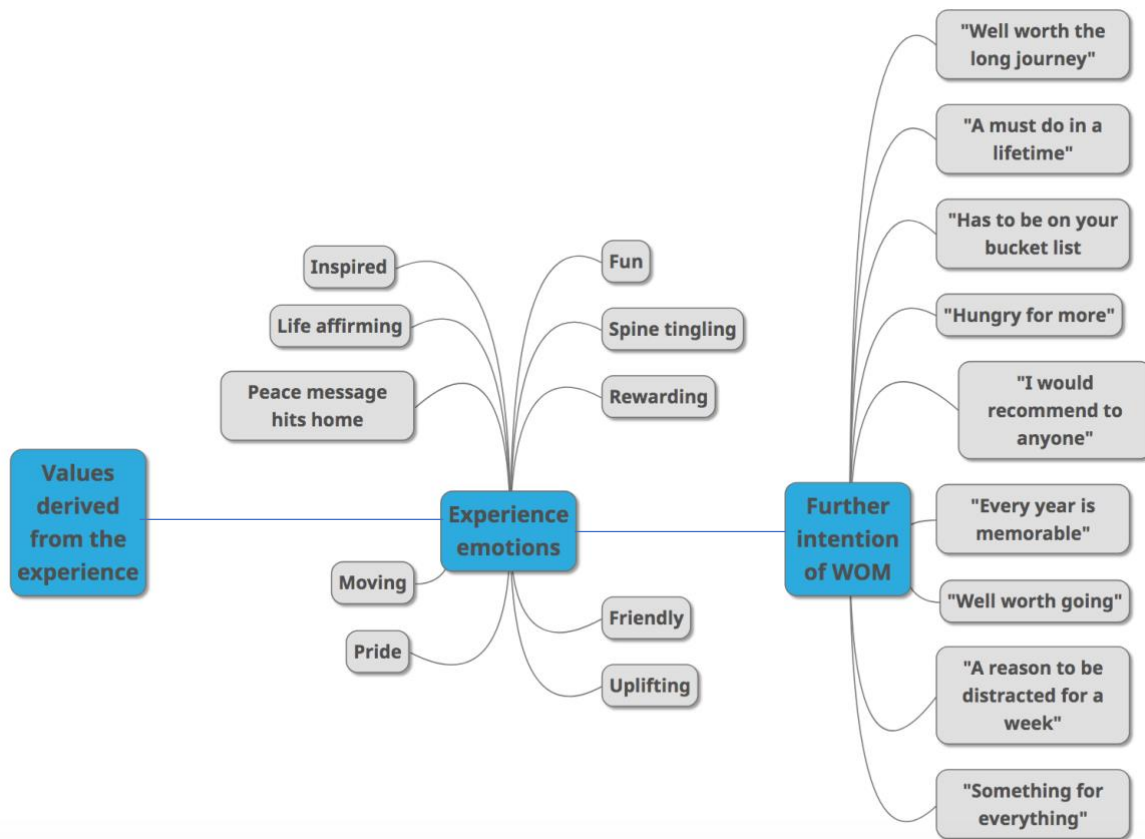


Figure 4.37: Section D of the macro perspective diagram design from undertaking a thematic analysis of LIME's experience from content of online reviews.

Table 4.36: The number of respondents from each visitor type who left a review on either Facebook and TripAdvisor and gave e-WOM to visit LIME.

Visitor Type	Reviews that gave an intention that the reviewer would re-visit LIME (self-recommendation)	Reviewers that gave a recommendation to other people to attend LIME
Day visitor	8	19
Evening visitor	7	8
All-day visitor	5	2
Visitor type not stated	6	7
<b>TOTAL</b>	<b>26</b>	<b>36</b>
<b>Combined TOTAL</b>	<b>62</b>	

## 5. Discussion

The thesis turns to the discussion chapter to tackle the research questions in depth. This chapter aims to achieve this from the support of the data collected throughout the research, while appropriately linking discussions to the existing academic literature that formed the basis of existing knowledge around the topics. The main topics that will be discussed have been highlighted in this thesis and have been examined in the context of LIME's experience. The first topic is the understanding of festival branding and whether effective brand identity is a driver for the identification of cultural value (discussed in **Section 5.1**). Secondly, to understand what attendee cultural values are toward the event and whether those values are in-line with the brand values the organisation wishes their attendees to reside with (discussed in **Section 5.2**). In addition, the events' experience is critically evaluated to highlight, which part of the experience truly allows that connection between the organisations output in what it stands for and those who attend who receive that output and reside with it. This then gives evidence to where value creation occurs at the experience (discussed in **Section 5.3**). The third theme that will be discussed is the role social media has on festival experience as a tool to digitally communicate the derived values from the experience to others (discussed in **Sections 5.4 and 5.5**). The discussions will be presented under the research question titles and will then be brought together in the conclusion chapter (**Chapter 6**).

### 5.1 RQ1: Does a Festival's Brand Identity Play a Role in Achieving Effective Value Production?

#### 5.1.1 Are there any barriers to LIME's marketing communication strategies?

A first element of discussion is the evaluation upon LIME's mission statement that reflects an international ethos spreading peace through the unison of music and dance. There has been some political conflict that affects LIME in the way it can execute this accurately. The first thought comes from recent political activity within the UK where there was a vote to leave the European Union (EU) known as 'Brexit' (combined words of **Britain** and **exit**). This vote was to in hindsight, bring back British power in industries such as trade and security and to not pay any unnecessary money to the European Union. The vote was won by the 'leave' campaigners with 52% of the voting of a 72% referendum turnout, which saw 17.4 million people vote to leave the European Union (BBC, 2019). Although, for LIME it is unlikely that violence or riots would occur toward an event spreading international values, however other elements of 'Brexit' can pose problems. One being the uncertainty other countries wanting to participate in the UK if serious negative behaviours continue to occur and secondly, the new change in laws of free moments within the European Union. This could mean that competitors would need visas to enter the UK from countries around Europe adding to extra costs. LIME assists the competitors with visas, which would add more pressures to their end that is already

heavily run on the reliance of volunteers. Additionally, there are now added costs for competitors who are travelling from the EU in regard to the removal of the European Health Insurance Card (EHIC). This again might discourage travel for a large number of competitors, for example a choir who would all individually have to be weary of the risks of illness or injury when they visit.

A second political pressure can be through the brand title of the event that uses the term ‘eisteddfod’, which gives connotations of the event being perhaps strongly Welsh and operated in Welsh as its held in Llangollen. From the results gathered, it does not seem to be the entire case for LIME. There is definitely a divide within LIME’s audience on whether the event should be heavily involved in Welsh as well as those who have ties to an ‘eisteddfod’ and those who do not. From the results of **Table 4.14**, it was evident that from the sample, not all LIME’s attendees were ‘eisteddfod goers’, however the ones who were had strong opinions to what an eisteddfod represents to them as people. On one end of a spectrum, for those who visit other eisteddfodau, such as the Urdd or Genedlaethol, they have strong patriotic connections to the meaning behind the term eisteddfod. For these people, the meaning of an eisteddfod was not classed as just any event to them, it was specifically a Welsh one. This was highlighted in **Table 4.22** where Welsh traditions and culture through the language were drivers behind what an eisteddfod meant to them. To relate back to the introduction chapter (1.3.2) where an eisteddfod was described, it often had connections to the Welsh language for example, celebrating it through various forms of the arts, in addition to other things such as food and sports (Eisteddfod Wales, 2020). The culture and tradition that comes with eisteddfodau would link to growing up in Wales and being involved in competing with a school or social club with an example being the Young Farmers Association (YFC). Other elements which had connections to the arts, was represented through its historical importance to the extent where an eisteddfod is considered as one’s heritage. This suggests that eisteddfodau have generational meaning and are passed down. To link back to the literature, it was suggested that when languages are not fully embraced, it can lead to intergenerational transmission not taking place and has consequences on our culture heritage disappearing (Grant, 2011). This is most likely a playing factor for those who have strong ties to the Welsh language with respect to the pressure it is in decline by means of being spoken.

From evidence gathered in **Table 4.13**, there was also a debate around the use of the event being branded and operated as an Eisteddfod. On one end, there were those who believed that the connotations of an ‘eisteddfod’ needed further stressing upon within the event and set the tone that the eisteddfod element is the core prospect to LIME’s experience. Two individuals stressed that LIME is not an everyday general music festival but is an ‘eisteddfod’. In such debate, the concert element, specifically ‘Llanfest’ was perceived as not being in-line with what an eisteddfod represents, which is the cultural showcase that focuses on ‘Welshness’. There were also quotes reflecting upon the importance of the use of the Welsh language and again using Wales as a focal point to its importance

on what people should be reflecting upon when attending LIME. Another theme that arose in the statements favouring the eisteddfod branding was an opportunity to use it as an education add-on to the musical experience by having more information on the history of the Eisteddfod. This is similarly done at the Urdd and National Eisteddfodau, but when trying to achieve an audience outside of Wales, it is challenging if the event demonstrates a heavy ‘Welshness’. When weighing up this side of the argument, the academic literature did suggest that music festivals can play a role in safeguarding elements to music genres such as languages, expressions and rituals and it can be done through offering authentic cultural experiences that act as language maintenance. This then provides those attending an educational element to the festival through the teachings of such languages, which contribute to cultural sustainability (Grant, 2011). In LIME’s case, providing more opportunities to learn about the ethos of an eisteddfod, perhaps touching upon its history and how important it is considered to be in current times not only in Wales but around the world could be a mitigation.

On the other end of the spectrum, evidence was also gathered that stressed on the events’ internationalism through its hosting of countries from around the world. This should take priority on the focus behind the event as reflected by the brand mission. A main point of discussion was in relation to the communication provided to attendees at the event in contrast to potential attendees being attracted by print and digital media. From a researcher observation while at the event, announcements made in the pavilion and around the field were first announced in the Welsh language followed by the English. However, Welsh is used second in the marketing promotion on both print and social media. From discussions with LIME’s staff as well as evidence collected in this research, specifically in **Table 4.13**, complaints are made that the balance of the language at the event is incorrect, some favouring there should be more Welsh and less English and vice versa. For the favoured Welsh language to be used more, saw opinions relating to an individual’s or in this case groups of people’s cultural identity through the preservation of the Welsh language. In contrast, those who favour the English language to be used more, relate their argument to the marketing approaches that LIME should be applying to attract visitors both with in the UK and internationally. England is one of the main target markets due to Llangollen being on the boarder and the title of the event using ‘eisteddfod’ is stated as the reason it is not appealing to the stereotypical English person to the degree it could be. Again, from the data collected in **Table 4.13**, comments were made by respondents that the ‘international’ part of the title should be emphasised more and the focus taken off Wales. Some individuals go to the extent stating that it creates the wrong image for the event and there seems to be a confusion with what language is currently prioritised, with references made specifically addressing publicity. Results from the online reviews study also picked up on this debate, where a quote from a day visitor made an acknowledgement that the event was not ‘overly Welsh’ in the sense that visitors who do not speak Welsh could still enjoy it. This gives connotations that people should be appreciating other people’s cultures as opposed to wanting to experience their own whilst present at

the event. When linking this back to the marketing communication literature, it was suggested that marketing communications is a key factor for the success of the event (Wood & Masterman, 2008). This was through the element of consistency and how communications should merge with the customer's experience (Smith & Taylor, 2004). However, it seems LIME currently has not made it quite clear (when promoting the event) that the event is not purely run in Welsh and it does things bilingually. From further recommendations from the academic literature, having a systematic process in place for detailed research on target audiences can allow for effective messages to be communicated outward (Key & Czaplewski, 2017). LIME's strategy on advertising itself as an event to its neighbouring English towns with the connotations of an 'eisteddfod' do have issues through its association with the Welsh language and culture.

This thesis's role is not here to offer a title change to LIME but in the assessment of its brand identity, perhaps a focus needs addressing in de-misting the blurriness between the 'international' element of the event stressed in the title and mission statement and the 'eisteddfod' element of the event along with its connotations. From the results gathered around LIME's current brand identity, it suggests that there is an inconsistency in the way LIME communicates the way it operates with its visitors across all its communication channels and during the event itself. As the day session is promoted and hosted in an eisteddfod format, it questions whether the site announcements competitions and the adjudication of said performances should be announced in Welsh first or announced in English first to benefit and engage a wider audience. This balance of language can be seen as an issue as it does put a barrier on the potential growth the event could achieve every year. However, the brand title including the term 'eisteddfod' provides vast funding opportunities from the Welsh government, which helps keep the event alive as highlighted in **Table 1.2** in the introduction chapter. This then puts LIME in a difficult position, meaning that it is constantly in a position of uncertainty. It is an unfortunate position for LIME to be in, as it can cause offense to a number of people's national identity.

Another point to discuss that could act as a mitigation to the blurriness mentioned in the previous paragraph is specifically the way LIME could be more clear on conceptualising how it employs the use of being an 'eisteddfod'. From the evidence provided, specifically in the qualitative data in **Tables 4.22** and **4.24**, the stresses of 'competition' and the passion around competing or witnessing the competitions were something that was considered important to respondents. In addition to this, quantitative data in **Table 4.14**, suggested that day visitors were less likely to 'experience their own culture' than other visitor types. As a result of this, LIME could give more clarity to the operationalisation of the 'eisteddfod' element to its brand identity where it acts as just a 'format' of a typical eisteddfod but does not have the same Welsh/ national connotations. This could be made clear that the mirroring of format would reflect the structure of the competitions and adjudications but with its overall emphasis placed on internationalism. From a researcher's observation of being present at the event, during the competitions and before each competitor performs, the presenter gives

descriptions of the origins of the instruments used in each performance. In addition, descriptions are provided to the inspiration of pieces and where they are derived from, which offers cultural knowledge. To anchor this discussion to the academic literature, the concept of performativity was raised in **Section 2.2.5.3**, which can be a way in which LIME can further stress on the internationalism of its event. According to Davidson (2014), performers can perform music through their movements, body language and facial expression, which allow audiences to demonstrate their own cultural frameworks by helping them shape and express their beliefs by resonating with the performance. From this suggestion, LIME's brand identity expressed through internationalism and peace among nations through music can be emitted through the performances, which allow attendees to reside with the meanings behind such performances. As a result, the opportunity to gain an understanding into the culture of those performing is presented. This depicts that performativity is very much a part of LIME's brand identity, which reflects De Mooji's (2005) claim in the branding literature, that there is more to branding than a name, a trademark or a promise of performance but instead, it is a system of associations that are constructed in the minds of the consumers. With relevance to brand language, it was suggested that global languages of cultural events within the arts, sports and food all connect humans together when there are often reasons which keep us apart (Rudolph, 2016). All in all, it would then be easier to picture LIME as a 'music festival' rather than an 'eisteddfod', which could solve the dilemma of its lack of appeal outside of Wales. It is also important to note that LIME is not the same as the National Eisteddfod and more efforts could be made to stress on its difference.

### 5.1.2 Is LIME's brand mission statement clear to the audience that they reside with it?

The next point of discussion turns to addressing whether LIME's mission statement is understood equally across all its visitor experiences. From the brand identity issue that LIME addressed at the beginning of the research (highlighted in **Section 1.1.2**), it was stated that they wished to gain an understanding on what the motive of attendance was a result of. The two choices of motive being whether visitors were attending based on LIME's ethos through the message of peace it promotes or just to hear the music through the artistic content on offer. To tie this issue to the literature that was synthesised around the branding of festivals or the arts, Pusa and Uusitalo (2014) suggested that an organisation's identity is something that can be a failure to itself if not firstly, effectively developed and secondly effectively communicated to the organisation's consumers. In relation to LIME, it has acknowledged that it needed to pin point areas to enhance its visitor numbers and try to keep financially afloat for years to come. From the literature that suggested the positives of having a strong brand identity, there was a suggestion by Balmer and Gray (2003) that it can assist in emitting value from experiences. This tie to values can also be a potential solution to LIME improving its visitor

rates if stronger connections are being made between the organisation and the consumer. This was suggested by West, Ford and Ibrahim (2006) where festivals should create important associations in the minds of their attendees that assists in building strong brand identity and ultimately adding value and meaning to their experience. If LIME can capture the minds of their audience effectively, then word would eventually spread, which in turn would attract new audiences as well as keep the existing ones for future events. This was also recommended in the literature by Drewer and Slabbert (2012) where if festival attendees have confidence in an experience a festival displays it often leads to the forming of a loyalty to that festival.

This thesis aimed to demonstrate whether LIME's brand identity in the form of its 'message of peace and internationalism' was residing with its attendees. Data were collected to contribute to this and were pitted against visitor types during analysis. The evidence of testing the trade-off between LIME's ethos and artistic content was displayed in in **Tables 4.10 & 4.11** in **Section 4.3.2** of the results chapter. The results provided points of discussion as there was a statistically significant difference between visitor type with a favouring percentage toward the message being considered more important part to the experience. This placed a positive light over LIME, as evidence suggested that it is achieving what it wished to intend to, which according to the festival brand identity literature suggesting that LIME is capturing the minds of its consumers (West, Ford & Ibrahim, 2006). However, it is only doing that to a certain degree. A point of discussion comes from the 2.8% more evening concert visitors (taken from **Table 4.10**) feeling that the message was more important than the artistic content when considering the experience they actually received. An example of this being that evening visitors were residing with the message that LIME transmits yet did not witness the elements that truly make up LIME's mission statement. In contrast, the day competition session features the various competing nations who are often in national costume, which can be considered as the international display promoting peace between nations. To link the data collected in **Table 4.12**, it also showed that evening visitors believed LIME excelled in what it set out to achieve. This raised a discussion point as to whether the evening visitor to an extent can be classed as a 'counterfeit' visitor as they do not really involve themselves fully with LIME's true meaning, yet still feel the event is true to its purpose. This suggests they feel the concert element to LIME's experience is now the purpose of the event. When linking this to the academic literature, in Pine and Gilmore's (1998) 'Realms of Experience' paradigm (specifically mentioned in **Section 2.2.5.2**), it was suggested that many businesses try to model their offering around this model in attempt to hit every element of its components, such as absorption, active participation, immersion and passive participation. In addition to this, to include the inner four core realms of entertainment, education, escapist and aesthetics. From that comparison to LIME's offering, it was evident that they all could be firstly, represented through entertainment as both sessions are witnessing musical performance. Secondly, through education and aesthetical references through learning about the culture of the competitor that is performing. Finally,

through escapism giving audience members a time to forget political pressures and be unified by music and culture. Therefore, the link between what literatures suggests a successful attraction should be modelling their business offering upon, along with the strong percentage of the samples believing that LIME excels in what it sets out to achieve, suggests LIME should be doing extremely well in all areas. However, there is doubt when understanding why it is struggling with advertising further afield and financial uncertainty.

The issue of the evening visitor's knowledge of the meaning behind the event was brought up on several occasions in this thesis. This saw the questioning on whether evening visitors' responses were making assumptions based on what they believe or know the events' motive is, rather than reflecting upon the 'real' experience they received at LIME from an evening concert perspective. Presumably, the evening concert attendee should be reflecting upon seeing a well-known artist performing that follows a typical concert structure, or perhaps the tangible elements that come with concert experiences like souvenirs for example. A link back to the literature of event phenomenology through creating memorable experiences suggested, an event should be conceptualised as a process that starts before the event through to post-event and each of those parts of an experience should be constantly reviewed, changed or renewed to create the most impactful and memorable experiences (Getz, 2012). When linking this to the branding literature, Lopez and Leenders (2019) suggested that festival organisers should be using the identity of their brand in the form of the choices they make around the experience as it has direct implications on visitor success. However, from the discussion made in terms of the results and the reality of LIME's experience, the 'brand identity' is not covered fully in LIME's evening experience. In terms of strategy for LIME, it could be suggested that a focus should be placed on attempting to attract more visitors to be all-day visitors. The 30% of all-day visitors (taken from **Table 4.11** that selected that the 'message that LIME delivers' was the most important element to their experience, suggested that this audience weighed up the importance of what they experienced in both sessions. The 'message' coming across as more important is a sign that the day session is the critical point of the experience that allows the visitor to experience the 'real' LIME, the way LIME wants one to experience it. There is the consensus that LIME's evening session is a brand extension, which acts as a revenue generator that serves the event as a whole to make profit which is driven by the artistic element of the event, However, the results show that its purpose is mainly a vehicle for getting the message across.



## 5.2 RQ2: What typology of ‘value’ is most applicable to cultural music festivals, and can it highlight attendees’ true motives to want to attend?

Throughout this thesis, it has been made clear that there is still no unified set of values that can be applied to evaluate the importance of something. When trying to value culture, the line is very blurred between the way artists view culture and how those who are involved with quantifying culture, whether they are economists or public funding organisations view culture. The analogy of a two-sided coin to cultural value has been previously described where there is consumer cultural value, reflecting what individuals value from culture and societal cultural value, that reflects what culture can do for society. This gave the recommendation that one cannot just choose a set of values ‘off a shelf’ without any conceptualisation or justification. After discussions with the organisations team on this issue as well as academic discussion around tested and reliable theory, it was conceptualised to design a framework of values that were eligible to be applied to LIME’s experience. Two areas of the tourism marketing literature were used to test value sets. The first being a set of values drawn from both the literature discussed in **Section 2.2.5.2** but also from the conceptual framework presented in **Figure 3.3 of Section 3.6.2.1** and the way the definitions of value types can specifically reflect LIME’s complex experience. The justification of using visitor type derives from LIME’s conundrum that was posed to the researcher on their desperation to understand why their visitors were attending the event. The second was from Pine and Gilmore’s experience economy framework introduced in **Figure 2.2 of Section 2.2.5.3** and justified as a research instrument in **Section 3.6.3.1**.

### 5.2.1 Can the value typology be used to highlight contrasting ways in which different visitor types express value from LIME’s experience?

From festival literature that was used to achieve an understanding on how festival experiences are understood by attendees, Lee and Hsu (2013) stated that motivational factors to attend festivals can be derived from the unique attributes a festival offers. These attributes then lead to the building of strong relationships through satisfaction and future behaviour toward an event (Lee and Hsu, 2013). From applying two different frameworks inspired from the literature, there were specific differences to the degree visitor types expressed what they value of LIME’s experiences. Firstly, Epistemic value that was tested and adapted through Sheth, Newman and Gross’s (1991) understanding that it reflects the curiosity of learning that leads to the use of product or service, but in this case attending a festival experience. The curiosity of learning was directly applied to the attendees ‘want’ to experience the ethos of peace, which is one of LIME’s existing themes it tries to convey. A difference was highlighted as the all-day visitor believed it was more important as a driver of attendance. However, for the evening visitor, the statistically significant difference presented in the Mann-Whitney U test suggested that the concert experience left a proportion of visitors unsure as to whether the ethos of peace was a driver to attend the event. When linking this to Pine and Gilmore’s education component

in a festival sphere, consumers of the experience would be involved in the need to ‘self-learn’ when participation in a festival can be seen as a strategy to improve upon their knowledge or skill sets (Pine & Gilmore, 1999). This was similarly picked up from the festival impact literature where festival socio-cultural impacts reflect upon the educational gain that can lead to cultural enrichment and opportunities of socialisation (Crompton and McKay, 1997).

It was identified from testing Pine and Gilmore’s framework that in the day session, the prospect of internationalism was also a driver to spark the curiosity and enjoyment of learning. From findings of the qualitative research undertaken throughout this research, the competitor’s cultural backgrounds such as the language used, the national costume worn, the traditions expressed, make up the fabric of what can be absorbed as ‘an opportunity to learn’ from the day experience. In contrast, evening visitors would likely show a curiosity to learn more about the artist, band or perhaps genre of music they watched. However, it was evident from the results in **Table 4.14**, they necessarily did not learn anything during the experience of the concert itself. This suggests there is a lack of inclusion to what an ‘international eisteddfod’ appears to stand for in the evening concert experience. This links back to the marketing communication of LIME’s brand value where consistency across the entire experience is a key factor to successful experience (Crowther, 2010). As a result of a lack in communication, the evening session can be viewed as an isolated additional experience, but it still sits under the same umbrella in LIME’s title, which adds confusion when understanding what the event aims to represent. When reflecting on the power of brand value, the literature suggested that brand associations are vital in order for an organisation to immerse their audiences (Keller, 2008). One element from such literature was the brand association of brand performance, which related to how well the offering of the brand meets the functional needs of those who attend (Keller, 2008). From LIME’s point of view, the marketing communication strategy of its brand value is simply not directed to the experience the evening visitors receive. In addition, the day session which is subject to its brand values are far less attended than the evening session. This then raises a question as to whether the day session would survive without the inclusion of the evening session. As a result, LIME could try to blend the experiences together to stress more on its existing theme of peace. This would give more opportunity for the theme of peace to be valued by everyone attending more equally. In result of this, consistency can be achieved across its experiences which would strengthen LIME’s identity as well as attract more people in attendance. This blending could take place through the inclusion of competitions in evening sessions or to encourage visitors to be all-day visitors.

Another contrast was made clear from the consumer value framework, specifically the way extrinsic value was expressed between visitor types. This value was applied to LIME’s experience through Hartman’s (1973) understanding that extrinsic value is the way people use a service (in this case LIME’s festival experience) as a vehicle to achieve an end-goal, which was the opportunity to see

well-known artists or groups performing. The differences between visitor type from **Tables 4.14** and **4.15** was that the day visitor to a degree believed that other elements of their experience proved to be more important to them than seeing well-known artists or groups. In contrast, evening visitors resided more strongly that LIME acted as a venue to achieve their end goal. When comparing this finding to the Pine and Gilmore's framework set of experience constructs, day visitors resided far more to the aesthetic element to the experience, which was conceptualised through the aesthetic of peace. This backs up that the existing themes of LIME, such as the international peace through music as expressed through its brand identity are arguably the 'true values' of the event. They are becoming forgotten about and therefore being 'lost' due to the evening concerts being more popular in terms of the numbers in attendance and attendees using LIME as just a vehicle for their own needs. These findings between visitor types were important and backs up the previous discussion where the evening session lacks a connection to the ethos behind the event and acts as demotivator for the lack of attendees for the day competitions. Here, the core meaningful values that differentiate LIME from being looked at as just any other 'music festival' or incomparable to other 'eisteddfodau' are not at play to the extent they could be. The analogy here is that the day experience is living under the shadow of the commerciality of the famous artists that perform at LIME. This commerciality is a revenue strategy that LIME has had to adopt to keep itself afloat financially.

The commerciality around the evening session links to evidence gathered from event impact literature, where it was suggested that the economic standpoint was predominately taken by event stakeholders and local and regional governments to determine whether festivals are contributing to society (Douglas, et al., 2001). In addition, the monetary worth of festivals are used as strategic tools that benefit governments or private institutions (Evans, 2001; Gibson & Stevenson, 2004). In response to this from the findings drawn from the frameworks used, there are elements to LIME's experience for an individual to experience internationalism and peace through the coming together of music, which is an anecdote to culture. The argument to make is that this opportunity available at LIME is beyond anything that monetary value can explain or express. The ethos of peace in LIME's day experience can truly reflect cultural value's intrinsic properties such as the emotional and spiritual outcomes to experiences (Bakhisi, 2013). In addition, in LIME's case, it can offer something that is a means to an end, which reflects the definition of intrinsic value that was offered by Hirose and Olsen (2015). Another finding (presented in **Table 4.17**) that helps support this discussion is how day visitors for the price value component of the consumer value framework, were more likely to disagree to the statement that the price of their ticket was not a priority around attendance. It is therefore justifiable to argue that the day visitors are more likely to have other priorities of expressing what was the most important element when referring to their experience. If LIME needs to rely on the revenue of the evening concert series, then perhaps they need to focus on marketing communication strategies of brand identity and brand value across the whole experience. These strategies could look to attract

people to attend both sessions more frequently, in order for brand values of LIME to emulate into attendee's cultural value. This study on a positive note confirmed that the day visitor does feel the importance of the peace message highlighted through both frameworks and is a steppingstone of hope that there are indeed values at play and are acknowledged during the experience. It also suggests that the event does have a purposeful meaning to the people consuming it.

### 5.2.2 How can the perceptions of LIME's attendees be expressed conceptually by the values typology framework that reflects their overall experience of LIME?

From testing a consumer value typology on LIME's attendees, it was clear that those included in the sample, regardless of visitor type experienced all four types of value at some point whether it was epistemic, extrinsic, emotional or price value. When linking back to festival literature, Getz (2012) suggested that in order for an event to be considered memorable, it must be conceptualised as a process that starts before the event such as the build-up of anticipation, the during event such as one's engagement towards it and post event, where reflections are made before returning to normal life. This supports the way the consumer value typology framework was positioned to attendees in the form of pre-experience statements as well as post-experience statements. When tying this to the importance of creating memorable experiences, it was suggested by Schacter (2006) that attendees use their ability to fall back onto memories of past events, the particular behaviours and experiences that were received, which can be a beneficial way to compare experiences to one another in the sense of recapturing information about the current experience. To explain this further, Getz (2012) believed that each of those parts of an experience should be in a constant state of review to highlight any changes or renewals that need to occur in order to continue to create impactful experiences.

In light of both visitor types residing with all components of the value typology, it is perhaps more fitting to propose a new way of depicting the way in which people feel when considering what is important when they want to attend a cultural music festival. This was due to the results of the Mann-Whitney U tests being statistically significant and proving most of the hypotheses with none being far more dominant favouring one factor over another. Instead, it was the case that one group was just more likely or less likely to experience the chosen value type for each given case. In referral to the literature on festival experience dimensions, Wu, Cheng and Hsu (2014) suggested that there are many festival dimensions to an experience, but not all those dimensions are equally weighted in terms of importance to the festival goer. This was also suggested by Zikas and Boukas (2014) from an event phenomenology perspective that there are many layers to an experience that shape an events meaning and its greater impact on its attendees. This is similarly seen in the value literature, as Schwartz (2012) suggested that individuals or groups prioritise or form hierarchies on the importance of values, which would differ between people. In addition, that values activate to the expense of other values

when one is experiencing something (Schwartz, 1992). It was suggested that when values are activated, they become important to a person, in other words the competing value is a guide for attitudes and behaviours (Schwartz, 1992). Just like the many dimensions of a festival, similarly the range of value components from the framework can also be seen as layers to LIME's experience that create meaning to its attendees. From these results it was worth trying to design a diagram to illustrate how the values shift around when attendees experience the event. Importantly, it was fitting to create a diagram that was compatible for a day visitor, evening visitor or looking at the experience of LIME as a whole putting both experiences into play. The diagram is illustrated in **Figure 5.1**.

The conceptual diagram presented in **Figure 5.1** illustrates how the four types of value inter-relate in a revolving matrix. The whole wheel is the experience, and the green segment represents the current value perceptions of the visitor before attending a cultural festival. The other segments rotate around throughout the experience as different factors come into play, perhaps influencing their value perceptions. For example, when potential visitors are looking at the details of festivals online or making a telephone call to book tickets. At this point the value-for-money of those tickets, i.e. price value could be the forefront of their decision on attending. Once they make their purchase, their thinking could shift towards anticipating the excitement of the emotional values through the hedonic consumption they would receive from the enjoyment of live music. In LIME's case, a day spectator ought to experience hedonic pleasures from a competitor performing music or dance that is part of the culture or other cultures of their home country or other countries. Once the audience member begins to appreciate the music, further observations could focus on what the performer is wearing or the meaning behind the lyrics that relate to the ethos of the event. This would then allow the audience member to become culturally engrossed in that performance, which would cause the matrix to rotate again. This would allow the audience member to experience epistemic value that relates to the curiosity of learning that is again based around the ethos of international peace behind the event.

A further analogy that is useful to explain this process is to consider the whole wheel as a noise. The segments within can be dampened or even muted at times and heightened or even dominant at others. The type of value experiences then reflects how the visitor is feeling during different moments of an experience whether that's pre-experience, during-experience or post-experience. When considering a music festival experience as a complete offering, this matrix system with the analogy of dampened and heightened sound illustrates that value is not only measured through a transaction or by what is sacrificed but through being present at an experience. As a result of this, it suggests that the cultural arts when understood through a consumer yet experiential marketing viewpoint, it can offer its audience members additional types of meaningful value that cannot be considered monetised but importantly considered meaningful.

To relate this back to the literature, it reflects the shift that was identified in the way value had previously resided within a product and was expressed as a ‘give and get’, to value being now being inherently conceived within an experience (Goolaup & Mossberg 2017). This gives more opportunity for values to be co-created when there is an engagement from both the producers and consumers of a product (Grönroos, 2011; Frow & Payne, 2011; Neghina et al., 2015; Pine & Gilmore 1998, 1999; Zwass 2010), but in this case, an experience. Although co-creation has not quite been achieved from this research, there is scope for the process to occur. Instead, this research has demonstrated that the communication of LIME’s brand values have been reflected from audiences but through greater strengths by some types over others. This reflects when there is a strong engagement at festivals, often through participation, there is value, which results in the meaning of the experience becomes clearer to the attendee (Bennett, 2012; Hudson et al., 2015). From the findings, the efforts put in to emit the brand identity and value that LIME wishes to convey through its experience perhaps needs reconsidering or tweaking to truly reflect the extent all consumers of the brand resides with it. As a result, the consumer can then express those existing themes of value as their own through communicating the brand value emulated as cultural value consistently. This then acts as a tool to assist festival organisers to find further effective ways to keep engaging their audiences and provide deeper valued experiences that satisfies (Brown & Sharpley, 2019).

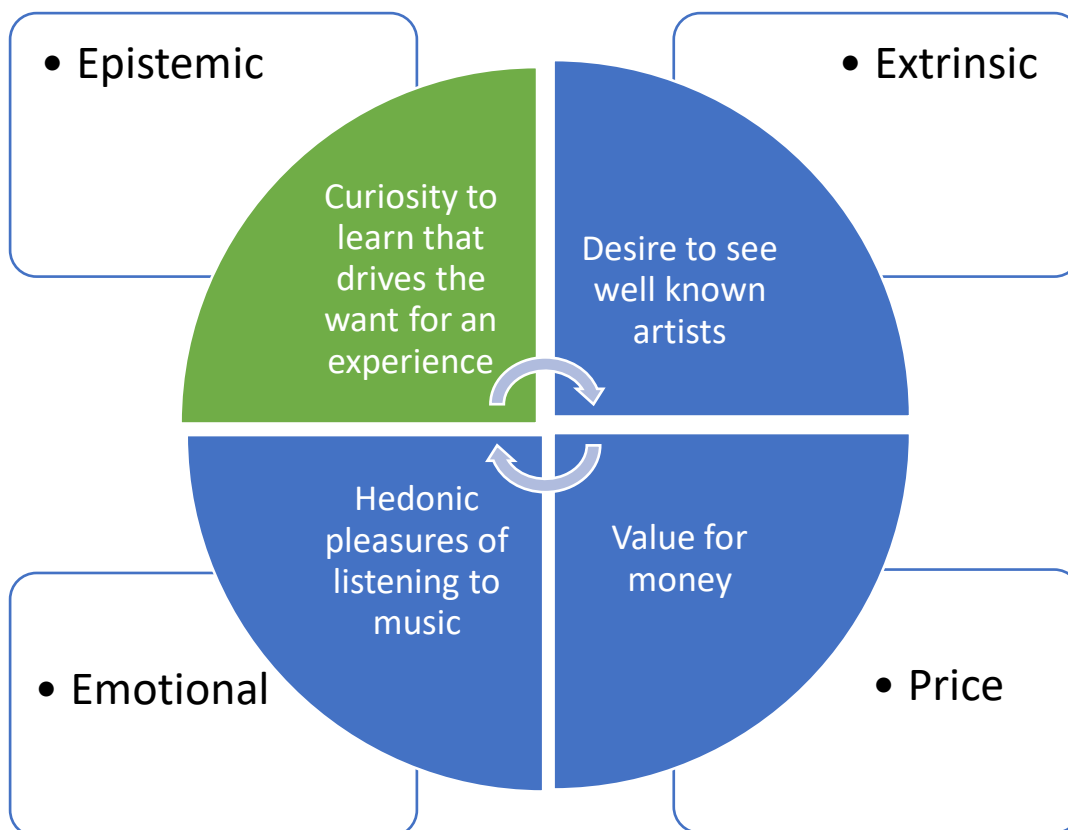


Figure 5.1: The matrix system highlighting the process of how visitor types engage with the four-way consumer value typology when attending LIME.

### 5.3 RQ3: Does the Authenticity of Festival Experience Result in Cultural-Value-Driven Memorable Experiences?

This research question's aim was to link up the concepts of brand identity and cultural values by gaining knowledge on whether people express any deeper connections they had to LIME. As already mentioned, LIME's brand identity is based around the international representation of people coming together to perform music in peace which arguably can represent cultural values. This research question therefore wanted to determine whether LIME's authentic day experience audience would mirror LIME's brand values to the extent they reside strongly enough for them to be considered their cultural values. The Story Hub was used to gain a true understanding of LIME's day experience, which involve those who were there to see the international competitions truly represented the organisation's purpose.

#### 5.3.1 What values can be derived from LIME's authentic daytime experience?

From the content analysis presented in **Figure 4.30**, there were three main elements that respondents of the Story Hub study reflected upon when reflecting the experience, they were having while at LIME. These firstly, were referrals to elements of 'place' that reflected LIME's location and how the setting adds to LIME's experience. Secondly, the referral to 'people' that could be represented through the array of cultures, the languages spoken and sang in, the various style of musical pieces and how all those elements bring people together in one place in peace. Thirdly, the 'hospitality' of LIME, which stressed upon the welcoming volunteers that make the event possible in all different aspects of the experience. In addition, the food stalls that were also referenced in fitting in with the international ethos the event promotes with various types of cuisines that represent countries from around the world. These elements will be discussed in greater depth and appropriate literature will be linked back and forth to support discussions made.

The first point of discussion is the way the respondents who took part in the Story Hub reflected LIME's sense of place as something that contributed to their experience. From the literature on experiential marketing viewpoints at understanding value, Woodruff Smith (2007) suggested that experiences can be defined by perceptions as an amalgam of other things, which can relate to LIME's visitors taking in the scenery of LIME's location which ultimately adds to their experience, whether they knew about the aesthetical elements, such as the landscape before visiting or being surprised by it while attending. This can also relate to the concept of phenomenology where Helkkula, Kelleher and Pihlström (2012) suggested that phenomena can influence an individual's experiences. This supports the findings where some respondents described LIME's atmosphere as having 'magical energy' and

‘thrilling’, as it is evident that additional components outside of LIME’s main offering do contribute and make up the overall experience.

To link the identified theme of place to the theme of hospitality, visitors often mentioned tangible elements as well as the aesthetical elements. The tangible elements reflect that of functional value of the experience that was described by Sheth, Newman and Gross (1991) as the value gained from the way in which a product functions, how its priced and how well it performs. In a festival setting like LIME, functional value from this study represents the quality in account for the hospitality amenities such as the food and drink. However other attributes evidently do exist as a part of the experience that can be assessed by functional value, which are the overall price of admission, the quality of the seating in the pavilion or at outdoor stages and the price and quality of the event programmes. In relation to what was identified in the findings, there was a link to the way Pine and Gilmore (1998) describe how attendees of events are immersed using the five senses. In LIME’s case, findings picked up upon the sight and sound when taking in the visual arts through listening to music and visually absorbing the colour of the competitor’s national dress. In addition, taste, smell, and touch from the various stalls of craft and cuisine from around the world were factors. It is evident from the Story Hub findings that LIME’s sense of place and hospitality play a vital role when forming affective yet memorable experiences. Another point of discussion to add is to remember that the Story Hub reflected LIME’s day experience, where these attendees are in contact with the additional elements to LIME’s experience. These are the engagement with the food and craft stalls, in addition to, the town of Llangollen itself where some competitions and events take place. This is to engage the wider public, for example the cultural dance showcase that takes place along the Llangollen town riverside, as well as the parade of nations. The evening concert visitor would not have as much chance to engage with any of LIME’s additional yet important experiences in the context of the experience itself, which suggests they do not receive the ‘authentic’ experience LIME offers.

The other main connection that attendees had was their tendency to refer to the people that make up LIME’s experience, which represented an array of important themes. The first was the importance of togetherness, which has repeatedly come up throughout the research. This was seen through how many nationalities that speak different languages, that have different religious and political beliefs all come together. This reflects a suggestion made in the events literature that global languages of cultural events within the arts, sports and food all connect people together when there are often things that are keeping apart (Rudolph, 2016). This is achieved purely through the enjoyment of being at the event and celebrating music. The positive impact that LIME has on people to create this mutual understanding of coming together and expressing and learning about culture is something that people visiting really seem to value and take away from their experience. This portrays such a powerful message that really shows an impact that supports the necessity of this research as this event enables



people to be a part of something that connects corners of the world together in the most uplifting way. This point of discussion really supports another suggestion in the academic literature that festivals can be used to promote peace and understanding internationally. This is evident through how music is a universal language that can overcome many cultural differences, break down barriers of ethnicities, ages and social classes, as well as provide people with physical and psychological wellbeing (Clarke, DeNora & Vuoskoski 2015), suggesting that LIME can be seen as a safe zone. Although the event is on a much smaller scale than many other international events around the world, it is evident that LIME's principles are very similar to the way in which nationalities all come together for the same reason of sharing that mutual reason of joy of music. In an event's case, the music it provides aims to form relationships, encourage dialogue and empathy both through shared participatory music making as well as music listening (Howell, 2021). In result of this, LIME's penultimate core value and brand identity of 'peace through music' that it represents also resides with the attendees, which reflects something that can be considered as one's or a collective group of people's ideas of an end desired existence. This can be further linked to the extant literature of value, through Rokeach's (1974) list of personal values. It was stated that two lists of values make up ones' overall personal value towards something. The first list reflected that idea of an end desired existence or otherwise known as end states, which are ones' terminal values (Rokeach, 1974). These are supported by the second list of values, which reflect the different types of behaviour performed to achieve the end states displayed in the terminal value list, reflecting one's instrumental values (Rokeach, 1974). From Rokeach's list of terminal and instrumental values highlighted in the literature (see **Table 2.2**) and in correspondence to the findings, LIME's day visitors express terminal values and the instrumental values to aspire to end goals. This application to theory will be discussed in next paragraph.

The day visitor firstly resides toward, a desire of a 'world at peace', which reflects upon the attendees being part of an experience that is sought to forget world pressures and the conflict that occurs through political instabilities within their own countries and across other countries around the world. Another terminal value that also goes together with a world of peace is 'equality'. This is explained as the desire for equal opportunities to be available for all (Rokeach. 1974). This relates to LIME's experience through those who compete where the background of the competitor is removed and the focus is purely based on the performance given. In addition to this, the link to culture where countries of all walks of the earth are competing as equal. As identified, a coming together through a universal love of music with no boundaries, can also reflect Rokeach's terminal value of a 'world of beauty'. This sees the arts being used alongside nature to create such an end goal. To apply this to the findings and to synthesise the literature, music was brought out as a factor that allows a coming together of nations. This suggests that the hedonic pleasures of music reside with festival attendees to the extent it becomes a value in itself (Gibson & Gordon, 2018). This was similarly found through the emotional construct using Overby and Lee's (2006) analogy for the consumer value framework (see **Section**

4.33), which explained the benefits hedonic value had toward festival attendance. This ties together Rokeach's vision of how a 'world of beauty' can be achieved in practice, using LIME's experience as a case. The final terminal value, which can be applied to the way LIME's visitors reside with the event is through Rokeach's expression of 'true friendship' (Rokeach, 1974). This can also showcase the way LIME attendee's reflect on the importance of the coming together through music, culture and peace whilst a companionship is formed between nations. Three instrumental values can be applied to LIME's attendees from Rokeach's (1974) list of values that reflect the behaviours displayed as a means of achieving the end states mentioned. Firstly, attendees being 'broad minded', which Rokeach (1974) described as being open-minded. This would reflect the way one would be open to learning about the cultures of people who are competing. This leads on to the second instrumental value of 'obedience' where attendees would behave respectfully of other cultures, whether that is a respect toward languages used, national dress worn, or song or dance performed. Finally, a instrumental value of 'forgiving' as Rokeach (1974) explains as a willing to pardon others. This reflects LIME's brand mission as well as the importance of how 'people' was a big component of what people value from LIME's experience as the purpose of the event was to create a mutual love between people to heal the destruction created from the Second World War (WWII). Therefore, the behaviour of forgiveness toward past conflict a country may have been involved in would contribute to a 'world in peace' for example through the unity of people expressing a shared love of music.

It is important to again acknowledge that the coming together as nations through music and culture for the most case be recognised and experienced in the daytime sessions. This is due to the concert series' content (excluding the international concert evening) not covering the mission statement behind the event, leaving the audience feeling like they are just attending another normal concert. When comparing the evidence discussed in the second research question (See **Section 5.2**), different sessions were subject to different experiences. This was a continuous point raised when thinking about the bigger concepts around what exactly LIME's audience should be taking away from the experience. An example of this is that those who just attend the evening concerts are not encountering anything that is strongly associated with the history of the event and that conveys the message of international peace. This is the cost of perhaps a flaw in the marketing communication strategy identified where the core values LIME adheres to through its brand are not being communicated within the evening experience. This lack of consistency goes against recommendations from the academic literature that stress on consistent marketing communications resulting in event success (Smith & Taylor, 2004; Wood & Masterman, 2008). For LIME, this again stresses upon the careful planning on how these values of internationalism can be perhaps distributed evenly throughout the whole experience or trying to encourage visitors to experience both the day and evening sessions.

The purpose of these findings was to paint the picture of where the values that are generated by LIME are also resonating with attendees. From the Story hub findings, it was evident that day visitors do really reflect upon deep meaningful connections that in some cases cannot even be explained. This showed evidence toward the process of value-co creation, as the literature suggested the personal meaning that comes from the co-created experience is what ultimately determines the value to the individual (Prahalad & Ranaswamy, 2003). Respondents of the study reflected upon their personal experiences of LIME through the three questions asked from the Story Hub, which also links to Vargo and Lusch's (2004,2008) work on service dominant logic where it is believed that consumers co-create value through an experience and the active engagements, they have within it. It is those reflections that really support the case that what is truly of 'value' from cultural experiences that have been perceived poorly in past literature. The deep and meaningful importance as to why cultural attractions exist is that they provide deep meanings to those who experience them, and it should be those deeper meanings that result in why attendees of cultural festival experience believe their experience was memorable.

#### 5.4 RQ4A To What Extent Are 'Cultural Festival Audiences Using Social Media to Communicate Their Experience and Values of Events?'

The results and discussion turn to the third phase of understanding how audience members use their social media to engage with LIME. From undertaking the pilot study, it revealed that there was digital engagement towards the event by its visitors, but its strength was weak. Considering this, it initiated the purpose to see if audience members were posting about their experience on social media platforms. If the case was that attendees were sharing their experience, then a study to test whether visitors would refer to any of the core values, which LIME tries to transmit through its brand identity in online posts would be possible. This was supported by the academic literature, as Lee et al. (2012) suggested that the use of Facebook festival pages had a positive effect on festival attendance. Their study provided somewhat justification around the basis that they did stimulate the emotions of those using them, which led to desires to attend the event (Lee et al., 2012). For people to express their experience online, there would have to be an opportunity for them to do so. For LIME as an organisation, the importance to having its visitor base reflect upon their experience on social media gives them event feedback as well as free promotion.

When reflecting upon the recommendations in the event literature, Getz (2010) suggested that festivals are temporary themed public celebrations, which poses risks to the marketing strategies of festivals. This is due two festivals usually being held once a year, which reflects LIME's case. A further recommendation from the literature by Van Winkle et al. (2018) suggested that social media can offer the opportunity for effective marketing strategy through efforts of on-going engagement

with its audiences. The recommendation is the posting of regular social media content all year round to keep festival goers interested in wanting to attend or reflect on previous experiences (Van Winkle et al., 2018). From a researcher's perspective and in LIME's defence, efforts have been made from the organisation to engage with its audience all year round. These efforts have possibly been forced not only by LIME but cultural organisations in general to keep up with the rapid rise in the use of technology. From the academic literature and industry style reports there was a claim that digital audience's engagement with arts and culture online suggested that every day people now use digital resources, such as websites and social media to engage with the arts and cultural sector (MTM London, 2010). This was reflected in the findings where attendees general use of social media was considered positive as seen in **Figure 4.18** as well as attendees' engagement toward LIME's social media showed growth between 2018- and 2019-year events as seen in **Figure 4.19**.

Another positive insight that was collected during the primary research into LIME's attendees digital consumption (see **Table 2.5**), LIME had the most liked Facebook page out of the two other main eisteddfodau that are held in Wales (Urdd/Youth and Genedlaethol/ National). This also sparked evidence that although LIME's demographic was proven to be an ageing one from the demographic data presented throughout the results chapter, it suggested however that these audience members do engage with social media. From, evidence gathered by digital reports that were used as a conceptual framework for the instrument design of this research question (**Section 3.6.2.1**), there were suggestions that social media was used by older demographics at high percentage rates. This was specifically the case for the social media site Facebook, which coincided with the findings from the 2018 and 2019 experience questionnaires where it was identified that Facebook was the preferred platform of use by attendees.

An additional insightful finding was that in both the 2018 and 2019 years, larger percentages of the samples of the experience questionnaires stated they used social media to post/ share their experience of LIME over those who did not (See **Figure 4.20**). However, when assessing which of the visitor types were more likely to share their experience online, findings suggested that day visitors were less likely, in contrast to both evening and all-day visitors showing a greater likeliness. A reason for this from a researcher observation was that audience members are discouraged to use mobile devices in certain areas of the grounds. The main pavilion itself is an example due to restrictions of content being shown before the main TV broadcaster, as well as disturbance issues such as flash photography and noise. The day experience coming across as something 'uninteresting' or perhaps 'prohibited' for social media was seen from the results of e-WOM being used as an added variable to Pine and Gilmore's (1998) Experience Economy framework that was tested on visitors attending LIME. The findings showed that the evening experience was more likely to be shared online in contrast to most of the day visitors stating that they were very unlikely to share their experience online. There were some

other hindrances identified to LIME's social media strategy, to which some were out of their control and other efforts had been made to mitigate them. Although from the literature review, industry reports suggested that there have been major advancements in the smartphones over the last decade and a half. The change from using this device has gone from to purely text (SMS) and phone call to now engaging with music and to watch multimedia content as well as consume live footage (MTM London, 2010). However, geographical location has historically been a black spot for both mobile phone and Internet reception. The installation of the Wi-Fi was a mitigation effort by the organisation, however minimal signs of its use were picked up in the study's findings suggesting that LIME's audience are not as digitally engaged during the event as they could be.

To summarise this research question's role in this research, its purpose was to assess whether social media platforms could be used to analyse experiences of music festivals, using LIME as an example. This analysis would investigate whether both LIME's values, as well as the values that resided with attendees were being digitally communicated through UGC on social media. From the findings presented and in relation to the suggestions from the literature on social media use at festivals, there was evidence that LIME's audience do use social media enough to the extent a study could be undertaken that tested the communication of value. This could be seen through the majority of respondents stating they used social media generally, there being a better percentage of respondents engaging with LIME's social media channels in the 2019 experience questionnaire and the fact more stated they posted their experience on social media than those who did not. The collection of findings demonstrated that LIME's audience reflected their experience towards the researcher in other parts of the study and therefore a presumption was made that they would do the same online. It is without question that LIME could do more to engage its audience digitally and evidently as society becomes more reliant in technology, people will use it more in the future. As far as this research question was concerned, the necessary data collected provided locations on where the researcher could look for evidence for the communication of value derived by LIME's attendees. In tying in memorable experiences specifically the understanding of festival experience, review based content on Facebook and TripAdvisor were the chosen platforms that served as tools that would give the research credible outputs.

## 5.5 RQ4B Do the Values Communicated on Social Media From Attendees Experiencing LIME Equate to the Brand Value and Communication Strategy the Organisation Transmits to its Audience?

In this section, the discussion turns to identify whether there is any connection between digital communication and cultural values. This digital angle had the aim to determine whether cultural values were communicated through electronic word-of-mouth with the intention that this process could be further applied to other cultural arts attractions as well as music festivals outside of eisteddfodau. With LIME being the key example for this study, it will be made clear if there is any evidence that LIME's visitor types are using social media platforms to express their cultural values. To link this back to the academic literature, Hennig- Thurau et al. (2004) suggested that e-WOM is a method for people to share their experience whether positive or negative to multitudes of people by using the Internet. When applying e-WOM to the concept of service dominant logic, joint efforts for value production from an experience are made by the organisation and those who are consuming (Vargo & Lusch, 2008; Edvardsson et al., 2011). It is the meeting place of the two where the co-creation of value occurs. Balaji and Roy (2017), suggested that WOM can be considered as an outcome for value co-creation. The festival organiser transmits value through its brand identity that reflects the events mission statement, while the festival consumer attends and co-creates those transmitted value (Dowell, Garrod and Turner, 2019). When depicting a definition to value co-creation offered in the literature, Grönroos (2008) described it as the process where a customer becomes better off through their own creation of value-in-use from resources or mental states. This suggests that festival consumers reside to such value when it is co-created and form their own close bond to the festival itself through the impact the festival made. Therefore, it is these strong residing's with value that were sought to be identified on the internet, using social media as the tool.

This discussion will also continue stress upon the value to LIME's experience that attendees received while attending the event. This will focus on the findings from the study of the online reviews that were presented in **Section 4.6.1** of the results chapter. A comparison between LIME's visitor types on how such values are expressed will also be highlighted. The event has been renowned for having core values such as peace, internationalism and friendship between its competitors and audience members, but on a wider scale between nations. It is these values that the event tries to convey in its offering and predominately what makes it such a unique event within Wales. The main purpose for this thesis is whether its visitors are really grasping those values that LIME attempt to transmit through its brand identity. To refer back to the debate discussed in **Section 5.2** that looked at the existing themes and perceived values of attending LIME, different audiences experience different elements of the event. However, it was key to stress upon which visitor type reflects the true meaning that matches what the event is known for and how it is conveyed through its brands identity. This is important because this

study can further identify where LIME's values lay, but in which elements of the experience LIME's transmitted values are not being acknowledged.

The first discussion point that can be addressed from the findings was that in the reviews, day visitors would reflect on the vast genres and styles of music on offer from their experience to the extent where it seemed to be a passion. This finding relates to what was interpreted from using the consumer value typology where epistemic value, which was the curiosity to learn (Sheth, Newman & Gross, 1991) was a driver for their experience. This also links to the education construct from Pine and Gilmore's (1998) experience economy framework where consumers of an experience improve their skill sets and knowledge through self-learning. In LIME's experience This can be portrayed through the origin of music and displays of dance. The different genres of music and style offer a sense of learning to the audience as they get the opportunity to witness something new and learn something about said origin. This can be expressed through the cultural background of the competitor or performer in reference to the country they are performing for. When linking to the festival literature, an example of a socio-cultural impact generated by a festival being the educational gain from the experience was what led to cultural enrichment (Crompton & McKay, 1997). Although the evening visitor did reflect on musical elements in the reviews, they often associated the genres or style to the performance of the well-known artists performing by including name drops of who they were and what they were known for. This similarly can be seen to the findings of the consumer value framework where evening visitors were more inclined to express extrinsic value, which was based off Hartman's (1973) analogy that one uses something as a vehicle to achieve an end-goal. In LIME's case the evening visitors attend the event with the goal of seeing a well-known artist perform in concert. From the reviews, the evening visitor did not really stress upon a cultural enrichment from their experience, which provides somewhat evidence that they do not reside with LIME's transmitted brand value. This would be through the opportunity to learn about the array of cultures that are represented throughout the day experience, but importantly what the event presumably sets as its purpose.

A second point of discussion was that monetary value was not mentioned in reviews as much as other criteria. This suggests that ticket price and programme prices were not something that was considered as important to the visitors that wrote reviews, meaning that other elements to the experience were more worthwhile to mention. The element of how ticket prices or elements of the experience such as the food, drink and stalls were based on either good or poor value for money. It is important to acknowledge that these do play a role in the motivation of attendance to an event and are reflected upon. However, when taking into account the bigger picture of depicting the experience that LIME offers its visitors, it is not the only consideration that determines the event's success. From conducting a literature review around the concept of value and how it is applied to events like festivals, there was a domination of studies with a monetary focus to provide evidence that a particular festival was

important. This was suggested by Throsby (2003) where the arts and culture sector have needed to exhibit their economic importance to be considered worthwhile expenditure of public expenditure. Past studies, in most cases from an array of disciplines have therefore used willingness to pay studies (Thrane, 2002) and visitor expenditure studies (Langen & Garcia, 2009) to showcase how festivals can contribute economically to society. These studies have previously been relied on for festival organisers to provide sufficient evidence to persuade the Treasury to provide public-sector funding (Kaszynska, 2015). From the findings of the online reviews written about LIME, as well as different points of the data collection phases such as the value framework studies, other forms of value have been identified. The argument that this thesis raises is that these forms of value identified are arguably of greater value than monetary value. These values have been drawn out from the artistic worth (Frey, 2005) of LIME's experience where the meanings derived simply cannot be monetised. These values will be discussed further in this section. Another aspect from the supporting sentiment analysis, was that monetary value was also referenced in alternative ways to most studies that have found evidence in evaluating 'cultural value'. An example of this was that there was a stance that visitors thought it was important to mention they found the event to be more valuable for money to see their favourite artists at LIME than to go elsewhere. Visitors also referenced that the international parade was free to attend, which demonstrates that 'culture' as a construct it is a basic human value that is not something that should mean more than money.

One of the main values that was brought out through the online reviews was the value of togetherness. This was a similar finding to what was discovered and discussed in **Section 5.3** from the Story Hub findings. To avoid repeating previous discussion, a brief acknowledgement to the importance of this value will be made to stress upon the positive impact that LIME clearly has on people. This is through the event creating a space where people can come together for a mutual reason. This is achieved through music and culture and is something that people visiting really seem to value and take away from their experience. From the reviews, there was a generosity toward the local people of Llangollen, which has had an impact on LIME's day visitors especially through the traditions of them hosting competitors that are carried forward year after year. It has also allowed strong friendships to be made between the local people and various people from all over the world as well as an opportunity to give back to their own community. This finding reflects what was suggested in the literature that local communities of where festivals are held find a sense of pride and belonging (Getz, 2008), which comes from the praise given from visitors. In addition, the participation of the local people through the town held competitions and international parade encourages tolerance and diversity through welcoming people to their community (Getz, 2008). As for the evening session, the 'new' concept of attending evening concerts has started to replace this tradition of visitors interacting with Llangollen's wider community. When linking back to the results tested in the hypothesis of consumer value framework, evening visitors were more likely to express extrinsic value towards the



event, meaning they use LIME as just a vehicle to view something that would be of benefit to them. This stresses on an importance for LIME to increase efforts in keeping the day session going as it represents something much more than just an event or competitions. It gives unexplainable value to its community, which simply cannot be measured as well as to those who visit from afar that embrace the power of the unification of people in times where there is conflict in the world that aims to separate people. One addition to the overarching value of togetherness was that in the online reviews, family togetherness was stressed upon which made it an important sub-theme.

A second value that stood out from the online reviews was the reference to multiculturalism that is on offer at LIME's experience. This reflects the value LIME transmits to its audiences through its brand identity and it was clear that those attendees who resided with it chose to communicate its value to others. However, again when looking at whether the communication to embrace multiculturalism was the same across visitor types, the day visitor was more likely to reflect upon it. This reveals similar results to the content analysis conducted from the Story Hub findings, where day visitors expressed deep connections to witnessing international displays of music and culture. For the evening visitor's case, the only connection made was in reference to the international food that is on offer around the field to which concert attendees can eat before their concert begins. Although LIME is allowing both visitor types to experience a sense of internationalism to a certain extent, it is evident that the day visitor has far more ways in which they can experience the concept of internationalism. When reflecting back to Pine and Gilmore's memorable experience framework, it is at this point where the evening experience is not quite hitting every aspect of the framework in accordance to what the overall brand mission of the event stands for. This is without saying that the evening session is of course memorable to the visitors, but not for the reasons conveyed through the brand values they adhere to. This suggests that the brand value of the organisation is not being fused within the minds of all visitors for them to reflect the cultural value of the experience. This backs up the discussion point for LIME to focus on delivering an experience to all visitors that truly reflect its real core values.

A similar pattern were found when reviewing the referrals made to LIME's peace mission between nations in the reviews. The day visitor again communicated LIME's core value far greater than the evening visitor. To compare the results that contributed understanding LIME's brand identity, it revealed that evening visitors are aware of the peace mission of the event to the extent that in **Table 4.11**, the sample stated that the message of peace was the most important element. However, if the evening visitor is aware of the mission behind the event, then why is there a lack of acknowledgement to it. It is important to acknowledge that the samples collected within this research do not reflect the opinions of the full audience that attend LIME, however it assists in raising questions. Firstly, does the extrinsic nature of seeing the well-known artists take over the day visitor experience to the extent its importance is all they wish to share online. Secondly, whether LIME do not do enough to include

the mission behind the event in those evening concerts to give the opportunity to engage with overarching themes of culture and peace, so it is not worth mentioning. The day visitor choosing to reflect LIME's transmitted value of peace is an example that makes up what cultural values should stand for. This can also reflect the early axiological understanding on studying value where Hiles (2008) suggested that elements such as truth, beauty, goodness, right conduct, and obligation should be used to understand what is valued 'good' for humans and society. The concepts of peace and culture that LIME transmits are examples of what can be deemed good for society. Bahm (1993) suggested that axiology can be a fundamental tool to understand and address problems on both personal, local, national, and global scales, which LIME has achieved from its initial purpose of its creation. From evidence in the online reviews as well as other parts of the research, specifically the Story Hub data, there were references to LIME being a safe place that forgets about conflicts. This reflects the way Bahm (1993) poses that axiology provides a foundation for ethics and a basis for moral appeals to decide what is right in complex situations that involves economics, politics, and religions for example. The way that the values of peace and the importance of culture have been communicated online from LIME's experience suggest that they can be considered what is ultimately good for human life. This links to how Ross (1930) explained the predicative use of 'good' where there is no other relative standard of good to compare something with. In this case, the example the concept of peace between nations as referenced in the reviews being 'good' but being good 'absolutely' rather than good relative to some standard (Ross, 1930).

Another value that was brought out again through the online reviews was the referrals to the national dress of those performing and competing at the event. This again was referenced far greater by the day visitor. This sees a similar finding to the Story Hub content analysis, where day visitors often believed that seeing the national dress of competitors was something that stood out about their experience. The way this reflects and contributes to understanding LIME's cultural values is that the display of LIME's national costumes can provide visitors with educational opportunities. This was also seen in the Mann-Whitney U results for both value frameworks tested in this thesis, where day visitors were more likely to experienced opportunities of learning over the evening visitor. A particular quote stood out from the online reviews that reflected that the colour of the national dresses seen during the parade of nations being photo opportunities which would result in the photos being used as screensavers on phones and computers. This can link to Pine and Gilmore's (1998) experience economy framework that shows how LIME's attendees can be totally immersed by the senses, specifically visually while taking in array of colours. The concept of performativity is another body of literature that can be synthesised here with the findings of attendees' appreciations towards national costume. This highlights the importance of the contribution to those who assist performers such as the leading of the directors, the stage technicians, makeup and outfit stylists and the audience itself (Kartomi, 2014). As a result of this, the competitors stage presence and approach and their style while

performing (Kartomi, 2014) is on show to draw people in. This reflects the way the performer presents themselves and how they use every little movement to convey the story they are telling their audience about the piece they are performing, which the national dress plays its part in ultimately absorbing the visitor. The venue itself would also play its part in assisting the performances of music through factors such as: the acoustics of the venue, its staging, lighting, and positioning of the audience seating (Davidson, 2014). The communication of this transmitted value through both the competitor(s) and LIME was made clear through them sharing their memorable experiences online. This portrayal of performativity is another angle of understanding where cultural value is communicated from festival experiences that again links to viewing culture by its artistic worth rather than trying to quantify it through monetary success. In LIME's case, the concept of performativity does relate to the entire aspect of the experience in both sessions. Although, when considering cultural value, the day session that involves the international competitions should offer perhaps more meaningful performances of a cultural sense than the gig style evening events hosting well-known artists.

In the online reviews, a reference to the event's history and heritage was identified from the thematic analyses of attendee experiences. This is something that was not frequently appearing in existing studies when referring to the background literature. This was due to the portrayal of value and specifically cultural value being dominantly focused on its monetary value. LIME being seen as a tradition showcases a strong connection to cultural value through this finding. From the literature, scholars suggested that elements of culture continue for over hundreds of years (Kohn & Schooler, 1983; Putnam, 1993), although others argued that cultural value orientations are somewhat stable but change slowly (Hofstede, 2001; Schwartz, Bardi & Binachi, 2000). Throsby (2003) suggested that some characteristics of a cultural goods trigger cultural values which then can be considered as spiritual significances, symbolic meanings, historic importance, and authenticity. It was those values that were recommended by the literature to be safeguarded as intangible culture heritage (Grant, 2011). This also can link to the second stream of value that was used to understand how value is conceptualised in the literature where the emphasis is placed on what people find important about culture itself. This can be supported by the quotes from the online reviews by day visitors mentioning the event's history and how the tradition behind the event can still be felt today. These quotes reflected the events' creation and referenced how music had been a means of healing from the destruction that was left after the Second World War (WWII). In addition to this, how some visitors have attended since the very first event or began visiting with their families as children was also an example. This emphasises the cultural values at play in the way that the event has built them up over time and every year is seen as a celebration of the past. The sense of pride from these visitors also can suggest that as time goes on the 'valuableness' of the tradition will just get stronger year upon year. In addition, that this cultural value can be passed on through generations of families. However, LIME

needs to keep giving audience members the ‘authentic’ experience for new visitors to truly understand the meaning to the purpose of the event. Another link to the history behind the event was the way attendees reflected an importance towards how the cultural arts impact people. This was also similarly seen to the results in the Story Hub, where it was stressed upon that ‘music can tear down political barriers’, therefore making this a reoccurring theme for the research.

Many of the words used by visitors in the reviews can be considered powerful with deep connotations. Examples of these words were ‘inspired, life affirming and pride.’ These descriptions of the experience ‘put the nail in the coffin’ on what impact the event has on many of its visitors. The connotations to an extent that it is ‘life affirming’ with an expression of pride, shows how LIME can be considered as an example for music festivals around the world to follow. The way music unites many people together in ways most phenomenon simply cannot, achieves a very similar outcome to that of global sporting events like the Olympics as an example. This sees sport bring nations together through competition, where LIME achieves this through music. This reflected the suggestions from literature that people of all cultures find the time to celebrate and enjoy the creativity of others (Quinn, 2009). This suggests that cultural value of this nature can be adaptable. There is evidence that LIME’s ‘ideal’ visitor may be someone who experiences both the day and the evening session, rather than just one or the other. This way they get the ‘full’ experience that LIME offers, which is then consistent to the brand identity that is communicated through LIME’s marketing communication strategy. In addition, it provides the event with revenue from higher priced ticket purchases. The organisation can then invest in keeping the day competition element going successfully. This refers to the evening session being seen as a justification for the day session. This point of discussion has to consider that firstly, LIME is a registered charity and sits firmly within the volunteer sector and secondly, that the event seeks extra funding annually from governing bodies. This perhaps means the current system of how the event is run is considered the best way to attempt to keep the event going for future years. However, the core values transmitted by LIME are currently being placed under the shadow of the promotion around the renowned artists who are performing each year. This raises questions on the what the portrayal of the event will be in the future. Firstly whether it places further encouragement (in terms of promotion) on the day session to attract more visitors to attend to achieve equal number of audiences in each session. Secondly, whether the concert series is now such an important element to ‘LIME’s experience’ that a greater focus is placed on the attempt to persuade visitors so attend both sessions and encourage more overnight visitors to the area.

There were two benefits to using UGC in this study and the first was that it identified whether attendees of LIME offered their recommendation for people to attend the event. The literature suggested that one of the purposes of e-WOM was that it influences purchase intentions (See-To & Ho 2014). However, from the evidence gathered this behaviour could be identified in two forms; the

former being other peoples (the reader of the reviews) intentions where phrases such as ‘well worth going’ or ‘a must do in a lifetime’ potentially impact their intentions to want to visit LIME. The latter being that the reviewers are also being influenced to attend the event from stating their intention of being a repeat visitor. This discussion also relates to McKnight, Chodhury and Kacmar (2002) prospect of ‘trust’ being an important impact in e-WOM where people get reassurance from reading further recommendations, which can be evident from LIME’s experience in the reviews. This part of giving further intention of recommendation does play a vital part in value co-creation by backing up visitors’ expressions of how they have reflected upon what values they received from their experience. From the results throughout the phases of the research, specifically the data collected to contribute to understanding the cultural value that is taken away from music festivals, it was evident that all visitor types had memorable experiences of LIME.

The second benefit to using UGC through online reviews was to identify if there was evidence of LIME’s core values being communicated from those who had attended LIME’s experience. For value co-creation to occur, the literature suggested that value can only be created if there has been an engagement to something (Higgins and Scholer, 2009). When applying that concept to the findings from the thematic analysis, it is evident that some visitors do communicate the brand values that LIME adhere to, which are emulated as the cultural value of the attendees. This can be linked back to how cultural value was defined where Crossick and Kaszynska (2014) stated that to be able to express cultural value, one must experience cultural offerings such as literature, the arts, or museums. However, from the reviews there was no response from the organisation back toward the visitors. This lack of response suggests that co-creation is not occurring publicly as there is no evidence of a ‘two-way’ communication between the two. Suggestions from the academic literature also found that the number of studies that had previously empirically reviewed social media's specific role to events had been limited, with recommendations for future research on the topic (Mair & Weber 2019). In addition, the relationship between WOM and value was considered underdeveloped (Dowell, Garrod and Turner, 2019). A reason for this was explained by Colbert (2007), as a difficulty of cultural products or experiences (in the case for festivals) being described as non-quantifiable and subjective things. This relates to the nature of how cultural value is described through something’s artistic worth, which suggested a complexity for festivals when attempting to market their offerings. The thematic analysis of the reviews also demonstrated the findings a socio-cultural perspective that justifies the events importance and long-term sustainability for future generations, which perhaps is far more powerful than how much revenue it generates. It is evident that people are expressing cultural value whether they are intentionally knowing they are or not. This therefore shows that the impact of the reviews made online can offer the people reading them different dimensions to the event. These dimensions can be conceptualised as specific meanings behind LIME’s motives as well as the reviewer’s individual beliefs that come from a deep and meaningful place. A recommendation by

Hudson et al. (2015) suggested that social media can influence the emotions and attachments that festival attendees have toward festival brands. This again ties in the branding literature that conveyed the importance in strong brand identity can assist in emitting value from experiences (Balmer and Gray, 2003). The emotions that are conveyed on social media reflect Schwartz' s (2012) definition of value that one's beliefs are infused with feelings, which ultimately LIME's attendees conveyed across the reviews they left online about their experience.

## 6. Conclusions

The thesis now turns to the conclusion, where the elements discussed explain how the thesis took shape and contributes to knowledge. These contributions will show importance both academically and practically with the former to the literature around the themes used in this thesis and the latter to the case study used. The first section will address the major contributions this thesis has made, which will be broken down into three sub-sections (see **Section 6.1**). The first sub-section will address the theoretical contributions that are intended to help fill the gaps identified in the review of existing value, as well as how value can be digitally communicated from festival experience. The second sub-section will present the industry contributions made, with a focus on the working relationship that was achieved between the researcher and the case study organisation as well as recommendations that could be applied to other events in the arts and cultural sector. The third sub-section will highlight the methodological contributions, which will show how the methods used in the thesis provided both the robustness and flexibility needed to achieve the best possible findings. The second section will present, the main conclusions of the findings from each of the four research questions whilst stressing why they were important for the thesis (see **Section 6.2**). A following section will be presented that ties in the research questions together using a diagram to show how the parts to the thesis were examined relate to one another (see **Section 6.3**). The limitations of the research will follow, which aim to address the elements that could be done differently if the researcher had the chance to undertake the research again (see **Section 6.4**). Next, the future research directions will be outlined (see **Section 6.5**) to reflect the researcher's thoughts on what avenues of literature could be further contributed to through more with studies that focus on extracting value from festival experience. A final brief section is then presented to bring the thesis to a close which final conclusive remarks (see **Section 6.6**).

### 6.1 Major Contributions

#### 6.1.1 Theoretical contributions

There were theoretical contributions made within this thesis across the different disciplines that were amalgamated when trying to understand the values that are derived from festival experience. The main conclusions drawn from the review of literature suggest that the definition of value lacks clarity without a universally agreed terms across all subject areas. This thesis's role was not to create a new definition of value, but to try better understand how value is understood within the cultural arts. This approach was taken from gaining a better understanding of the process of negotiation and communication of brand values in cultural events. This research showcased that this negotiation and communication of value feeds into the construction of brand identity and the brand's ability to retain existing and attract new attendees. This approach highlighted the issues that face cultural events with the troubles of executing its brand identity and communicating messages across consistently, which

result in flaws of retaining authenticity, core values and audiences. This contributed to existing knowledge where there was a previous dismissal that the perceptions formed by attendees at festival experience were generated by the festival brand (Brown & Sharpley, 2019). However, in this study it was evident that when the brand identity of the festival was consistent to its experience (as seen through LIME's authentic day session) the brand value was adhered to and communicated strongly. When the brand identity was not communicated effectively to the experience (as seen in the evening session) the brand value was not communicated back from attendees. These issues highlighted from this theoretical approach may be shared by many other cultural events of a similar nature and therefore lessons can be learnt from LIME, which can be applicable beyond this case study.

From conducting a review on value, personal values were claimed to be universal, which was stated in the work of Rokeach (1974); Kahle (1988) and Schwartz (1992). However, there has yet to be a set of collective values that was appropriate to cultural settings. In addition, there has been a shift from personal value to consumer value that has been characterised to focus on individual experience, which can materialise through co-creation of cultural events. The lack of a universal application suggests that there was an opportunity in the literature to apply a set of values that best fitted LIME's experience, which resulted in a consumer value set being applied. The definition of cultural value used in this study was based on the view that the cultural value is like a two-sided coin. One side reflects the elements that are valuable of a consumer brand taken from a consumer marketing perspective. The latter is how LIME sits as an icon in terms of what the organisation feels is important to them. Therefore, this thesis's intention was to draw a line between collective cultural consumer value and societal value. Although literature suggested that this line was blurred, the stance taken in this thesis was through understanding what the consumer thought culture was worth, taken from a multidisciplinary approach.

Another element that contributed to the uniqueness of this project was the examination of the use of digital technology and how it can be used as a tool to identify people's online behaviours that reflect the cultural value they derive from attending cultural festivals. A review of the literature regarding the importance of UGC on social media suggested that if organisations do not engage with their audience base through such digital communication were at risk of falling behind in society. This was due to the rapid rise in the use of digital communications being adopted in everyday life. Figures stated that that in 2018, 43% of the world's population engaged with social media (Statistica, 2018), and it was a growing means of communication that receives large investments from governments while the use of print media continues to decline. This was supported by the results of the case study, where a sizeable segment of the sample were social-media users. When applied to cultural festivals, the literature suggested that digital technology is changing the way people wish to consume them. Cultural experiences have had to adapt to people's new needs and desires in terms of how they expect cultural



experiences to be delivered to them. A gap in the literature was identified where there has been limited studies that sought to understand the role social media plays on events (Mair & Webber, 2019). In addition that the relationship between WOM and value was underdeveloped (Dowell, Garrod and Turner, 2019). The role of social media as an assistive tool enabling the identification and communication of cultural value was considered in this thesis on the basis of the consumption lifecycle, i.e. before, during and after the festival and can therefore be a contribution to existing knowledge.

### 6.1.2 Industry contributions

This thesis also achieved a number of industry contributions which go hand-in-hand to the way this thesis addressed the proposed issues that LIME needed solving. From the outset, this involved the researcher to closely work alongside the industry partner to tackle such issues. The first contribution reflects the working relationship between LIME's team and the neutral position taken in order to fulfil the goals of the research both practically and theoretically. Therefore, the balance between industry that was supported by LIME and making theoretical contributions, guided by academic supervisors was sufficient. This balance was achieved through careful negotiation with both sides and making firm decisions to not go down one direction more than the other. In turn, the researcher made decisions to make the research as benefiting as possible to both LIME and to the literature. The second was addressing LIME's first need of building audience profiles to gain a better understanding of who their audiences are and what draws them to the event. This was achieved in the research from the findings collected which were mutually made available to LIME as well as their inclusion in this thesis. Thirdly, several barriers were proposed by LIME regarding older people fully accessing the digital economy. This was specifically the identification of the struggle in communicating with its audiences through a digital means, as well as a lack of online promotion generated by attendees. LIME had made efforts to enhance its digital strategy to keep up with competitive pressures and to allow those who want to engage digitally, although it was a work in progress. This thesis provided digital insights on all these issues to show how its age demographic do engage with social media generally and directly to the event, as well as showcase the way attendees do promote the event online.

A critical industry contribution was made from the findings of this this thesis which reflect how organisations like LIME can use social media as a way of achieving value co-creation. From the literature, co-creation is achieved through the engagement that both producers and consumers have with the product (Grönroos, 2011; Frow & Payne, 2011; Neghina et al., 2015; Pine & Gilmore 1998, 1999; Zwass 2010). This can arguably be applied to an experience and it was evident from using the online reviews that LIME's attendees were communicating their experiences as a form of engagement. However, there was not any evidence that LIME were engaging with the reviews, in

terms of offering a response or showing evidence of them amending their offering. This may be the case of the organisation showing their vulnerability to adapting to a digital world, but this thesis has demonstrated it has vast opportunities and lessons can be learnt from LIME's case. The opportunity is for events like LIME to use more of social media/ digital media to capture the increasing rate of people calculating their experience of events online. The feedback from attendees can be the result in ways in which events can create memorable experiences more effectively through the process of constantly reviewing, changing or renewing the experience to create the most impactful yet memorable experience as possible (Getz, 2012).

### 6.1.3 Methodological contributions

The thesis makes important methodological contributions to knowledge that will be useful to those who undertake research around the topic of cultural value and digital trends in the future. From the literature on study design, scholars such as Getz, (2012); Son and Lee, (2011) and Wong et al., (2015) all suggested that not enough studies consider the full time scale of an experience when investigating experiential attributes to festivals. This thesis contributed methodologically in this sense as it took the approach to include pre- and post-experience timeframes. In addition to this, McKay and Webster, (2016) stressed on the overreliance of quantitative economic analyses used in festival literature and suggested that more studies should aim to understand festival experience through social and cultural impacts. This was recommended through the adoption of longitudinal approaches and mixed or qualitative analyses to provide more scope around deeper meanings behind festival experiences that were failing to be explained through purely quantitative research. This thesis adopted a longitudinal approach through a mixed method perspective, which provided meaningful data that contributed to both the thesis and the industry partner.

A second contribution was the way the methods were used to create an integrated study that used triangulation to underpin a mixed methods approach to the research. This approach interlocked with the structure of the research in terms both of the timing of the deadline for submission and the short timeframes available to collect in situ data. This was achieved by utilising methods of data collection that would contribute both to the impact the thesis can make as well as to assisting LIME with their current practices and future goals. There was nevertheless still a need to collect a large-yet-robust sample for the quantitative part of the thesis, and only three possible weeks over the course of three years were available to collect data. The choice of using a lifecycle framework (pre-, during and post-experience) allowed larger quantities of data to be collected before and after the event, but more specific and rich data to be collected during the week when visitors were present. Qualitative data was also collected throughout the research, which enabled a deeper understanding into the cultural value that was at play during LIME's experience. In terms of the methodology, this triangulation of qualitative and quantitative data allowed multiple methods to be blended together to answer the

research questions that helped understand the perceptions of different visitor types to the event experience. This is something that can be more widely applied to the cultural arts, particularly festivals that are run annually or perhaps quarterly. This study provides an example of how to address the challenge of collecting the data that is required when there is a small space of time available to do so.

The choice of methods and analysis used in this thesis can also be methodological contributions to the way in which mixed-methods approaches were undertaken. The methods used in this project required a variety of data to be collected that would be rigorous enough to provide robust conclusions. The use of online questionnaires and its various segmentation categories supplemented the data collected by face-to-face questionnaires and interviews during the festival week. An example of this was the data collected through the Story Hub initiative. Although the Story Hub cannot be considered truly authentic to the thesis as it was a collaborative effort, it provided an extra dimension of data collection using methods that could further capture the impact the event had on its audience. Techniques like ‘memory boards and archive interviews’ can easily be applied to other cultural festivals. The evidence extracted provided clear explanations of how such events are important to people: information that governing bodies and other stakeholders should recognise when making public-funding decisions.

## 6.2 Conclusions to Study RQ’s

Three main themes are identified in this thesis to illustrate how cultural festival organisations can better understand their audiences from the perspective of the cultural values that are derived from the event experience. These three themes were brand identity, cultural values and the communication of value through digital means. Each theme had its own research question and conclusions which will be individually presented in the following sections. This will be followed by a further section (6.3) where they all tied together to paint the bigger picture relating to the over-arching purpose of the thesis. This was to gain an improved understanding of the additional benefits that cultural festivals can have upon people and how the use of digital technologies can be encouraged to facilitate the communication of those benefits to others.

## 6.2.1 RQ1: Branding

### 6.2.1.1 Brand extension

The first major conclusion from evaluating the way LIME's experience is promoted was the operationalisation of its split sessions that fall under its brand title. From the findings, it is important to acknowledge that there were more attendees at the evening sessions than the daytime session in every year of the study. This could be explained by the names of well-known artists that are used to market the event on the radio, via brochures and leaflets, through the social media and, most importantly, through word-of-mouth. Examples of these artists have been Sir Bryn Terfel, Gregory Porter, Catherine Jenkins, the Manic Street Preachers and the Kaiser Chiefs. The artists in recent years suggests, however, that those in charge of the organisation have chosen to rely on genres that not central to their daytime demographic. This was also the demographic of the evening visitors until LIME started to experiment with booking more mainstream artists in recent years. The aim was to try make LIME financially viable, as well as to attempt to engage with new demographic groups. This presents a trade-off that hinders LIME's established brand image. The decrease in daytime visitors works against the objective of the competition element, allowing the festival to be known as the 'eisteddfod'. The need to book more popular artists for the evening concerts in order to produce revenue and attract wider audiences only then adds to the problem. As costs rise every year, organisers feel compelled to book a line-up of well-known artists in order to try to ensure sufficient revenue. If the organisation fails to book an act that does not seem as appealing or 'famous' as in previous years, word can spread very quickly, which negatively impacts on how LIME will perform financially that year.

It is also worth noting that the evening concert is increasingly having to cover the cost of the whole festival, not just its own cost. This can be the case for other cultural festivals of a particular genre, where artists of a different genre are used to headline the events. As such, these challenges can apply anywhere throughout the arts sector. The above can be seen as a form of forced 'brand extension' or 'brand stretching', which is when an organisation uses its established brand and uses it to represent a new product category (Aaker & Keller, 1990). In LIME's case this brand stretch occurs through the title of an 'eisteddfod' being represented through a popular music concert series. Brand extension does have some downfalls. It can, for example, weaken the brand if the new venture is not consistent with it (d'Astous & Colbert, 2007). This linked to the branding literature on brand identity where Pusa and Uusitalo (2014) suggested that an organisation's identity is something that can be a failure to itself if not effectively developed and communicated efficiently to the organisation's consumers. Brand extension may also lead to 'brand cannibalism', whereby an organisation extends the brand too far and can no longer return. In the case of LIME, as the evening concerts become more popular, it

could decide to solely become a concert series and not run any competition element to the event. This would then move away from the originality of the event due to it not being relevant enough to keep the events continuation. This could mean that the purpose and values originally transmitted through the events brand identity would no longer appropriate to the original venture.

The main questions that were raised for the case of LIME were firstly, whether it should focus on its peace message and amateur competition format. Secondly, to focus on becoming a concert series for professional acts who already have made their name in the music industry. This debate highlights the clash between amateur culture and professional culture. The former being culture that we can all perform and the latter being performed by the super-talented and/or lucky. From the literature on the performativity of music, it suggested that the performances themselves are more important than those who are performing them. It is the way the performer presents themselves and how they use every little movement to convey the story they are telling in their performance that grasps the audience (Kartomi, 2014). These powerful expressions shown through a performer's body language and facial expression can allow audiences to demonstrate their own cultural frameworks by helping them shape and express their beliefs by resonating with the performance (Davidson, 2014). In addition, they can allow audiences to enjoy more meaningful performances. When applying this to the cultural festival sector, it is evident that LIME is perhaps considered more unique than the typical music festival however, festivals always have underlying themes or messages that is based around its existence. These themes should be adhered to when creating experiences that allow audiences to interact with events. The findings of this thesis suggest that when people have to choose between the festival's mission statement of peace or the artistic content of the event, the former was favoured more. The findings illustrated that the majority of all visitor types were in agreement that the events mission statement was most important to them. This did however question whether evening visitors were making assumptions based around what the event as a whole tries to achieve, rather than reflecting upon the specific experience they actually received.

The conclusion drawn from the observations around LIME's brand strategy raises further questions. Firstly, if LIME continues to keep going with split daytime and evening sessions in future, should both sessions have an equal amount of representation in their advertising? Moreover, should one of the sessions have priority or are both needed to provide the necessary justifications to keep the event afloat? It is important to acknowledge by 'justifications' there are two that need to be achieved. The former being the cultural value derived from the day session and the latter being the generation of revenue from evening concerts. As both an academic contribution yet practical recommendation, using digital technologies has proven that it provides an enhancement to the former. This can enable LIME to balance the two session experiences more effectively and importantly illustrates that the event is not all about revenue. The evening sessions gain credibility in their own right and continue to

provide funding opportunities that are fed back into the event as a whole. In terms of looking at what is most valuable to its audience with its existing brand identity, the question is which of the sessions is considered of 'real value'. Finally, it is unknown if LIME would be as successful today without the popularity of the evening sessions, but it draws on the future of its tie with being branded as an eisteddfod and its representation to its traditions that tell its historic story. In terms of strategy and a practical recommendation for LIME it could be suggested that a focus should be placed to attract more visitors to be all-day visitors. It can do this by providing a consistent brand identity through integrated marketing communications and providing more opportunities for visitors to reside to its core values. A major finding from this thesis was the educational aspect to an experience highlighted by the memorable experience framework used. This can also be an example to other cultural arts attractions/ experiences who need to be extremely careful using brand extension strategies.

#### 6.2.1.2 Brand language

Another issue that LIME continues to face, which relates to its branding as an 'eisteddfod' is the balance of language used to communicate with its visitors. A potential barrier to whom the event should be tailoring to was identified in the thematic analysis findings. In relation to the word 'eisteddfod' being in the Welsh language, it presents a barrier on the potential growth on the event in terms of its reach to new visitors. At the same time, however, LIME receives funding from governing bodies that is partly justified through LIME being represented as an eisteddfod, as some funding sources require the use of the Welsh language. If the organisation was to remove the 'eisteddfod' wording from their brand name, it could perhaps allow them to achieve greater engagements with people outside of Wales. However, changing their name is probably not a wise move due to its historic ties and its use to receive annual grants from Welsh government funding, Arts Council Wales as an example. A workable solution might be to work with what they have already achieved and provide more opportunities for visitors to learn about the ethos of an eisteddfod. This could be through providing educational opportunities through its history and how important the event is in current times, not only in Wales but around the world. In addition to this, this can be achieved with digital technologies with more projects in digital archiving and displays. While the findings of this research with relation to eisteddfodau may seem limited to that context, there are lessons that can be applied to any festival that is built around a strong theme or message. The experience of LIME might suggest that they should stay true to their brand, even when there are times when they will need to try new solutions to either attract wider funding or new visitors. When relating back to Pine and Gilmore's (1998) realms of experience framework, 'theming the experience' was the first factor that shapes an effective experience for visitors, and it keeps its visitors engaged in the same story.

## 6.2.2 RQ2: Perceived value

Addressing the second research question involved making an investigation to whether a typology of consumer values could test whether LIME's existing themes were being perceived by LIME's audiences in reasonings to attend. To emphasise this, it was important to understand whether visitors were forming true connections to the event or using the event as a vehicle to achieve something else.

The main findings were that firstly, all-day visitors were only more likely to experience epistemic value toward attending the event, which reflected one's curiosity to learn about the ethos of the event (Sheth, Newman & Gross, 1991). The evening visitors were more likely to experience extrinsic value towards the event, which was understood through them using LIME as a vehicle to see well-known artists (Hartman, 1973). Both visitor types included in the study types experienced emotional value through hedonic pleasures (Overby & Lee 2006) throughout their experience, but the all-day visitor resided to this component slightly more. The evening visitor was more likely to experience price value, which reflected the monetary value of tickets (Sweeny & Soutar, 2001). Both visitor types expressed all four value types at some point before, during or after their visit to LIME. A conceptual diagram was presented in **Figure 5.1** to showcase how the four types of value inter-relate in a revolving matrix. This showed an analogy of a dampened and heightened sound that illustrates how the perceived values shift over time during the build-up of the experience as well as during and after the experience as well. This was created from the justifications from literature that there are many dimensions to festival experiences but they are not always equally weighted in terms of importance to the festival attendee (Wu, Cheng and Hsu, 2014). In addition, this could be linked to the way individuals or groups prioritise or form hierarchies on the importance of values that differ between us as people (Schwartz, 2012).

The use of Pine and Gilmore's (1998) experience economy framework also provided similarities and differences between day and evening visitor types on how they resided with the constructs. The most significant finding was that there was a statistical significant difference between visitor type to the component of aesthetics of peace. This concept was operationalised from scholarly evidence that peacebuilding is considered a part of a surrounding environment that enables those who are experiencing visual art an opportunity to conceptualise the inner beauty through creative processes (Lederach, 2005). In LIME's case, peace is fused into attendee's surrounding environments through the music offered and culture that is represented. This was further justified through the recommendations that the definition of peace stresses on togetherness of people with the absence of tensions and conflicts among groups (Schulenkorf & Edwards, 2010). The results demonstrated that those who acknowledged the aesthetic statements engaged with LIME's peace message. For a wider

application to other music festivals, this finding could be tested and therefore replicated to determine whether audiences are engaging with the brand or message the festival tries to emit. In most cases of international events, there is always an overarching theme of peace and togetherness, which should be widely promoted. An Example can be seen from the Glastonbury Festival where its creation has led to the focus on bringing youth cultures together worldwide to celebrate vast genres of music. For the case of LIME, a point of identification where 'values' were becoming forgotten about and therefore being 'lost' was made clear. This is due to the evening concert now representing the higher proportion of visitors. This suggests that these visitors are not coming into direct contact with the proceedings that take place during the day sessions. Importantly, the evening concerts are not contributing to the intercultural relations that the day session offering does, which again represent the brand value LIME adheres to. A way going forward would be that LIME tries to find a way to amalgamate the meaning across both sessions consistently in an attempt to stay true to its brand across the whole experience.

Another task that was important to this study was to demonstrate that attractions or events benefit from attendees recommending the event to others. This can be achieved in many ways, such as the recommendation of an events offering, services or amenities. However, it was a specific element to focus on whether the key messages (its values) could likely be communicated that would justify the importance of the event. This was tested as an end-goal for this part of the study from recommendations of its inclusion to the framework by Mehmetoglu and Engen (2012)'s conclusions to their work. This also tied into how 'the digital' can play a role for music festivals. From the results it was clear that there were two contrasting approaches of how LIME's audiences were giving recommendation to others. There was no statistical significant difference in oral word-of-mouth, however statistical significance difference occurred in electronic word-of-mouth. The evening visitor was more willing to give e-WOM than the day visitor, which suggested an area that LIME could investigate as an organisation. This is also something to stress upon when considering how festivals as well as other attractions in the arts and cultural sector need to now put further efforts into engaging with digital technology for communication purposes. The lesson that LIME faces is that it needs to be clearer to their visitors to the extent whether digital devices can be used especially in the day competitions. Therefore, a concept for the organisation would be to include announcements during the competitions which give permissions to audience members that competitors whether individually or within groups have given their consent to have their photos taken (abiding by no flash). These photographs would then likely be shared online or kept as memories which can provide opportunities for value co-creation.



### 6.2.3 RQ3: Authentic experience values

The third research question was in place to firstly identify and further understand what LIME's core values were. This was achieved by testing the strength of the transition from the way the event transmits these values through their offering. Secondly, to determine how effectively audience members receive value and thirdly, how they reflect upon this process. It is worth acknowledging that this research question did place a heavy focus upon the case study, due to its unique nature. As a result of this the conclusions gathered are subjective to eisteddfodau and may not contribute heavily outside of these festivals. However, the values derived can be compared to the outcomes of what could be picked up from other international/ cultural events. From the findings of both the pilot study and main study, it was evident that the core values of the event can be experienced more strongly during the daytime experience. This experience involving the 'eisteddfod' element of the international competitions. Therefore, a study involving day visitors was undertaken to gather their perceptions towards the event was set up at the 2019 event.

The main conclusions from this research question saw that respondents of the study expressed value from a sense of 'place' which directly referred to Llangollen's attractive landscape and where LIME is situated. This sense of place led to respondents feeling a particular atmosphere from the town to which they described as welcoming on the behalf of how they were greeted by the people of Llangollen. This was a recurring theme that was brought up throughout the research and subject especially to the day experience. The events display of community impacted the visitor positively and leading to that value being communicated. This socio-cultural benefit is something that should be brought out more in festival studies as it was stated in the literature that social benefits of events are often overlooked in favour of the economic benefits they generate (Alanzeh et al., 2022).

In LIME's case only half the experience reflected those community values. This was an identification to where values are becoming 'lost' when one session is more popular than the other. The continuation of the focus on evening sessions does put the core values derived from day sessions at risk, which will also interfere with LIME's historic traditions and pose controversy to its audiences. However, LIME is constantly under pressure to keep up with proving its monetary 'worth' to its investors that the event is financially worthwhile. The alternative branding of the evening session is moving too far away from the original roots the event was founded upon. This is causing people to forget the real purpose to the event and visitors are therefore using the event as a facilitating venue to see various artists. Although this festival sees a unique blend between two sessions, a lesson can be applied to other music festivals that also have an overarching message to why the festival takes place. Examples such as peace, togetherness and internationalism are all the main purpose to why festivals occur with music being the element that connects everyone together. In order for the meanings behind events to be properly engaged with, the festival must stay true to how it brands itself. It also needs to

be clear on whether the festival still wants its visitors to relive its history in present day. It seems to be the case where the pressures of keeping financially afloat diminish the way festivals can build upon ensuring their core values are embraced by their audiences due to putting focus into other strategies to generate revenue.

A second major finding that gives impact to this thesis is that additional benefits derived from music festivals were identified that have not been considered in other academic literature. The case study example showcased that the hedonic value of music was conveyed differently by day and evening visitors. Findings from the day session sample showed that the performances were not only giving the audience feelings of entertainment but also providing an educational experience. This was apparent through the national costumes, the stories behind the pieces and the instruments selected by the competitors. This offers an educational element to the experience where visitors learn something about the culture of those competing. This attribute of culture is what the event stresses upon demonstrating. It is however an element that is under witnessed by those attending the pavilion during the daytime sessions. In addition to this, the international parade is again a daytime session element which involves the competitors processing through the town often in their national costume. This attracts many spectators and is perceived as an indescribable experience, quoted by respondents. The power of the display of culture from those experiencing the parade was definitely something that LIME needs to continue to stress upon and promote as frequently as the evening entertainment it provides. This is again where the value of internationalism as well as the value of togetherness are displayed, which cannot be described in monetary measurements but instead through the feelings of consuming. To relate back to the original literature, the conclusions can support the opinions of (Lee, Oakley, & Naylor (2011) ; O'Brien & Lockley (2015) where they believed policy indicators for cultural attractions are being lost or perhaps confused, in terms of how they are being directed to individuals and society. However, this thesis like other bodies of work that consider the socio-cultural angle to festival experience support the fact that there are much more important ways to reflect the benefits that culture has upon society. This reflects Frey's (2005) stance who conceptualised the phenomenon (experience in this case) should be represented by artistic worth rather than monetary worth. A practical recommendation to LIME would be to again stress upon the careful planning on negotiation and communication of its offering so the core values of internationalism, peace and togetherness can be distributed evenly throughout the whole experience or to try encourage visitors to experience both the day and evening sessions.

#### 6.2.4 RQ4A: Digital strength

Throughout this research there was a requirement to critically assess the capabilities on how efficiently LIME can use digital methods to communicate with its audience base. For the case of LIME, the current strength of digital usage was perhaps weak, given the age of its audience base. However, it was evident that the trend of being online is becoming a dominant lifestyle choice and is shifting for those aged 65+ as much as it is for a younger generation. It can also be suggested pending that the event carries on occurring in the future, this digital presence could continue to get stronger as more people engage online through online communication with one another. In addition to this, it was important to see how events like LIME are trying to keep up with the digital shift that is affecting the cultural arts. The impact the research question that tested digital strength was a steppingstone to assessing firstly whether social media was a strong enough tool to test whether LIME's audiences were communicating LIME's core values from their own individual standing points online. This allowed LIME to be an example for other festivals when gathering evidence around audience engagement and its potential for digital co-creation of transmitted value.

The main findings that interrelate with an ongoing theme made in the conclusions is that LIME needs to put greater effort into encouraging people to be all-day visitors. This could be seen through which visitor types responded in higher frequency to whether they interacted with LIME's social media. From the discussion raised, it was evident that the day visitor was less likely to share their experience online in contrast to the evening visitor being more likely. This does pose a knock-on effect to LIME as an organisation because they are not connecting with their day audiences. This suggests that the two audiences are indeed very separate from each other, almost like two separate events. As a practical solution, if LIME could focus in directing the mass evening visitor to also attend the day session then more effective communication can be achieved online for all visitors. This is also a practical solution for other cultural arts events who may be struggling to keep up with the demand of change into digital tools to communicate and deliver experiences. Attractions can potentially lose out on free promotional opportunities from audience members not having chances to interact to the brand online. If regular content is posted that communicates the brand then audience members are likely to share or recommend the event to others while communicating their own experience.

A second finding was to place a focus on addressing what they do as an organisation to encourage digital usage during their event. As addressed in earlier chapters, Llangollen has not been the best location for mobile reception or internet connection, therefore LIME recognised this and installed Wi-Fi for its visitors to use free of charge. However, audience members are discouraged to use mobile phones during certain areas of the field, for example the main pavilion due to restrictions of content being shown before the main TV broadcaster as well as disturbance issues such as flash photography

and noise. The signs in the main pavilion are visually presented with an image of a phone with a red circle with a ban line going through the middle of it, which gives connotations that one should not use their device at all. Its main purpose however is to discourage flash photography and to have the phone on the silent setting. This seemed to affect both samples of visitor type as the results suggested only a quarter connected to the Wi-Fi. In terms of mitigating this, LIME could perhaps be clearer to its audiences on the ruling of digital devices in the pavilion. They could do this through announcements between performances that it is acceptable to use their phone to take pictures and small recordings but just to apply the appropriate settings to the device to ensure no disturbance will affect the performer. This should then be clearer to the audiences of either day or evening experience and allows them to keep a memory of the event as well as opportunity to share that memory with others online. This would then benefit LIME from a marketing promotion point of view, as well as enhancing the event's cultural reputation. This would occur through people sharing what they see as 'valuable' and stressing the events core values such as peace, internationalism and friendship. When comparing LIME to other music festivals, it seems to resemble classical theatre or halls rather than a festival in terms of the rulings of digital devices. Stereo-typically in popular music festivals such as Glastonbury, Coachella or Woodstock there is always an abundance of mobile devices illuminating the crowds from attendees taking photographs, videos and even video calling others. All these examples are ways consumers share their experience to many people online which contributes to the brand of the event. Although LIME have diverse genres from classical to light rock, there needs to be a balance between the extent people are allowed to engage with the performances. In these current technologically driven times it can be a risk to the organisation if they do not keep up with technological trends and are left behind with a lack of publicity.

#### 6.2.5 RQ4B: Digital communication of value

A main objective for the research was to test whether the core values derived from music festivals were being communicated by people on social media. This was important to test as it provided evidence that when studying cultural value and trying to conceptualise such a concept, the 'thing' that is considered needs to reflect what is actually important that makes that 'thing' valuable to people in a cultural context. The communication of value in this study on the side of the consumer reflected what was suggested in academic literature where word-of-mouth can be considered as an outcome of value co-creation (Balaji & Roy, 2017). It was also suggested that the festival organiser transmits value through its brand identity that reflects the events mission statement, while the festival consumer attends and co-creates those transmitted values (Dowell, Garrod and Turner, 2019). This was seen in the reviews where attendees provided evidence they resided to the transmitted values and chose to share them to others online. However, there was a lack of evidence of LIME responding to the communications, thus stopping true two-way co-creation from occurring.

From analysing the reviews of those who attended LIME, there was a difference in opinion of what was perceived as important from their experience by visitor type. An example of this was firstly the way visitors would reflect on the impact that the musical elements had upon them. Day visitors referred to the vast style and genre of music they had heard from different countries. This offered them an educational opportunity to discover something unique that would impact them individually. This reflects the educational gains that were suggested in the literature which lead to cultural enrichment (Crompton & McKay, 1997). This also reflects both Sheth, Newman and Gross's (1991) take on epistemic value, through the curiosity to want to learn as well as Overby and Lee's (2006) analogy of hedonic pleasures from the arts. In contrast, the evening visitor was likely to refer directly to the name of the artists performing in their concerts over the actual musical performance they were delivering. This suggests that evening visitors are receiving value from the opportunity to witness famous artists. When expressing this value, it is done extrinsically, which reflects Hartman's (1973) definition of extrinsic value as their values do not coincide with LIME or what LIME stands for. There was however one mutual value that was felt equally by both visitor types, which was the attribute of family togetherness. Both day and evening visitors mutually reflected that both experiences gave an opportunity to create memorable experiences as a family. In terms of other forms of togetherness that also reflect LIME's core values, such as international friendships and community there was again a contrast of importance by visitor type. The evening visitor simply did not refer to how Llangollen's community plays a vital role in supporting the event, from the tradition of hosting its competitors to celebrating the international parade. This can be another example where the value of international togetherness is being put to one side as less of LIME's audiences are attending the day sessions. The reasoning behind this comes from people being more attracted to the big headline names performing in the evening concerts over the traditional offering. However, when relating to what cultural values are all about and why they can be considered important, the impact of international friendship is then put on the line in competition with monetary value and creates a debate in people's mind on which is the more important.

To apply the findings from the case study to a wider field, the conclusions gathered point in the direction that events should primarily focus on trying to achieve one thing successfully, in contrast to trying multiple ventures and not underperforming. In addition to this, for many festivals whether musical or cultural, the underlying values often derive from the events history and its traditions which are the backbone as to why people attended in the first place. This reflected a suggestion in the literature where Throsby (2003) suggested that some characteristics of a cultural goods trigger cultural values, which then can be considered as spiritual significances, symbolic meanings, historic importance, and authenticity. These traditions at events are the elements that give a sense of value to people whether that is bringing people together annually, re-experiencing existing memories or creating new ones. If events wonder down a path to create experiences that do not involve or reflect

these traditions, then the true meaning behind the event starts to be forgotten and will eventually fade away. Like many other festivals worldwide, LIME has proven to have strong repeat visitor rate, which see generations of families attending. That value itself has a powerful meaning that cannot be measured by any metrical unit and just like the historic tradition of events it should be acknowledged when decisions are made for its continuation to the future. This also reflected suggestions made in the literature that traditions, languages, and expressions of music should be safeguarded as intangible cultural heritage (Grant, 2011).

Another supporting finding that closely related to the value of togetherness in the form of international friendship is the value of experiencing multiculturalism. Again, there was a contrast to the extent multiculturalism was experienced and reflected upon between visitor type. Day visitors were expressing their connections this core value far greater than the evening visitor. It was evident that the day experience featuring the competitions had an impact upon the visitors to reflect on the music and culture they witnessed, which was communicated through recommending others to experience the event for themselves. This was demonstrated by day visitors stressing on the importance of the display of peace and friendship between the nations competing. This makes the event a place where all conflicting elements to life are put aside such as politics and different religions and replaced by the mutual love for music. This viewpoint of the day visitor is again pivotal evidence that suggests this part of the event which can be argued as the 'real or true' part of the event is a viewpoint that speaks for itself when answering the question 'why is this event worthwhile of support through investment?' This viewpoint relates to a desired end-goal for many which is world peace. Although the coming together of nations at LIME is considerably small and not going to solve world peace but it is an example that it can be achieved.

A concluding thought is the lesson that needs to be learned which is not directly aimed at LIME but to both industry and academia to try to understand the impact of cultural value and what it really stands for. When cultural events need support, it is not always about ways to generate money, it can also be strategies to enhance their brand identity and the communication of that identity so that people can interact more with that particular event or attraction's core values. This links to a suggestion in the festival branding literature where festivals should be creating important associations in the minds of their audiences, which in turn builds strong brand identity that adds meaning to the experience (West, 2006). In the case of LIME, its day visitors are becoming a smaller audience year upon year as the event continues to be forced into focusing more on the evening concert to justify the events financial costs. This impacts upon the events overall core values as they move closer to be viewed as another music festival/concert series. The suggestion of trying to encourage visitors to be all-day visitors could be a solution that could support the transmission of values as well as financially supporting the

event. In addition to this, by ensuring that the experience designed is authentic and involves the traditional aspects which offers an educational dimension allowing further connections to the brand.

### 6.3 Bringing the Research Questions Together

This research saw three themes intertwine with one another to help investigate how cultural values can be derived digitally to effectively convey a cultural festival's artistic worth to those who wish to attend. These three themes are brand identity, the creation of value from an experience and how those values are communicated using digital methods. The research was conducted through a pre-, during and post-experience format, which allowed an evaluation of how each of the three themes was performing with respect to the value of LIME as a whole. The diagram highlighted in **Figure 6.1** indicates how the process could be seen across the entire experience, for the case of the thesis using LIME as an example. From conducting the research and breaking down the experience from pre to post-experience, it was evident that throughout the three phases, the presence of values whether brand or cultural and the use of digital technology was continuous. This was an identifier as to how all three themes interrelated with each other and worked in unison together. The diagram can also be applied to other cultural festivals including music festivals that convey a universal message that allow people to form cultural connections with. The diagram represents how the visitor interacts with a cultural experience before, during and after the event and it firstly shows the process where they begin to create value. Secondly, through to experiencing the benefits from their experience and lastly how they then share those values to others. The diagram will be broken down in a step-by-step process.

The first phase of the diagram is the process of how people come across cultural festivals through the various methods, involving word-of-mouth, print media and digital sources. Potential visitors would then research what the event is about and what types of experience they believe they will receive. The branding communication strategy of the event comes into play as it tries to give a snapshot of its brand identity and value in order to capture new audiences to be invested in the brand. Here the organisation would try to market themselves and their offering (in this case their experience) to be considered memorable and 'worthwhile' to the potential visitor. This is where festivals should stress upon having a strong mission statement that will be fused into the experience that will be offered. In LIME's case, the celebration of international peace through music, as well as other benefits derived from the arts. This term 'worthwhile' was critically discussed throughout this research and it is where perceived value comes into play before the event starts. Visitors will have different interpretations of what they consider 'worthwhile' is believed to be, which in this study was whether potential visitors were initially epistemically, extrinsically, emotionally or utilitarianly motivated to visit.

The second phase is during the event itself where visitors experience all the aspects that the cultural festival offers. The findings demonstrated that LIME's day visitor had more offerings for visitors to be involved with, such as Llangollen town events, as well as the many stalls and eateries on site. In contrast the evening visitor would catch the tail end of the latter offerings, pending their time of arrival and would only have the elements of their evening concert to experience. Regardless of experience type, there were different sets of during-event values at play. The second section of the diagram reflects the actual during-experience where visitors reflect upon their attitudes and perceptions whilst experiencing the offering first-hand. This can be applied to any festival that incorporates multiple offerings to an experience under the roof of one event, which can be the case when festivals include multiple genres and styles of music. It has been concluded that visitors will make a decision in the moment whether an experience is going to be considered memorable or not. Nonetheless, in LIME's case the day visitor, it was made clear from the tests undertaken that their experience revolved around the core values of the event, which impacted upon them to feel internationalism, friendship and peace. In contrast, the evening visitor reflected more on the opportunity to experience the fame of well-known artists performing and the tangible aspects to their experience. Regardless of what either visitor type reflected upon, it is at this moment where values begin to be co-created as individuals start to think about sharing their experience with others.

The third and final phase of the diagram is the post-experience of the event where visitors can reflect upon the experience they received. This is where value can be fully communicated to others. An example of digitally communicating this value was demonstrated in this research using UGC about the festival and intentions of e-WOM. In this day of age memorable experiences are also captured digitally at events or consumed digitally at home for example the former being photographs taken and the latter being television and live streaming on social media. From the reviews made on social media platforms it was evident that LIME's visitors of both types chose to communicate the way in which LIME's experience impacted them. This enabled the core values to be communicated through the process of recommending the experience to others in the hope it encourages them to experience the event for themselves. In addition to this, the third phase contributes to the more logical way cultural festivals should be perceived when understanding its importance to society. The way in which visitors stated that LIME was a place that demonstrated global unity through music and peace reflects the meaningfulness that cultural value should represent. Further to this, events that are seen as a tradition saw visitors giving self-recommendation (stating they were excited to attend again in future) as well as recommendation to others to attend. It is also evident to conclude that although for many cultural arts attractions/ events, audience demographics are that of an aging one. In LIME's case their audience's digital use was strong enough to provide evidence that 'digital' can be an assistive tool in identifying the communication of cultural values and an opportunity for organisations to view such communications as a form of feedback.. A parallel conclusion also is that it is undoubtedly clear that



from using LIME as an example, cultural arts events need to continue to do more to keep up their digital presence and encourage visitors to interact digitally. With the way the world is rapidly evolving digitally in addition to life post COVID-19, digital operations will help keep events relevant, but help get their message (which can be seen as their core values) across. The diagram also highlights a third continuous element to the process which travels in the opposite direction, providing a full circle process where the ‘monitoring of values’ serves as a feedback opportunity for an event. Although this thesis did not capture LIME acknowledging this ‘feedback’ it can justifiably be a lesson learnt for the organisation and for others in similar in nature. By responding to reviews for example, it can help complete the co-creation of the experience through showing signs of reviewing or amending their product accordingly. In the case for LIME, it identified the elements where its brand identity that holds its core values are becoming lost to other elements of the experience.

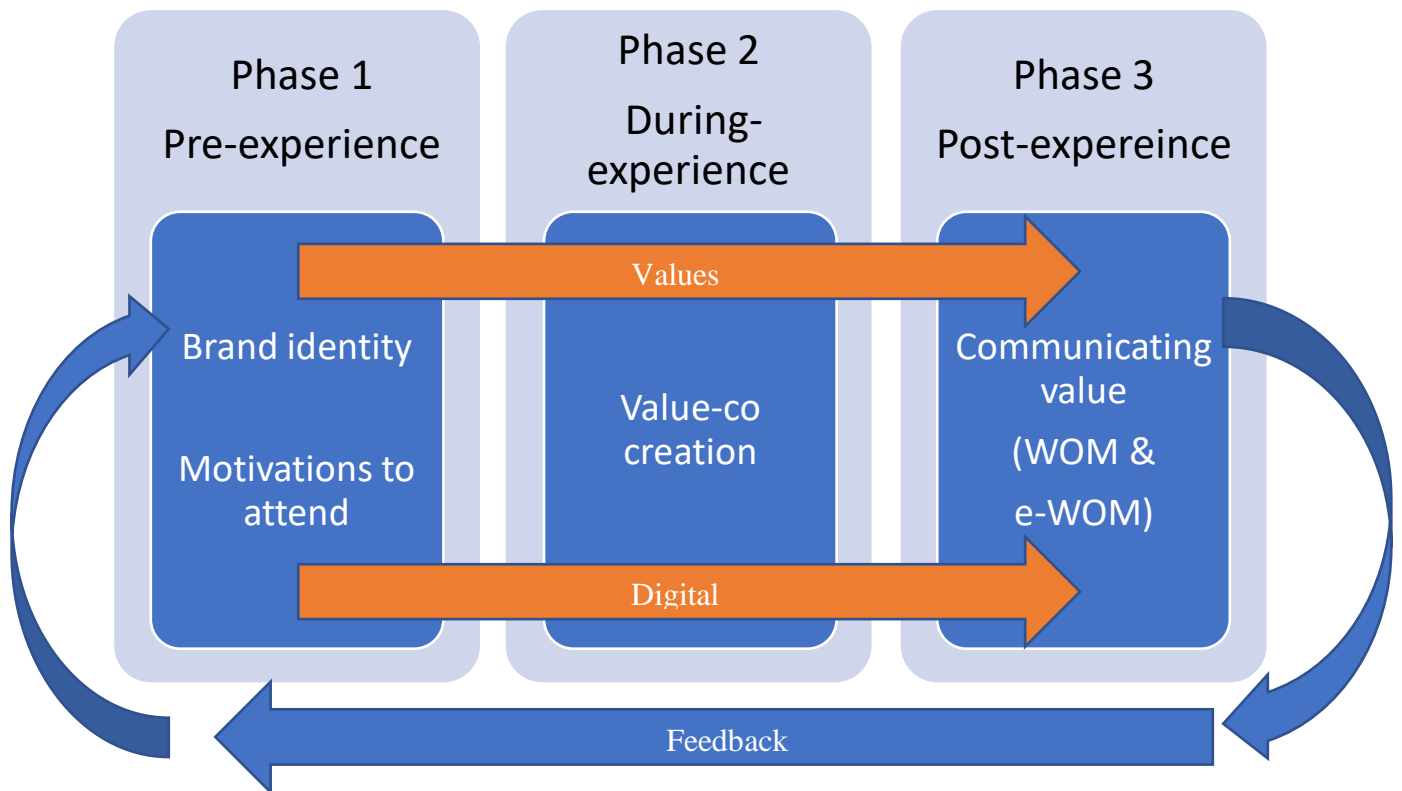


Figure 6.1: A flow diagram of the process of how each major theme of the research apply to LIME and demonstrating how its audience members receive and communicate value with digital being an assisting attribute.

## 6.4 Limitations to the Research

This study had some limitations, which will be acknowledged in this section to showcase what would be done differently if there research would be undertaken again. Firstly, the way the project was accepted and funded based on a prior research project did limit the focus that was needed to cater for LIME's needs. This limitation can be applied in two ways, where addressing LIME's practical needs altered the contributions made theoretically on the academic side of things and vice versa. Throughout the research and working with an industry partner, it was an importance to produce research that was mutually beneficial both practically and theoretically (Cole, 2005). Ritchie et al. (2005) advocated that the execution of research never goes to plan when applied to the field, even when it is planned perfectly. Although the balance of positioning the research in the middle of the industry end and the academic end was done to the best of the researcher's ability, it was evident in the research that it impacted the methodological approaches to the research. This was a concluded remark in Low and Everett's (2014) paper where the authors suggested that working with industry partners even though when support is available (which is often superficial) can be problematic for the research. It is important to acknowledge that LIME were supportive throughout the process and the connection between the organisation and the researcher was faultless. This thesis however, adopted a pragmatic approach, which was justified based on the need to make collaborative decisions throughout the project in line with the minimal chances to collect data over the three years. This was due to the organisation being an event, which is hosted once annually. This was a limitation in terms of how methodological design decisions could be executed and perhaps put the research in a position to be considered 'sloppy' or poorly planned, due to the messy nature it created. The pragmatic approach may have impacted the qualitative and quantitative balance as both perspectives were needed given the nature of the research problems that were required to answer, as well as a digital lens that needed incorporating from the co-funding organisation (KESS 2). An example of this was the choice of undertaking the questionnaires that included open questions that would contribute to the qualitative side of the research. Although beneficial findings were collected and concluded, if the research was to be repeated, the qualitative side could have done with being more strongly weighted than it was. An example of this would be to include more in-depth interviews with festival visitors at the different points of the experience.

The longitudinal nature of the research, although it was a major strength to the thesis, also came at a cost. As explained the 'messy' nature that occurred methodologically throughout this research was added through the application of a longitudinal operationalisation. As noted throughout this thesis and specifically in the methodological contributions (**Section 6.1.3**) there was a gap identified in the literature for more longitudinal research to be undertaken around festival experiences (McKay &

Webster, 2016). This was the justification around its inclusion but clarity in research presentation was difficult to execute for the reader with all the various data collection phases undertaken.

A final limitation occurred when using both LIME's mailing list and collecting data in person, which arose some issues in obtaining a balanced audience base from the many visitor types the experience possess. An example of this was that the mailing list samples were 'evening visitor' dominated with low representation of day visitors. In contrast, day visitors were easily obtainable when collecting data in person as there is gate ticket sales for the day experience. From a researcher point of view, the evening visitors were more difficult to survey in person due to their experience being based around concert time pressures. Examples of this were the start times of the concert, visitors wanted to find their seat and did not give much time to co-operate to participating. Another side limitation from the mailing list were the tracking codes included in the experience questionnaires that were undertaken longitudinally. In the 2018 year, the collaborative decision to use a six digit code was not successful which left a risk to either try another method as well as its contributions to that years findings. If the research were to be conducted again, then collecting data would most likely to be done either face-to-face or through a mailing list, but not both in tandem. In addition, a more thought out way of tracking responses would be thought out.

## 6.5 Future Research Directions

This section aims to provide the future directions in where the research that was undertaken for this thesis can contribute to. Firstly, the gap in the literature around more mixed method research that are done in a longitudinal nature on festival experience was found (Mair & Webber, 2019). In addition to this more studies to focus on pre-to-post-experience of festivals to be considered (Getz, 2012; Son & Lee, 2011 and Wong et al., 2015). This research's findings did contribute to what has previously been collected on festival experience and executed what the literature recommended. It was acknowledged in the limitations section (6.4) that the longitudinal nature of this research came with its problems, however it was a step in the right direction, which would be good to see if more studies can adopt. The reasons behind this is that it was evident from the findings that 'value' resides throughout an experience and in this case is equally important before and after the festival happens. In terms of longitudinal structure, it offers great perspectives on how values are developed over time and how such values can shift when the experience of the organisation changes.

Another future research direction that would be beneficial would be for more studies to enquire into identifying the value that can be extracted from festival experiences through a socio-cultural perspective. It was evident from conducting a bibliographic review that the value of the arts had previously and are still continued to be mostly measured by its monetary value to justify its

importance. An example was the use of contingent valuation methods used to measure the value of cultural goods (Throsby, 2003) as well as how festivals perform along their running costs (Morrison & Dowell, 2014). Although monetary value is always going to be a factor that will play a role in festival experience but this thesis has demonstrated that there are more benefits that come from festivals that provide more important value to those who are consuming. In LIME's case the cultural value derived from the experience was very powerful with the findings providing strong ties to culture, the power that music can unite people in the heights of conflict as well as attendees viewing the festival as a tradition through historical importance. It is these benefits that should be drivers for festival creation as well as continuation from support from public funding. Studies that take on a socio-cultural approach can draw out values that have often been hidden by the monetary approaches to festival experiences and more powerful findings to how festivals can impact people are evidently out there as each festival aims to achieve different things that will be embraced by attendees in an individualistic manner.

A further recommendation to future research is for scholars to consider studies that look at ways of identifying memorable experiences to the importance of the engagement between festival organiser and attendee. From the events literature, although noted there were limited work, there were some studies that showcased that engagement plays a vital role in achieving positive consumer behaviour between festival organiser and attendee (Fleming & Asplund, 2007). In addition to this, scholars suggested that if such engagement is strong, often through participation at festivals, it can suggest that value is within the experience and creates a clear meaning for the attendee (Bennett, 2012; Hudson, et al., 2015). When anchoring these studies to what was collected in this thesis, in particular reference to the findings generated from the Story Hub, these studies can be a jumping-off point to link how engagement at festivals can provide memorable experiences for attendees. It was acknowledged that the questions used in the Story Hub could contribute to areas of literature that consider memory, such as brand nostalgia.

The final recommendation for future research is the continuation to highlight areas of digital co-creation where value is resided with and communicated online. As the digital world is constantly changing and becoming stronger, it can be a tool for extracting important values that are being derived from experiences. This recommendation can be applied to studies that consider the value of any part of the cultural arts as a whole, whether that is festivals, museums, theatre performances for example. People are now voicing their thoughts and feelings about experiences online than ever before, which organisations can take advantage of. This can provide important feedback as well as a chance to identify the benefits that the cultural arts have on people. The use of UGC in this research through online reviews was a place that identified various reasons why attendees value LIME as an organisation as well as the experience it offers. It also was an ethically acceptable way of doing so,

which other studies could benefit from when considering the ethical recommendations that were suggested in the literature and followed in this research.

## 6.6 Concluding Remarks

The main purpose of this thesis was to achieve an improved understanding in the way value can be conceptualised to gain a better understanding of the process of negotiation and communication of brand values in cultural events. This was achieved through understanding the ‘cultural values’ that were derived by the different visitor types attending LIME in response to what LIME transmits through its brand identity and marketing communication strategy. From the underpinning literature surrounding ‘value’, it was evident that many academics focused on the monetary measurements to value the culture and the arts. The reasonings for this often related to the pursuit of the cultural arts justifying public funding or how they financially contribute to the economy. A different approach to conceptualising ‘value’ was undertaken, which sought to understand the benefits of value through LIME’s experience. The three main study areas of this thesis were connected together to provide a timeline on the way festivals can identify how value can be communicated from the experience. Firstly, how festivals need to demonstrate a strong brand identity to which the attendees can reside with. It was evident from LIME’s day experience, which was arguably classed as LIME’s authentic experience showed that the identity of the organisation was understood. From this understanding they demonstrated evidence that they communicated the transmitted values that LIME conveyed through its brand identity as their own values when calculating their experience. This communication of value was also identified online digitally from using social media platforms to analyse reviews that were left by visitors. The reflections made by visitor experiences resulted in meaningful values being extracted, which was considered the ‘true’ value that the cultural arts can provide for people. The way in which the cultural sector could reinforce the proposition of value theory is by firstly stressing on authentic brand identity and consistent communication of marketing communications throughout the experience that ties in the core values of the event. Secondly, to provide more online word-of-mouth opportunities, specifically around the benefits of the experience that audience members receive while being authentic to its branding. Lastly, for cultural events to engage more with the responses of word-of-mouth opportunities to assist the process of reviewing, amending or changing the offering so that the experience is consistent to its brand identity yet memorable for the attendee for future years.

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## Appendices

### Appendix A: Bibliographic Review of how Value Has Been Applied to Cultural Festivals in Academic Literature

This section aims to review how value has been applied to festival experience from what has been empirically researched in academic literature. From the introduction chapter, it was noted that there have been unresolved debates in defining and applying value, primarily due to the confusion caused by different disciplines claiming to have the only correct way of depicting value. Therefore, a way of highlighting these misunderstandings that affect festival experience will be through undertaking a bibliometric review of journal articles that focus on measuring cultural festivals, specifically the ‘value’ or ‘worth’ of music festivals, which is often needed to prove their significance and justify why they need to continue to exist.

The table below shows a meta-analysis which was used to demonstrate what topics appeared in literature, specifically looking at academic articles from a wide range of journals. This was undertaken by searching ‘Google Scholar’ a search engine for scholarly articles, using the keywords ‘value and valuation application on music and cultural festivals.’ In order for an article to be included, a case study or a strong acknowledgement to a music and cultural festival must have been featured. To acknowledge the key words used, after completing the review it was brought to attention that the term ‘valuation’ had strong connections to economic/ monetary values. However not all studies conveyed that approach thus a meta-analysis was applied to the thesis. A selection of 43 journal articles were included and organised in accordance of theme and the stance taken when value was portrayed. From reviewing the abstracts of the papers, the first categorisation of the analysis represented the general approach the authors took when conveying their paper. Then from the discussion and conclusion sections of the papers, articles were split into further sub-themes within their general title giving a more detailed approach to what specifically authors were trying to achieve when using the cases of music and cultural festivals and how value was applied to them.

Out of the 43 papers selected for this bibliographic review, 23 out of the 43 were based around an economic viewpoint on festivals or the effects from them. The first sub-theme that saw eight papers use contingent valuation tests (seen in the first ‘specific approach’ box) known as willingness to pay studies as their main focal point of understanding how value is perceived and taken away by visitors from music and cultural festivals (see **Section 2.4.5.1**). The second sub-theme (seen in the second ‘specific approach’ box) with a further eight papers that use the economic approach with papers focusing on how specifically providing economic facts and figures on music and cultural festivals are the fundamental measurements of these festivals. The third sub-theme within the general economic

approach (Seen in the third 'specific approach' box) which appeared in five additional papers is from the viewpoint of how a music and cultural festival has an economic impact on the wider economy. This can be understood in a different way to the above theme of a significance or a reliance on public bodies for funding, but in reverse where public bodies are those relying on the festival for economic growth. The discussion around sub themes two and three was used in **Section 2.4.5.1** in relation to public value and how it can spill over to local economies.

The next category saw six papers fall under the categorisation of personal value (see the second general approach box). These papers were then split into two further sub-themes to which five papers all shared the idea that identity is a key determinant of the arts or music festival experience, and one paper was placed under the hedonic benefits that music festivals can provide (see **Section 2.4.3** for more detailed discussion). Another category identified was the socio-cultural approach viewpoint on applying value to festival experiences. This featured in four papers authors considered at the social impacts that are upon arts and music festivals. In addition, one other paper considered both social and economic impacts. In regard to the use of the socio-cultural perspective, examples of this review are used to assist discussions in viewing value as an experience which was seen in **Section 2.4.5.3**. The fourth category derived from a political approach that academics used in the application of value to music and cultural festivals. These looked at the political impacts that affect value, however remain beyond the scope of this thesis to warrant detailed examination. The final category identified in this review of literature for the application of value to music and cultural festivals was taken from a marketing approach. As already discussed in **Chapter 1**, this approach has been the main trade-off to the economic stance when considering the term value itself, stating that value can only be achieved unless there is evidence of a monetary benefit. However, through consumption practices and consumer behaviour (see **Section 2.4.5.2**) there is evidence to suggest that there is more to an experience than perceptions of monetary exchange value being present throughout the entire consumption process.



A bibliographical review of literature in the form of journal articles with value application to music and cultural festivals.

General type of approach	Specific approach	Date	Author	Title of paper	Journal
Economic approach (23)	Willingness to pay study (8)	2002	Thrane	Jazz Festival and Their Expenditures: Linking Spending Patterns to Musical Interest	Journal of Travel Research
		2008	Borges, Vieira & Romão	The evaluation of the perceived value of festival experiences: the case of Serralves em Festa!	International Journal of Event and Festival Management
		2011	Herrero, Ángel-Sanz, Bedate	Measuring the Economic Value and Social Viability of a Cultural Festival as a Tourism prototype	Tourism Economics
		2011	Herrero, Ángel-Sanz, Bedate & José del Barrio	Who Pays More for a Cultural Festival, Tourists or Locals? A Certainty Analysis of a Contingent Valuation Application	International Journal of Tourism Research
		2012	Andersson, Armbrecht & Lundberg	Estimating Use and Non- Use Values of a Music Festival	Scandinavian Journal of Hospitality and Tourism
		2013	Chang & Mahadevan	Fad, Fetish or fixture: contingent valuation of performing and visual arts festivals in Singapore	International Journal of Cultural Policy
		2014	Andersson	Use- Value of Music Event Experiences: A “Triple Ex” Model Explaining Direct and Indirect Use-Value of Events,	Scandinavian Journal of Hospitality and Tourism
		2014	Huang, Ting & Chen	How influence is willing to pay on the cultural creative goods?	International Journal of Statistics and Managements Systems
	Economic Significance for the creation or continuation for arts / music festivals (8)	2002	O’Sullivan & Jackson	Festival Tourism: A contributor to Sustainable Local Economic Development?	Journal of Sustainable Tourism
		2006	Saayman & Saayman	Does the location of arts festival matter for the economic impact?	Regional Science
		2004	Bedate, Herrero & Ángel Sanz	Economic Valuation of the cultural heritage: application to four case studies in Spain,	Journal of Cultural heritage
		2009	O’Sullivan, Pickernell & Senyard	Public sector evaluation of festivals and special events	Journal of Policy Research in Tourism, Leisure and Events

		2010	Holt	The economy of live music in the digital age	European Journal of Cultural Studies
		2011	Herrero, José Ángel Sanz & Devesa	Measuring the Economic Value and social Viability of a Cultural Festival as a Tourism Prototype	Tourism Economics
		2011	Saayman & Rossouw	The significance of Festivals to Regional Economies: Measuring the Economic Value of the Grahamstown National Arts Festival in South Africa	Tourism Economics
		2015	Durgamohan	The cultural and economic significance of Hampi festival	Worldwide Hospitality and Tourism Themes
Economic impacts on or from arts and music festivals (5)		2003	Gibson & Connell	Bongo Fury' tourism, music and cultural economy at Byron Bay, Australia	Journal of Economics and Social Geography
		2005	Tohmo	Economic Impacts of Cultural Events on Local Economies: An Input- Output Analysis of the Kaustinen Folk Music Festival,	Tourism Economics
		2010	Saayman & Rossouw	The cape Town International Jazz Festival: More than just Jazz	Development Southern Africa
		2011	Bracalente, Chirieleison, Cossignani, Ferrucci, Gigliotti & Ranalli	The Economic Impact of Cultural Events: The Umbria Jazz Music Festival	Tourism Economics
		2015	Andersson, Armbrecht & Lundberg	Linking event quality to economic impact: A study of quality, satisfaction, use value and expenditure at a music festival	Journal of Vacation Marketing
Economic policy and planning (2)		2004	Jones & Munday	Evaluating the Economic Benefits from Tourism Spending Through Input- Output Frameworks: Issues and Cases	Local Economy
		2015	Lee, Liu, Chung & Ho	Investigating the Role of Government Policy and the Environment on Locals' Loyalty to Spring Music Festivals	Cotemporary Management Research
Personal Value Approach (6)	Cultural values such as identity derived from arts or music festivals (5)	1982	Esman	Festivals, Change and Unity: The Celebration of Ethnic Identity among Louisiana Cajuns	Anthropological Quarterly

		2009	Woosnam, McElroy & Van Winkle	The Role of Personal Values in Determining Tourist Motivations: An Application to the Winnipeg Fringe Theatre Festival, a Cultural Special Event	Journal of Hospitality Marketing & Management
		2013	Jaeger, Kari- Mykletun & Reidar	Festivals, Identities and Belonging	Event Management
		2016	Mahadevan	Going beyond the economic impact of a regional folk festival for tourism a case study of Australia's Woodford Festival	Tourism Economics
		2019	Zhang, Nang Fong, Li, Phong Ly	National identity and cultural festivals in postcolonial destinations	Tourism Management.
	Hedonic Value to music/ the arts (1)	2018	Gibson & Gordon	Rural cultural resourcefulness: How community enterprises sustain cultural vitality	Journal of Rural Studies
Socio-Economic Approach (1)	Attempt to achieve both social and economic viability of cultural festivals (1)	2012	Barrio, Devesa & Herrero	Evaluating intangible cultural heritage: The case of cultural festivals	City, Culture and Society
Socio-cultural Approach (4)	Social impacts on arts and music festivals (4)	2009	Robertson, Rogers &, Leask	Progressing socio-cultural impact evaluation for festivals	Journal of Policy Research in Tourism, Leisure and Events
		2016	Hoksbergen. & Inch	Facebook as a platform for co-creating music festival experiences: The case of New Zealand's Rhythm, and Vines New Year's Eve festival	International Journal of Event and Festival Management
		2017	Chang & Mahadevan	Different Hearth, Different Worth: Sustaining an Emergent Festival in the New Cultural City of Singapore	Tourism Analysis
		2017	Pavluković, Armenski & Alcántara-Pilar	Social Impacts of music festivals: Does culture impact local's attitudes toward events in Serbia and Hungary?	Tourism Management
Socio-Political Approach (1)	Interaction of pleasure and politics from attending music festivals (1)	2008	Sharpe	Festivals and social Change: Intersections of Pleasure and Politics at a Community Music Festival	Leisure Sciences an Interdisciplinary Journal

Political Approach (3)	Cultural policy of how socio-political impacts upon heritage of arts/ music festivals (1)	2014	Gligorijevic	World Music festivals and tourism: a case study of Serbia's Guca trumpet festival	International Journal of Cultural Policy
	Political impacts using festival history (1)	2008	Snowball & Webb,	Breaking into the conversation: cultural values and the role of the South African National Arts Festival from apartheid to democracy	International Journal of Cultural Policy
	Social Class of those attending arts festivals (1)	1998	Waterman	Carnivals for elites? The cultural politics of arts festivals	Progress in Human Geography
Marketing Approach (5)	Customer Loyalty (3)	2010	Yoon, Lee, & Lee	Measuring festival quality and value and loyalty using a structural approach	Journal of Hospitality Management
		2017	Chaney & Martin	The Role of Shared Values in Understanding Loyalty over Time: A Longitudinal Study on Music Festivals	Journal of Travel Research
		2017	Tanford and Jung	Festival attributes and perceptions: A meta-analysis of relationships with satisfaction and loyalty	Tourism Management
	Experience economy (1)	2008	Stöckl & Morgan	What makes a good festival, Understanding the Event Experience	Event Management
	Brand Positioning enhancing destination image (1)	2018	Duarte, Folgado- Fernández & Hernández-Mogollón.	Measurement of the Impact of Music Festivals on Destination Image: The Case of a Womad festival	Event Management

## Appendix B: LIME 2017 Pre- Experience Pilot Questionnaire

The purpose of this survey is to understand people's perceptions of the experience they expect to receive, whilst visiting the Llangollen International Musical Eisteddfod 2018. This research is in conjunction with Llangollen International Musical Eisteddfod and Lewis Thomas a PhD Researcher from Swansea University. All participation is anonymous. Participants must be over the age of 18. All Participants have the right to withdraw from the survey, by not submitting their response. This survey is available in both English and Welsh.

Pwrpas yr arolwg dilynol hwn yw deall canfyddiadau pobl o'r profiad y maent yn disgwyl ei gael, wrth ymweld ag Eisteddfod Gerddorol Ryngwladol Llangollen 2018. Mae'r ymchwil hwn yn cael ei gynnal ar y cyd rhwng Eisteddfod Gerddorol Ryngwladol Llangollen a Lewis Thomas Ymchwilydd PhD o Brifysgol Abertawe. Mae'r holl gyfraniadau yn ddienw. Rhaid i gyfranogwyr fod dros 18 oed. Mae gan bob cyfranogwr yr hawl i dynnu'n ôl o'r arolwg, drwy beidio â chyflwyno eu hymateb. Mae'r arolwg hwn ar gael yn Gymraeg ac yn Saesneg.

### Section 1 Motivations / Cymhellion

1. Have you attended the Llangollen International Musical Eisteddfod Before? / Ydych chi wedi mynychu y Eisteddfod Gerddorol Ryngwladol Llangollen o'r blaen?

Yes / do

No / Naddo

1.1 If so, how many times? / Os felly, faint o weithiau?

Once before/ Unwaith o'r blaen

Twice before / Ddwywaith o'r blaen

Three times before / Dair gwaith o'r blaen

More than three times / Fwy na thair gwaith

2. How did you hear about the Llangollen International Musical Eisteddfod? Tick any that apply / Sut wnaethoch chi ddod I wybod am Eisteddfod Gerddorol Ryngwladol Llangollen? Ticiwch unrhyw rhai syn berthnasol.

Live Locally / Rydw i'n byw yn lleol

Social media / Cyfryngau Cymdeithasol

leaflets and posters / Tafenni a Phosteri

Banners/ signage / Baneri ac Arwyddion

Newspaper article / Magazine article / Erthygl yn y Papur/ Erthygl Gylchgrawn

TV / Teledu

Radio

Other

3. What are your motivations of attending this year's Llangollen Eisteddfod? / Beth yw eich cymhellion ar fynychu'r Eisteddfod Llangollen eleni?

Escapism (getting away from everyday life) / Ddihangfa

To watch the performances / Gwylio'r perfformiadau

To socialise / Cymdeithasu

Hobby of attending events / Mwynhau profiad cyngherddau

Spending time with family / Treulio amser gyda theulu

Other

4. What do you expect to see/ do at the Llangollen Eisteddfod? / Beth ydych chi'n disgwyl ei weld/ ei neud yn y Eisteddfod Llangollen?

Watch competitions during the day sessions/ Gwyliwch y cystadlaethau yn ystod y sesiwn dydd

Watch evening Concerts / Gwylio cyngherddau nos

Watch both day competitions and evening concerts/ Gwyliwch y cystadlaethau yn ystod y sesiwn dydd a gwylio cyngherddau nos

Watch performances on outside stages / Gwylio perfformiadau ar y llwyfannau allanol

Engage with all the stalls/ Ymwneud â'r holl stondinau

## Section 2 Values Transmitted / Gwerthoedd a Drosglwyddir

5. Do you think the Llangollen Eisteddfod promotes personal values? / Ydych chi'n meddwl yr Eisteddfod Llangollen yn hyrwyddo gwerth personol?

Yes / Ydw

No / Nac ydw

6. If yes, briefly in your interpretation state what values you think the Llangollen Eisteddfod Promotes / Os Ydw, yn fyr yn eich barn chi, pa werthoedd y mae Eisteddfod Llangollen yn eu hyrwyddo?

⋮

7. In terms of emotions how do you think the Llangollen Eisteddfod will make you feel? Tick any that apply / O ran emosiynau, sut ydych chi'n meddwl y bydd Eisteddfod Llangollen yn gwneud i chi teimlo? Ticiwch unrhyw rai sy'n berthnasol

Surprise / Syndod

Anger / Dicter

Fear / Ofn

Joy / Llawenydd

Sadness / Tristwch

Excitement

8. Are you likely to share your experience on social media during the event? / Ydych chi'n debygol o rannu eich profiad yn ystod y digwyddiad?

Yes / Bydd

No / Na

Not sure / Ddim yn siwr

8.1 If yes, out of the following which would you use to share your experience? Tick any that apply / Os ydych, sut byddwch chi'n rannu eich profiad allan o'r canlynol? Ticiwch unrhyw syn berthnasol.

Facebook

Twitter

Instagram

Snapchat

Trip Advisor

Word of mouth / Ar lafar

8.2 If no, why would you not share your experience to any of the above? Os nac ydw, pam fydddech chi ddim yn rannu eich profiad i unrhyw un o'r uchod?

### Section 3 Demographics / Demograffeg

9. Are you going to be a... / Ydych chi mynd i fod....

Day visitor / Ymwelwyr am y dydd

Evening concert visitor / Ymwelwyr cyngerdd nos

Both day and evening visitor / Ymwelwyr yn ystod y dyed a'r nos

Competitor / Cystadleuydd

Member of Staff / Aelod o staff

Volunteer / Gwirfoddolwr

10. What is your age? / Beth yw eich oedran?

18-24 25-34 35-44 44-54 55-64 65+

11. Where is your home of residence? Ble rydych eich yn preswyllo?

Wales / Cymru

England / Lloeger

Scotland / Yr Alban

Northern Ireland / Gogled Iwerddon

International / Rhyngwladol

## Appendix C: LIME 2017 During- Experience Pilot Questionnaire

The purpose of this survey is to understand what values the Llangollen Eisteddfod transmits to its audience. This research is in conjunction with Llangollen International Musical Eisteddfod and Lewis Thomas a PhD Researcher from Aberystwyth University. All participation is anonymous. Participants must be over the age of 18. All Participants have the right to withdraw from the survey anytime during the duration of undertaking the survey. This survey is available in both English and Welsh.

Pwrpas yr arolwg hwn yw deall canfyddiadau pobl o'r profiad y maent yn disgwyl ei gael, wrth ymweld ag Eisteddfod Gerddorol Ryngwladol Llangollen 2017. Mae'r ymchwil hwn yn cael ei gynnal ar y cyd rhwng Eisteddfod Gerddorol Ryngwladol Llangollen a Lewis Thomas Ymchwilydd PhD o Brifysgol Aberystwyth. Mae'r holl gyfraniadau yn ddiennw. Rhaid i gyfranogwyr fod dros 18 oed. Mae gan bob cyfranogwr yr hawl i dynnu'n ôl o'r arolwg. Mae'r arolwg hwn ar gael yn Gymraeg ac yn Saesneg.

### Section 1 General Questions

1. Are you a... / Ydych chi ...

Visitor/ Ymwelwyr

Competitor / Cystadleuydd

Performer

Family member of competitor / Aelod o theulu o rhywun sydd cystadlu

Volunteer / Gwirfoddolwr

Member of Staff (Paid) / Aelod o Staff

Business Owner / Perchennog busnes

2. Have you visited the Llangollen Eisteddfod before? / Ydych chi wedi mynychu y Eisteddfod Llangollen o'r blaen?

Yes/ Do No/ Naddo

3. How much time do you think you will spend at this years Llangollen Eisteddfod? / Faint o amser ydych chi mynd i dreulio at y Eisteddfod Llangollen?

Few hours

Full day

Two or Three days

Four to five days

Whole week

4. What are you here to see? / Beth ydych chi'n yma ei weld

Day Competitions / Gwyliwch y cystadlaethau yn ystod y sesiwn dydd

Evening Concerts / Gwylio cyngherddau nos

Both day competitions and evening concerts / Gwyliwch y cystadlaethau yn ystod y sesiwn dydd a gwylio cyngherddau nos

To Compete / I Gystadlu

To Volunteer / I wirfoddoli

Watch performances on outside stages / Gwylio perfformiadau ar y llwyfannau allanol

To perform

Other



## Section 2 LIME's Brand Awareness and Values

5. In your opinion what does the Llangollen Eisteddfod set out to achieve? / Yn eich barn chi, beth ydy'r Eisteddfod Llangollen yn golygu? \_\_\_\_\_.

6. What element of the Llangollen Eisteddfod is most important to you? / Pa elfen o'r Eisteddfod Llangollen yn fwyaf pwysig i chi?

The message it delivers / Y neges

The Artistic Content alone / Y cynnwys artist yn unig

Both / Ddau

Other

7. Could you agree or disagree with the following statements / Gallwch chi cytuno neu anghytuno gyda'r datganiadau canlynol

	Strongly agree	Agree	Neither agree nor disagree	Disagree	Strongly disagree
The Llangollen Eisteddfod allows me to appreciate the arts / Mae'r eisteddfod Llangollen yn galluogi i mi werthfawrogi'r celfyddydau					
I only visit the Llangollen Eisteddfod to watch the well known artists perform / Rydw i'n dod i'r Eisteddfod Llangollen i wylïo y perfformwyr enwog yn unig					
The Llangollen Eisteddfod promotes friendship / Mae'r Eisteddfod Llangollen yn hyrwyddo cyfeillgarwch					
The Llangollen Eisteddfod expresses International understanding / Mae'r Eisteddfod Llangollen yn hyrwyddo dealltwriaeth ryngwladol					
The Llangollen Eisteddfod demonstrates the importance of a strong community / Mae'r Eisteddfod Llangollen yn dangos pwysigrwydd o Gymuned gref					
The Llangollen Eisteddfod is important to my own culture / Mae'r Eisteddfod Llangollen yn bwysig I fy diwylliant eu hunain					
I think about the peace message whilst I'm at the Llangollen Eisteddfod / Rydw i'n meddwl am y neges heddwch tra dwi yn y Eisteddfod Llangollen					

## Section 3 Digital

8. Do you use social media? / Ydych chi'n defnyddio Cyfryngau cymdeithasol?

Yes/ Ydw/ No/ Nac ydw

9. Do you engage with Llangollen Eisteddfod's social media? / Ydych chi'n ymgysylltu â'r cyfryngau cymdeithasol Eisteddfod Llangollen?

Yes / Ydw No / Nac ydw

10. Would you use social media to tell people about your experience at the Llangollen Eisteddfod?/  
Byddech chi'n defnyddio cyfryngau cymdeithasol i ddweud wrth bobl am y Eisteddfod Llangollen?

Yes / Ydw / No Nac ydw

11. Is there anything the Llangollen Eisteddfod could improve on to interact better with its audiences?  
/ A oes unrhyw beth gallai'r Eisteddfod Llangollen ei wneud i wella ei ryngweithio gyda'r gynulleidfa?

#### Section 4 Demographics

12. Are you? / Ydych chi?

Male, female, if other state gender identity or choose prefer not to say.

13. What is your age? / Beth yw eich oedran?

18-24 25-34 35-44 44-54 55-64 65+

14. Where is your country of residence? / Ble rydych eich yn preswyllo?

## Appendix D: LME 2017 Post-Experience Pilot Questionnaire

The purpose of this follow-up survey is to understand people's perceptions of the experience they received, whilst visiting the Llangollen International Musical Eisteddfod 2017. This research is in conjunction with Llangollen International Musical Eisteddfod and Lewis Thomas a PhD Researcher from Aberystwyth University. All participation is anonymous. Participants must be over the age of 18. All participants have the right to withdraw from the survey by not submitting their response. This survey is available in both English and Welsh.

Pwrpas yr arolwg hwn yw deall canfyddiadau pobl o'r profiad y maen't yn gael, wrth ymweld ag Eisteddfod Gerddorol Ryngwladol Llangollen 2017. Mae'r ymchwil hwn yn cael ei gynnal ar y cyd rhwng Eisteddfod Gerddorol Ryngwladol Llangollen a Lewis Thomas Ymchwilydd PhD o Brifysgol Aberystwyth. Mae'r holl gyfraniadau yn ddienw. Rhaid i gyfranogwyr fod dros 18 oed. Mae gan bob cyfranogwr yr hawl i dynnu'n ôl o'r arolwg, drwy beidio â chyflwyno eu hymateb. Mae'r arolwg hwn ar gael yn Gymraeg ac yn Saesneg.

### Section 1 Motivations and Experience / Cymhellion ac Profiad

1. What was your main motivation for attending this year's Llangollen Eisteddfod? / Beth oedd eich prif cymhellion i fynychu'r Eisteddfod Llangollen eleni?

To watch day competitions / Gwylio y cystadlaethau yn ystod y sesiwn dydd  
To watch evening concerts / Gwylio cyngherddau gyda'r nos  
To watch performances on outdoor stages / Gwylio perfformiadau ar y llwyfannau allanol  
To watch both day competitions and evening concerts / Gwylio y cystadlaethau yn ystod y sesiwn dydd a gwylio cyngherddau gyda'r nos  
To watch both day competitions and performances on outdoor stages / Gwylio y cystadlaethau yn ystod y sesiwn dydd a gwylio perfformiadau ar y llwyfannau allanol  
To watch both performances on outdoor stages and evening concerts / Gwylio y perfformiadau ar y llwyfannau allanol a gwylio cyngherddau gyda'r nos  
Competitor / Cystadleuydd  
To volunteer / Gwirfoddoli  
To engage with the stalls / Mwynhau'r holl stondinau  
All aspects of the Llangollen Eisteddfod / Pob agwedd o Eisteddfod Llangollen

2. Did you purchase your ticket prior to the Llangollen Eisteddfod? / Wnaethoch chi brynu eich tocyn cyn cyrraedd Eisteddfod Llangollen?

Yes via website / Do drwy'r wefan  
Yes via telephone / Do dros y ffon  
No bought at the gate / Naddo prynu ar y giât

3. Did your experience of the Llangollen Eisteddfod meet your expectations? / A wnaeth eich profiad o Eisteddfod Llangollen gwrdd â'ch disgwyliadau?

Yes / Do No / Naddo Not sure / Ddim yn siwr

4. What was your favourite part of this year's Llangollen Eisteddfod? / Beth oedd eich hoff ran o Eisteddfod Llangollen eleni?

5. What emotions did you feel at this year's Llangollen Eisteddfod? Tick any that apply. / Pa emosiynau wnaethoch chi deimlo yn Eisteddfod Llangollen eleni? Ticiwch unrhyw rai sy'n berthnasol.

Surprise / Syndod  
Anger / Dictter  
Joy / Llawenydd  
Sadness / Tristwch  
Excitement / Cyffro

5. Please could you rate the performance of the following site facilities and presentations. / Graddiwch perfformiad y cyfleusterau ac ymddangosiadau y safle canlynol os gwelwch yn dda.

1= Excellent / Ardderchog  
2= Good / Da  
3= Acceptable / Yn dderbyniol  
4= Not Good / Ddim yn dda  
5=Very Poor/ Gwael iawn

If you did not use a site facility then leave blank / Os nad ydych wedi defnyddio y cyfleusterau, yna gadewch yn wag.

Presentation of the main stage / Ymddangosiad y prif lwyfan  
1 Excellent / Ardderchog - 5 Very Poor / Gwael iawn

Presentation of the field / Ymddangosiad y maes  
1 Excellent / Ardderchog - 5 Very Poor / Gwael iawn

Quality of the craft and clothing stalls / Ansawdd y stondinau crefft a dillad  
1 Excellent / Ardderchog - 5 Very Poor / Gwael iawn

Quality of the food and drink outlets / Ansawdd y manau gwerthu bwyd a diod  
1 Excellent / Ardderchog - 5 Very Poor / Gwael iawn

Access to parking / Mynediad i barcio  
1 Excellent / Ardderchog - 5 Very Poor / Gwael iawn

Disabled access around all areas of the site / Mynediad i'r anabl o amgylch pob ardal o'r safle  
1 Excellent / Ardderchog - 5 Very Poor / Gwael iawn

Cleanliness of public toilets / Glendid y toiledau cyhoeddus  
1 Excellent / Ardderchog - 5 Very Poor / Gwael iawn

Availability of outdoor seating areas / Argaeledd manau eistedd tu allan  
1 Excellent / Ardderchog - 5 Very Poor / Gwael iawn

Value for money / Gwerth pris y tocyn  
1 Excellent / Ardderchog - 5 Very Poor / Gwael iawn

Helpfulness of sign posts around the field / Pa mor ddefnyddiol oedd yr arwyddion o amgylch y maes  
1 Excellent / Ardderchog - 5 Very Poor / Gwael iawn

Helpfulness of staff and volunteers / Pa mor ddefnyddiol oedd y staff a'r gwirfoddolwyr  
1 Excellent / Ardderchog - 5 Very Poor / Gwael iawn

## Section 2 Brand Awareness and Value

6. Please could you agree or disagree with the following statements about potential personal benefits you received from this year's Llangollen Eisteddfod. / Ydych chi'n cytuno neu'n anghytuno â'r datganiadau canlynol am fudd-daliadau personol posibl â dderbyniwyd o Eisteddfod Llangollen eleni.

The Llangollen Eisteddfod allowed me to increase my knowledge of culture. / Wnaeth Eisteddfod Llangollen fy ngalluogi i gynyddu fy ngwybodaeth o ddiwlliant.	Strongly agree	Agree	Neither agree nor disagree	Disagree	Strongly disagree
The Llangollen Eisteddfod allowed me to experience my own culture. / Galluogodd Eisteddfod Llangollen i mi brofi fy diwylliant fy hun.					
The Llangollen Eisteddfod allowed me to experience other cultures. / Galluogodd Eisteddfod Llangollen i mi brofi diwylliannau eraill					
I had the chance to enjoy a unique experience. / Cefais y cyfle i fwynhau profiad unigryw.					
I am likely to say positive things about the Llangollen Eisteddfod to others. / Rwyf yn debygol o ddweud pethau cadarnhaol am Eisteddfod Llangollen i eraill.					

### Section 3 Digital

7. Did you engage with Llangollen Eisteddfod's social media? / Wnaethoch chi ymgysylltu â chyfryngau cymdeithasol Eisteddfod Llangollen?

Follow content or post about your experience on any social media site. / Dilyn cynnwys neu bostio am eich profiad ar unrhyw safle cyfryngau cymdeithasol.

Yes/ Do Na/ Naddo

Do not use social media / Dydw i ddim yn defnyddio cyfryngau cymdeithasol.

7.1 If yes, which social media did you engage with? Tick any that apply. / Os wnaethoch chi, pa safleoedd cyfryngau cymdeithasol wnaethoch chi gysylltu â? Ticiwch unrhyw rai sy'n berthnasol.

Facebook Twitter Instagram Snapchat

8. Did you use the free site WiFi? / Wnaethoch chi ddefnyddio'r WiFi am ddim ar y maes?

To connect your phone/tablet to the internet on the field. / I gysylltu eich ffôn / tabled i'r we ar y maes.

Yes / Do

No / Naddo

8.1 If yes, do you think the WiFi enhanced your experience at this year's Llangollen Eisteddfod? Os do, wnaeth y WiFi wella eich profiad o Eisteddfod Llangollen eleni?

Yes / Do

No / Naddo

Not sure / Ddim yn siwr

Section 4 Demographics / Demograffeg

9. What is your age? / Beth yw eich oedran?

18-24 25-34 35-44 45-54 55-64 65+

10. Country that you reside in / Gwlad Breswyl \_\_\_\_\_.

11. Would you visit the Llangollen International Musical Eisteddfod again? / Fyddech chi'n ymweld â'r Eisteddfod Gerddorol Ryngwladol Llangollen eto

Yes / Bydd Maybe / Efallai No / Na

## Appendix E: LIME 2018 Pre-Experience Questionnaire

The purpose of this survey is to understand people's perceptions of the experience they expect to receive, whilst visiting the Llangollen International Musical Eisteddfod 2018. This survey is one out of two parts, with the second being post-experience. This research is in conjunction with Llangollen International Musical Eisteddfod and Lewis Thomas a PhD researcher from Swansea University. All participation is anonymous. Participants must be over the age of 18. All Participants have the right to withdraw from the survey, by not submitting their response. This survey is available in both English and Welsh.

Pwrpas yr arolwg dilynol hwn yw deall canfyddiadau pobl o'r profiad y maent yn disgwyl ei gael wrth ymweldag Eisteddfod Gerddorol Ryngwladol Llangollen 2018. Mae'r arolwg hwn yn un allan o ddwy ran, gyda'r ail yn ôl-brofiad. Mae'r ymchwil hwn yn cael ei gynnal ar y cyd rhwng Eisteddfod Gerddorol Ryngwladol Llangollen a Lewis Thomas ymchwilydd PhD o Brifysgol Abertawe. Mae'r holl gyfraniadau yn ddienw. Rhaid i gyfranogwyr fod dros 18 oed. Mae gan bob cyfranogwr yr hawl i dynnu'n ôl o'r arolwg, drwy beidio â chyflwyno eu hymateb. Mae'r arolwg hwn ar gael yng Nghymraegac yn Saesneg.

**Start of Block: Section 1 Introduction & general audience questions**

Q1 Are you going to be a ... / Ydych chi'n...

- Visitor / Ymwelydd
  - Competitor / Cystadleuydd
  - Performer / Perfformiwr
  - Family member of competitor / Aelod o deulu rhywun sy'n cystadlu
  - Family member of performer / Aelod o deulu rhywun sy'n perfformio
  - Volunteer / Gwirfoddolwr
  - Member of staff / Aelod o Staff
  - Business owner / Perchennog busnes
- 

Q2 Have you attended the Llangollen International Musical Eisteddfod Before? / Ydych chi wedi mynychu Eisteddfod Gerddorol Ryngwladol Llangollen o'r blaen?

- Yes / Do
  - No / Naddo
-

*Display This Question:*

*If Q2 = Yes*

Q3 How many times have you visited? / Faint o weithiau?

- Once before / Unwaith o'r blaen
  - Twice before / Ddwywaith o'r blaen
  - Three times before or more / Dair neu mwy na tair gwaith
- 

*Display This Question:*

*If Q2 = Yes*

Q4 What year was your last visit to the Llangollen Eisteddfod? / Pa flwyddyn oedd y tro diwethaf i chi fynychu Eisteddfod Llangollen? \_\_\_\_\_

---

Q5 How did you hear about the Llangollen International Musical Eisteddfod? Tick any that apply / Sut wnaethoch chi ddod iwybod am Eisteddfod Gerddorol Ryngwladol Llangollen? Ticiwch unrhyw rhai sy'n berthnasol.

- Live Locally / Rydw i'n byw'n lleol
  - Social media / Cyfryngau Cymdeithasol
  - Leaflets / Taflenni
  - Posters / Posterï
  - Banners and signage / Baneri ac Arwyddion
  - Newspaper article / Erthygl yn y papur newydd
  - Magazine article / Erthygl mewn cylchgrawn
  - TV / Taledu
  - Radio / Radio
-



Q6 What are your motivations for attending this year's Llangollen Eisteddfod? / Beth yw eich cymhellion i fynychu Eisteddfod Llangollen eleni?

- Escapism (getting away from everyday life) / Dihangfa
  - To watch the performances / Gwyllo'r perfformiadau
  - To socialise / I gymdeithasu
  - Hobby of attending events / Mwynhau profiad cyngherddau
  - Spending time with family / Treulio amser gyda'r teulu
- 

Q7 Please rank the following music genres in order of preference (most favourable at the top, least favourable at the bottom) / Graddwch y genynnau cerddoriaeth canlynol yn nhrefn eu dewis (y mwyaf ffafriol ar y brig a'r lleiaf ffafriol ar y gwaelod)

(Drag options up or down) / (Symud yr opsiynau lan neu lawr)

- \_\_\_\_\_ World / Cerddoriaeth byd
  - \_\_\_\_\_ Classical / Cerddoriaeth glasurol
  - \_\_\_\_\_ Folk / Cerddoriaeth werin
  - \_\_\_\_\_ Jazz / Cerddoriaeth Jazz
  - \_\_\_\_\_ Soul / Blues / Cerddoriaeth 'Soul' / 'blues'
  - \_\_\_\_\_ Musical Theatre / Theatr gerddorol
  - \_\_\_\_\_ Rock / Indie / Roc / 'indie'
  - \_\_\_\_\_ Pop / Pop
-

Q8 What are you most looking forward to see or do at this year's event? / Beth ydych chi'n edrych ymlaen at weld neu ei wneud yn y digwyddiad eleni?

- To watch day competitions / Gwylio y cystadlaethau yn ystod y sesiwn dydd
- To watch evening concerts / Gwylio cyngherddau gyda'r nôs
- To watch performances on outdoor stages / Gwylio perfformiadau ar y llwyfannau allanol
- To watch both day competitions and evening concerts / Gwylio y cystadlaethau yn ystod y sesiwn dydd a gwylio cyngherddau gyda'r nôs
- To watch both day competitions and performances on outdoor stages / Gwylio y cystadlaethau yn ystod y sesiwn dydd a gwylio perfformiadau ar y llwyfannau allanol
- To watch both performances on outdoor stages and evening concerts / Gwylio'r perfformiadau ar y llwyfannau allanol a gwylio cyngherddau gyda'r nôs
- To compete / I gystadlu
- To perform / I berfformio
- To volunteer / Gwirfoddoli
- To engage with the stalls / Mwynhau'r holl stondinau
- All aspects of the Llangollen Eisteddfod / Pob agwedd o Eisteddfod Llangollen

---

*Display This Question:*

*If Q8 = To watch day competitions*

*And Q8 = To watch both day competitions and evening concerts*

*And Q8 = To watch both day competitions and performances on outdoor stages*

Q9 Which day competitions are you most likely going to be watching? / Pa gystadlaethau yn y dydd ydych chi'n fwyaf tebygol o fod yn gwylio? \_\_\_\_\_

---

*Display This Question:*

*If Q8 = To watch evening concerts*

*And Q8 = To watch both day competitions and evening concerts*

*And Q8 = To watch both performances on outdoor stages and evening concerts*

Q10 Which evening concerts are you most likely going to be watching? / Pa gyngherddau gyda'r nôs yr ydych fwyaf tebygol o fod yn gwyllo? \_\_\_\_\_

End of Block: Section 1

Start of Block: Section 2 Branding and Value

Q11 In your opinion, what does the Llangollen Eisteddfod set out to achieve? (Achieve - what it stands for?) / Yn eich barn chi, beth mae Eisteddfod Llangollen yn ceisio'i gyflawni? (Cyflawni - beth mae'n sefyll amdano?) \_\_\_\_\_

Q12 Is your visit to the Llangollen Eisteddfod based around the opportunity to watch well known artists perform? / A yw eich ymweliad ag Eisteddfod Llangollen yn seiliedig ar y cyfle i wyllo artistiaid adnabyddus yn perfformio?

- Yes / Ydy
- No / Nac Ydy

Q13 Do you think your experience at the Llangollen Eisteddfod will increase your knowledge of culture? / Ydych chi'n meddwl bydd eich profiad yn Eisteddfod Llangollen yn cynyddu'ch gwybodaeth chi o ddiwylliant?

- Strongly Agree / Cytuno'n gryf
- Agree / Cytuno
- Neutral / Niwtral
- Disagree / Anghytuno
- Strongly disagree / Anghytuno'n gryf

End of Block: Section 2

Start of Block: Section 3 Digital

Q15 Do you use social media? / Ydych chi'n defnyddio cyfryngau cymdeithasol?

Yes / Ydw

No / Nac Ydw

---

*Display This Question:*

*If Q15 = Yes*

Q16 If yes, please rank which social media you engage with from most to least? / Os felly, pa gyfryngau cymdeithasol ydych chi'n ymgysylltu â nhw o'r rhai mwyaf i'r lleiaf?

(Drag options up or down) / (Symud yr opsiynau i finny neu i lawr)

\_\_\_\_\_ Facebook

\_\_\_\_\_ Twitter

\_\_\_\_\_ Instagram

\_\_\_\_\_ Snapchat

\_\_\_\_\_ TripAdvisor

---

*Display This Question:*

*If Q15 = Yes*

Q17 Are you likely to post about your experience on social media during the event? ('Post' - write about or share pictures or videos) / Ydych chi'n debygol o rannu eich profiad yn ystod y digwyddiad? ('Rhannu' - ysgrifennu am neu rhannu lluniau neu fideos)

Very likely / Tebygol iawn

Somewhat likely / Braidd yn debygol

Unsure / Ddim yn siwr

Not likely / Ddim yn debygol

Highly Unlikely / annhebygol iawn

---

*Display This Question:*

*If Q17 = Very likely*

*And Q17 = Somewhat likely*

Q18 If yes, out of the following which would you use to post about your experience? Tick any that apply / Os ie, sut byddwch chi'n rannu eich profiad allan o'r canlynol? Ticiwch unrhyw sy'n berthnasol

- Facebook
- Twitter
- Instagram
- Snapchat
- TripAdvisor

*Display This Question:*

*If Q17 = Not likely*

*And Q17 = Highly Unlikely*

Q19 If no, why would you not post your experience to any of the above? / Os na, pam fyddech chi ddim yn rannu eich profiad i unrhyw un o'r uchod? \_\_\_\_\_

Q20 Were you aware of the free Wi-Fi service available on site this year? / A oeddech chi'n ymwybodol o'r gwasanaeth Wi-Fi am ddim sydd ar gael ar y maes eleni?

- Yes / Oeddwn
- No / Nac oeddwn

Q21 Do you think it will be something you will use? / Ydych chi'n meddwl y fydd yn rhywbeth y byddwch chi'n ei ddefnyddio?

- Yes / Bydd
- Maybe / Effalli
- No / Na Fydd

End of Block: Section 3

Start of Block: Section 4 Demographics

Q22 Are you... / Ydych chi'n...

- Female / Fenyw
  - Male / Gwryw
  - Transgender Female / Trawsrywiol benyw
  - Transgender Male / Trawsrywiol gwryw
  - Not listed / Heb ei restru
  - Prefer not to answer / Mae'n well gennyf beidio â dweud
- 

Q23 What is your age? / Beth yw eich oedran?

- 18-24
  - 25-34
  - 35-44
  - 45-54
  - 55-64
  - 65+
- 

Q24 What is your postcode? / Beth yw eich côd post? \_\_\_\_\_

---

The second part of this survey '**Post-Experience**' will be sent in **August** through the **E-list** . If you are willing to take part in the second part, please could you enter a **6-digit number** (not simplistic like 123456) and remember this number to enter in the next survey. This then allows us to compare the perceptions of the experience before and after this year's event whilst keeping the survey anonymous. / Bydd ail ran yr arolwg hwn '**ôl- Profiad**' yn cael ei anfon ym mis **Awst** drwy'r **E-restr** yn ogystal â bod ar gael i'w gwblhau drwy ddolen ar sianeli cyfryngau cymdeithasol Eisteddfod Gerddorol Ryngwladol Llangollen Facebook a Twitter. Os ydych chi'n fodlon cymryd rhan yn yr ail ran, a allwch chi nodi **rhif 6 digid** (nid un syml fel 123456) a chofiwch y rhif hwn i fynd i mewn i'r arolwg nesaf. Mae hyn wedyn yn caniatáu i ni gymharu'r canfyddiadau o'r profiad cyn ac ar ôl digwyddiad eleni tra'n cadw'r arolwg yn ddienw.

6 digit code / Côd 6 digid \_\_\_\_\_

End of Block: Section 4

## Appendix F: LIME 2018 Post-Experience Questionnaire

The purpose of this follow up survey is to understand the potential change to people's perceptions to the experience they received, whilst visiting the Llangollen International Musical Eisteddfod 2018. This research is in conjunction with Llangollen International Musical Eisteddfod and Lewis Thomas a PhD researcher from Swansea University. All participation is anonymous. Participants must be over the age of 18. All Participants have the right to withdraw from the survey, by not submitting their response. This survey is available in both English and Welsh.

Pwrpas yr arolwg hwn yw deall canfyddiadau pobl o'r profiad y maen't yn gael, wrth ymweld ag Eisteddfod Gerddorol Ryngwladol Llangollen 2018. Mae'r ymchwil hwn yn cael ei gynnal ar y cyd rhwng Eisteddfod Gerddorol Ryngwladol Llangollen a Lewis Thomas ymchwilydd PhD o Brifysgol Abertawe. Mae'r holl gyfraniadau yn ddiennw. Rhaid i gyfranogwyr fod dros 18 oed. Mae gan bob cyfranogwr yr hawl i dynnu'n ôl o'r arolwg, drwy beidio â chyflwyno eu hymateb. Mae'r arolwg hwn ar gael yn Gymraeg ac yn Saesneg.

End of Block: Default Question Block

---

Start of Block: Section 1 General audience questions

Please enter your 6-digit number from the 'Pre-Experience Survey'.  
(If you cannot remember the code or did not fill out the first survey. Please leave blank and continue.) / Rhowch eich rhif 6 digid o'r 'Arolwg Cyn-brofiad'. (Os na allwch gofio'r côd neu os na nathochi chi gwblhau'r arolwg cyntaf gadewch yn wag a gwasgwch ymlaen.)

---

6-digit number / Côt 6  
digid \_\_\_\_\_

---

Q1 Were you a... / Q1 A oeddech chi'n ...

- Visitor / Ymwelydd
  - Competitor / Cystadleuydd
  - Performer / Perfformiwr
  - Family member of competitor / Aelod o deulu rhywyn sy'n cystadlu
  - Family member of performer / Aelod o deulu rhywyn sy'n perfformio
  - Volunteer / Gwirfoddolwr
  - Member of staff / Aelod o Staff
  - Business owner / Perchennog busnes
-

Q2 How much time did you spend at this year's Llangollen Eisteddfod? / Faint o amser wnaethoch chi dreulio yn Eisteddfod Llangollen eleni?

- Few hours / Ychydig oriau
  - Full day / Diwrnod llawn
  - Two or three days / Dau neu dri diwrnod
  - Four or five days / Pedwar neu pump diwrnod
  - Whole week / Wythnos gyfan
- 

Q3 What was your main motivation for attending this year's Llangollen Eisteddfod? / Beth oedd eich prif cymhellion i fynychu Eisteddfod Llangollen eleni?

- To watch day competitions / Gwylio y cystadlaethau yn ystod y sesiwn dydd
  - To watch evening concerts / Gwylio cyngherddau gyda'r nôs
  - To watch both day competitions and evening concerts / Gwylio y cystadlaethau yn ystod y sesiwn dydd a gwylio cyngherddau gyda'r nôs
  - To watch performances on outdoor stages / Gwylio perfformiadau ar y llwyfannau allanol
  - To watch both day competitions and performances on outdoor stages / Gwylio y cystadlaethau yn ystod y sesiwn dydd a gwylio perfformiadau ar y llwyfannau allanol
  - To watch both performances on outdoor stages and evening concerts / Gwylio y perfformiadau ar y llwyfannau allanol a gwylio cyngherddau gyda'r nôs
  - To compete / I gystadlu
  - To perform / I berfformio
  - To volunteer / Gwirfoddoli
  - To engage with the stalls / I fwynhau'r holl stondinau
  - All aspects of the Llangollen Eisteddfod / Pob agwedd o Eisteddfod Llangollen
-



*Display This Question:*

*If What was your main motivation for attending this year's Llangollen Eisteddfod? = To watch day competitions*

Q4 Which day time competitions did you watch? / Pa gystadlaethau yn ystod y dydd wnaethoch chi wylio? \_\_\_\_\_

---

*Display This Question:*

*If What was your main motivation for attending this year's Llangollen Eisteddfod? = To watch evening concerts*

Q5 Which evening concerts did you attend? / Pa gyngherddau gyda'r nôs wnaethoch chi eu gwyllo? \_\_\_\_\_

---

End of Block: Section 1

---

Start of Block: Section 2 Branding and value questions

Q6 Did your experience at the Llangollen Eisteddfod meet your expectations? / A wnaeth eich profiad o Eisteddfod Llangollen gwrdd â'ch disgwyliadau?

- Yes / Do
  - No / Naddo
  - Not sure / Ddim yn siwr
- 

Q7 In your opinion, what element of the Llangollen Eisteddfod is most important to you? / Yn eich barn chi, pa elfen o'r Eisteddfod Llangollen syddfwyaf pwysig i chi?

- The message it delivers / Y neges
  - The artistic content alone / Y cynnwys artistig yn unig
  - Both / Y ddau
  - Other / Arall
- 

Q8 Did you think the Llangollen Eisteddfod excels in what it sets out to achieve? / Ydych chi'n meddwl wnaeth Eisteddfod Llangollen lwyddo yn yr hyn yr oedd yn ei obeitho i gyflawni?

- Yes / Ydw
  - No / Nac ydw
  - Not sure / Ddim yn siwr
-

Display This Question:

If Did you think the Llangollen Eisteddfod excels in what it sets out to achieve? = No

Q8.1 If No, why do you not think the Llangollen Eisteddfod excels in what it sets out to achieve? / Os na, pam hynny? \_\_\_\_\_

Q9 Please could you agree or disagree with the following statements. / Ydych chi'n cytuno neu'n anghytuno â'r datganiadau canlynol

	Strongly `agree / Cynyno'n Grif	Agree/ Cytuno	Neirher agree nor disagree / Niwtral (3)	Disagree / Angcyntuno (4)	Strongly disagree Angutuno'n grif (5)
I thought about the peace message whilst I was at the Llangollen Eisteddfod / Roeddwn I'n meddwl am y neges heddwch tra roeddwn yn y Eisteddfod Llangollen.	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
The Llangollen Eisteddfod promoted friendship / Hyrwyddodd Eisteddfod Llangollen gyfeillgarwch.	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
The Llangollen Eisteddfod expressed International understanding /Mynegodd Eisteddfod Llangollen ddealltwriaeth Ryngwladol.	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
The Llangollen Eisteddfod allowed me to experience my own culture ./ Galluogodd Eisteddfod Llangollen i mi brofi fy niwylliant fy hun.	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
The Llangollen Eisteddfod allowed me to experience other cultures / Galluogodd Eisteddfod Llangollen i mi brofi diwylliannau arall.	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>

I am likely to say positive things about the Llangollen Eisteddfod to others. / Rwyf yn debygol o ddweud pethau positif i bobl am Eisteddfod Llangollen. (6)

End of Block: Section 2

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Start of Block: Section 3 Digital

Q10 Did you engage with the Llangollen Eisteddfod's social media during the event? / Wnaethoch chi ymgysylltu â chyfryngau cymdeithasol Eisteddfod Llangollen?

'Engage' - Follow content such as posts, photos, news or highlights on any of the Llangollen Eisteddfod's social media sites. / 'Ymgysylltu' - Dilyn cynnwys neu postyn, lluniau, newyddion neu uchafbwyntiau ar unrhyw safle cyfryngau cymdeithasol.

- Yes / Do
- No / Naddo/
- Do not use social media / Dydw i ddim yn defnyddio cyfryngau cymdeithasol
- 

*Display This Question:*

*If Did you engage with the Llangollen Eisteddfod's social media during the event? 'Engage' - Follow c... = Yes*

Q10.1 Have you used your own social media to post about your experience of the Llangollen Eisteddfod? / Ydych chi wedi defnyddio cyfryngau cymdeithasol i ddweud wrth bobl am y Eisteddfod Llangollen?

'POST' - Have you written / posted photos or videos about your experience on any social media site / 'DWEUD' - Ydych chi wedi ysgrifennu / postio luniau neu fideos am eich profiad ar unrhyw wefan cyfryngau cymdeithasol?

- Yes / Ydw
- No / Nac ydw
-

*Display This Question:*

*If Have you used your own social media to post about your experience of the Llangollen Eisteddfod? '... = Yes*

Q10.2 If so, which social media platform? / Os felly, pa lwyfan cyfryngau cymdeithasol? Ticiwch unrhyw rai sy'n berthnasol.

- Facebook
  - Twitter
  - Instagram
  - Snapchat
  - TripAdvisor
- 

Q11 Did you use the free site WiFi? / Wnaethoch chi ddefnyddio'r WiFi am ddim ar y maes? (To connect your phone/tablet or laptop to the internet on the field) / (I gysylltu eich ffôn/ tabled neu liniadur I'r rhyngwyd ar y maes.

- Yes / Do
  - No / Naddo
- 

*Display This Question:*

*If Did you use the free site WiFi? (To connect your phone/tablet or laptop to the internet on the fi... = Yes*

Q11.1 If yes, do you think the WiFi enhanced your experience at this year's Llangollen Eisteddfod? / Os do, wnaeth y WiFi wella eich profiad yn Eisteddfod Llangollen eleni?

- Yes / Do
  - No / Naddo
  - Not sure / ddim yn siwr
- 

Q12 Is there anything the Llangollen Eisteddfod could improve on when communicating with its visitors/ audience members? / A oes unrhyw beth y gallai Eisteddfod Llangollen ei wella wrth gyfathrebu â'i hymwelwyr / aelodau'r gynulleidfa? ('Cyfathrebu' - Trwy brint neu gyfryngau digidol)

('Communicating' – Through print or digital media) / ('Cyfathrebu' - Trwy brint neu gyfryngau digidol) \_\_\_\_\_

**End of Block: Section 3**

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**Start of Block: Section 4 Extra general audience questions & Demographics**

Q13 Please could you rate the performance of the following site facilities and presentations. /  
Graddiwch perfformiad y cyfleusterau ac ymddangosiadau'rsafle canlynol os gwelwch yn dda.

(If you did not use a site facility then leave blank) / (Os na wnaethoch deefnyddio cyfleuster safle  
gadewch yn wag

	Excellent / Ardderchog	Good/ Da	Average / Yn dderbyniol	Poor/ Ddim yn dda	Terrible / Gwael iawn
Presentation of the main stage / Ymddangosiad y prif lwyfan	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
Presentation of the field / Ymddangosiad y maes	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
Quality of the craft and clothing stalls / Ansawdd y stondinau crefft a dillad	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
Quality of the food and drink outlets / Ansawdd y manau gwerthu bwyd a diod	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
Access to parking / Mynediad i barcio	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
Disabled access around all areas of the site / Mynediad i'r anabl o amgylch pob ardal o'r safle	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
Cleanliness of public toilets / Glendid y toiledau cyhoeddus	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
Availability of outdoor seating areas / Argaeledd manau eistedd tu allan	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
Value for money of ticket / Gwerth pris y tocyn	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
Helpfulness of sign posts around the field / Pa mor ddefnyddiol oedd yr arwyddion o amgylch y maes	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
Helpfulness of staff and volunteers / Pa mor ddefnyddiol oedd y staff a'r gwirfoddolwyr	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>

Q14 Would you visit the Llangollen International Musical Eisteddfod again? / Fyddech chi'n ymweld â Eisteddfod Gerddorol Ryngwladol Llangollen eto?

- Yes / Byddaf
  - Maybe / Effalli
  - No / Na Fyddaf
- 

Q15 Would you consider becoming a volunteer or ambassador for the event in the future? / A fydddech chi'n ystyried bod yn wirfoddolwr neu'n llysgennad ar gyfer y digwyddiad yn y dyfodol?

- Yes / Byddaf
- Maybe / Efallai
- No / Na fyddaf

**End of Block: Section 4**

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**Start of Block: Section 5 Demographics**

Q16 Are you... / Ydych chi'n...

- Female / Fenyw
  - Male / Gwryw
  - Transgender Female/ Trawsrywiol benyw
  - Transgender Male / Trawsrywiol gwryw
  - Not listed / Heb ei restru
  - Prefer not to answer / Mae'n well gennyf beidio â dweud
-

Q17 What is your age? / Beth yw eich oedran?

18-24

25-34

35-44

45-54

55-64

65+

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Q18 What is your post code? / Beth yw eich côd post?

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Thank you for your time in participating in this survey. / Diolch am eich amser chi wrth gymryd rhan yn yr arolwg hwn.

**End of Block: Section 5**

## Appendix G: LIME 2019 Pre-Experience Questionnaire

The purpose of this survey is to understand people's perceptions of the experience they expect to receive, whilst visiting the Llangollen International Musical Eisteddfod 2019. This survey is one out of two parts, with the second being post experience. This research is in conjunction with Llangollen International Musical Eisteddfod and Lewis Thomas a PhD researcher from Swansea University. All participation is anonymous. Participants must be over the age of 18. All participants have the right to withdraw from the survey, by not submitting their response. This survey is available in both English and Welsh. The 'Post Experience' will be the second part, which will be distributed shortly after the event. If you are willing to take part in the second part, at the beginning of this survey, there is the option to give your date of birth, which will be used as a code to track responses whilst keeping the survey anonymous. Please ensure you are the same person completing both questionnaires. You will then be asked to give your date of birth in the 'Post Experience'. The reason for using this tracking method is to get a true understanding of visitor experience before and after the event which will provide us with some very useful feedback to make plans for the future.

Pwrpas yr arolwg dilynol hwn yw i ddeall canfyddiadau pobl o'r profiad y maent yn disgwyl ei gael, wrth ymweld ag Eisteddfod Gerddorol Ryngwladol Llangollen 2019. Mae'r arolwg hwn yn un allan o ddwy ran, gyda'r ail yn ôl-brofiad. Mae'r ymchwiler hwn yn cael ei gynnal ar y cyd rhwng Eisteddfod Gerddorol Ryngwladol Llangollen a Lewis Thomas ymchwilydd PhD o Brifysgol Abertawe. Mae'r holl gyfraniadau yn ddienw. Rhaid i gyfranogwyr fod dros 18 oed. Mae gan bob cyfranogwr yr hawl i dynnu'n ôl o'r arolwg, drwy beidio â chyflwyno eu hymateb. Mae'r arolwg hwn ar gael yn Gymraeg ac yn Saesneg. Yr 'Holiadur ôl brofiad' fydd yr ail ran, a fydd yn cael ei dosbarthu yn fuan ar ôl y digwyddiad. Os ydych chi'n fodlon cymryd rhan yn yr ail ran, ar ddechrau'r holiadur hwn, mae opsiwn i roi eich dyddiad geni sy'n cael ei ddefnyddio fel côd i olrhain ymatebion gan gadw'r holiadur yn ddienw. Sicrhewch mai chi'n yw'r un person sy'n llenwi'r ddau holiadur. Gofynnwch i chi hefyd roi eich dyddiad geni yn yr 'ôl brofiad'. Y rheswm dros ddefnyddio'r dull olrhain hwn yw i gael dealltwriaeth wirioneddol o brofiad ymwelwyr cyn ac ar ôl y digwyddiad a fydd yn rhoi adborth defnyddiol iawn i ni i wneud cylluniau ar gyfer y dyfodol.

Date of birth e.g. 01/09/1984 / Dyddiad geni - e.e. 01/09/1984

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End of Block: Default Question Block

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Start of Block: Section 1 – General audience questions

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Q1 Have you attended the Llangollen International Musical Eisteddfod before? / Ydych chi wedi mynychu Eisteddfod Gerddorol Ryngwladol Llangollen o'r blaen?

Yes / Do

No / Naddo

---



*Display This Question:*

*If Q1 = Yes*

Q1.1 If so, how many times? / Os felly, faint o weithiau?

- Once before / Unwaith o'r blaen
  - Twice before / Dwywaith o'r blaen
  - Three times before / Tair gwaith o'r blaen
  - More than three times before / Mwy na tair gwaith
- 

*Display This Question:*

*If Q1 = Yes*

Q1.2 What year was your last visit to the Llangollen Eisteddfod? / Pa flwyddyn oedd y tro diwethaf i chi fynychu Eisteddfod Llangollen?

---

Q2 Are you going to be a... / Ydych chi yn mynd i fod yn...

- Day visitor / Ymwelwyr am y dydd
  - Evening visitor / Ymweld yn y nôs
  - Both day and evening visitor / Ymweld yn y dydd a'r nôs
  - Volunteer / Gwirfoddolwr
  - Competitor / Cystadleuydd
  - Performer / Perfformwr
  - Business owner / Pechennog busnes
-

*Display This Question:*

*If Q2 = Day visitor*

Q2.1 What are you most looking forward to seeing or doing at this year's event? / Beth ydych chi'n edrych ymlaen at weld neu ei wneud y fwyaf yn y digwyddiad eleni?

- To watch day competitions / Gwyllo y cystadlaethau yn ystod y sesiwn dydd
- To compete / Cystadlu
- To watch family members compete / Gwyllo aelod /aelodau o'r theulu'n cystadlu
- To watch both day competitions and performances on outdoor stages / Gwyllo y cystadlaethau yn ystod y sesiwn dydd a gwyllo perfformiadau ar y llwyfannau allanol
- To watch performances on outdoor stages / Gwyllo perfformiadau ar y llwyfannau allanol
- To perform / I berfformio
- To watch family members perform / Gwyllo aelod/ aelodau o'r teulu'n perfformio
- To visit the stalls / Mwynhau'r holl stondinau
- To volunteer / I wirfoddoli
- All aspects of the day session / Pob agwedd o Eisteddfod Llangollen

*Display This Question:*

*If Q2.1 = To watch day competitions*

Q2.1.1 Which competitions are you most likely going to be watching? / Pa gystadlaethau yn y dydd ydych chi'n fwyaf tebygol o wyllo?

\_\_\_\_\_

*Display This Question:*

*If Q2 = Evening visitor*

Q2.2 What are you most looking forward to seeing or doing at this year's event? / Beth ydych chi'n edrych ymlaen at weld neu ei wneud y fwyaf yn y digwyddiad eleni?

- To watch evening concerts / Gwyllo cyngherddau gyda'r nos
- To watch both performances on outdoor stages and evening concerts / Gwyllo y perfformiadau ar y llwyfannau allanol a gwyllo cyngherddau gyda'r nôs
- To attend Llanfest / Mynychu Llanfest
- To perform / I berfformio
- To watch family members perform / Gwyllo aelod/ aelodau o'r teulu'n perfformio
- To volunteer / I wirfoddoli

*Display This Question:*

*If Q2.2 = To watch evening concerts*

Q2.2.1 Which evening concerts are you most likely going to be watching? Pa gyngherddau gyda'r nos yr ydych chi'n fwyaf tebygol o wyllo? \_\_\_\_\_

*Display This Question:*

*If Q2 = Both day and evening visitor*

Q2.3 What are you most looking forward to seeing or doing at this year's event? / Beth ydych chi'n edrych ymlaen at weld neu ei wneud y fwyaf yn y digwyddiad eleni?

- To watch both day competitions and evening concerts / Gwyllo y cystadlaethau yn ystod y sesiwn dydd a gwyllo cyngherddau gyda'r nôs
- To attend Llanfest / Mynychu Llanfest
- To compete / I gystadlu
- To watch family members compete / Gwyllo aelod/aelodau o'r theulu'n cystadlu
- To perform / I berfformio
- To watch family members perform / Gwyllo aelod/ aelodau o'r teulu'n perfformio
- To visit the stalls / Mwynhau'r holl stondinau
- To volunteer / I wirfoddoli
- All aspects of the Llangollen Eisteddfod / Pob agwedd o Eisteddfod Llangollen

*Display This Question:*

*If Q2 = Volunteer*

Q2.4 What are you most looking forward to seeing or doing at this year's event? / Beth ydych chi'n edrych ymlaen at weld neu ei wneud y fwyaf yn y digwyddiad eleni?

- To volunteer / I wirfoddoli
  - To watch day competitions / Gwylio y cystadlaethau yn ystod y sesiwn dydd
  - To watch both day competitions and performances on outdoor stages / Gwylio y cystadlaethau yn ystod y sesiwn dydd a gwylio perfformiadau ar y llwyfannau allanol
  - To watch performances on outdoor stages / Gwylio perfformiadau ar y llwyfannau allanol
  - To engage with stalls / Mwynhau'r holl stondinau
  - To watch evening concerts / Gwylio cyngherddau gyda'r nôs
  - To watch performances on outdoor stages and evening concerts / Gwylio y perfformiadau ar y llwyfannau allanol a gwylio cyngherddau gyda'r nôs
  - Attended Llanfest / Mynychu Llanfest
  - All aspects of the Llangollen Eisteddfod / Pob agwedd o Eisteddfod Llangollen
-

*Display This Question:*

*If Q2 = Competitor*

**Q2.5** What are you most looking forward to seeing or doing at this year's event? / Beth ydych chi'n edrych ymlaen at weld neu ei wneud y fwyaf yn y digwyddiad eleni?

- To compete / I gystadlu
- To perform / I berfformio
- To watch day competitions / Gwyllo y cystadlaethau yn ystod y sesiwn dydd
- To watch both day competitions and performances on outdoor stages / Gwyllo y cystadlaethau yn ystod y sesiwn dydd a gwyllo perfformiadau ar y llwyfannau allanol
- To watch performances on outdoor stages / Gwyllo perfformiadau ar y llwyfannau allanol
- To visit the stalls / Mwynhau'r holl stondinau
- To watch both day competitions and evening concerts / Gwyllo y cystadlaethau yn ystod y sesiwn dydd a gwyllo cyngherddau gyda'r nôs
- To watch evening concerts / Gwyllo cyngherddau gyda'r nôs
- To watch performances on outdoor stages and evening concerts / Gwyllo y perfformiadau ar y llwyfannau allanol a gwyllo cyngherddau gyda'r nôs
- To attend Llanfest / Mynychu Llanfest
- All aspects of the Llangollen Eisteddfod / Pob agwedd o Eisteddfod Llangollen

*Display This Question:*

*If Q2 = Performer*

**Q2.6** What are you most looking forward to seeing or doing at this year's event?

- To perform / I berfformio
- To compete / I gystadlu
- To watch day competitions / Gwyllo y cystadlaethau yn ystod y sesiwn dydd
- To watch both day competitions and performances on outdoor stages / Gwyllo y cystadlaethau yn ystod y sesiwn dydd a gwyllo perfformiadau ar y llwyfannau allanol
- To watch performances on outdoor stages / Gwyllo perfformiadau ar y llwyfannau allanol
- To visit the stalls / Mwynhau'r holl stondinau

- To watch both day and competitions and evening concerts / Gwylio y cystadlaethau yn ystod y sesiwn dydd a gwylio cyngherddau gyda'r nôs
- To watch evening concerts / Gwylio cyngherddau gyda'r nôs
- To watch both performances on outdoor stages and evening concerts / Gwylio y perfformiadau ar y llwyfannau allanol a gwylio cyngherddau gyda'r nôs
- To attend Llanfest / Mynychu Llanfest
- All aspects of the Llangollen Eisteddfod / Pob agwedd o Eisteddfod Llangollen

**Q3 How did you hear about the Llangollen International Musical Eisteddfod? Sut wnaethoch chi ddod I wybod am Eisteddfod Gerddorol Ryngwladol Llangollen?**

Tick any that apply / Ticiwch unrhyw rhai sy'n berthnasol

- Live locally / Rydw i'n byw yn lleol
- Social media / Cyfryngau Cymdeithasol
- Leaflets / Tafleenni
- Posters / Posterï
- Banners / Baneri ac arwyddion
- Billboards e.g. on bus shelters etc. / Hysbysfyrddau e.e ar lochesti bysiau ac ati
- Newspaper article / Erthygl yn y papur newydd
- Magazine article / Erthygl gylchgrawn
- TV / Teledu
- Radio / Radio
- Other / Arall \_\_\_\_\_

**Q4 Please rank the following music genres in order of preference. Most favourable at the top, least favourable at the bottom. / Graddwch y math o gerddoriaeth canlynol yn y drefn rydych i chi'n eu hoffi. Y mwyaf ffafriol ar y brig a'r lleiaf ffafriol ar y gwaelod**

(Drag the options up or down) / (Symud yr opsiynau lan neu lawr)

- \_\_\_\_\_ Pop / Cerddoriaeth pop
- \_\_\_\_\_ Classical / Cerddoriaeth glasurol
- \_\_\_\_\_ Folk / Cerddoriaeth werin
- \_\_\_\_\_ Soul / Blues / Cerddoriaeth 'soul / blues'
- \_\_\_\_\_ Jazz / Cerddoriaeth 'jazz'
- \_\_\_\_\_ Musical theatre / Theatr gerdd
- \_\_\_\_\_ World / Cerddoriaeth byd
- \_\_\_\_\_ Rock / Indie / Cerddoriaeth roc / 'indie'

End of Block: Section 1

---

Start of Block: Section 2 - Branding and Values

Q5 Please, could you agree or disagree with the following statements on whether these factors enhanced your decisions on attending the Llangollen Eisteddfod? / A fyddech cystal â chytuno neu anghytuno â'r datganiadau canlynol yngylch â oedd y ffactorau hyn yn gwella eich penderfyniadau ar fynychu Eisteddfod Llangollen?

	Strongly agree / Cytuno'n gryf	Agree/ Cytuno	Neither agree nor disagree/ Niwtral	Disagree / Anghytuno	Strongly disagree Anghytuno'n gryf
"I want to feel the spirit of internationalism, peace and joy whilst being at the event" / "Rwyf eisiau teimlo ysbryd rhyngwladoleb, heddwch a llawenydd wrth fod yn y digwyddiad"	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
"I am looking forward to watching well-known artists perform in the evening concerts and outdoor stages" / "Rwy'n edrych ymlaen at wyluo artistiaid adnabyddus yn perfformio yn y cyngherddau gyda'r nôs a pherfformiadau ar y llwyfannau allanol"	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
"I want to attend the Llangollen Eisteddfod because I purely enjoy the performance of music and/or dance" / "Rydw i eisiau mynychu Eisteddfod Llangollen gan fy mod yn mwynhau perfformiad cerddoriaeth a / neu ddawns yn unig"	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
"My number one priority is making sure the experience I receive is good value for money" "Fy mhrif flaenoriaeth yw sicrhau bod y profiad rydw i'n gael ei werth yr arian"	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>

Q6 In your opinion, what does the Llangollen Eisteddfod set out to achieve? / Yn eich barn chi, beth mae Eisteddfod Llangollen yn ceisio'i gyflawni?



(Achieve - what it stands for?) / (Cyflawnwch - beth mae'n sefyll amdano?)

---

Q7 Do you think your experience at the Llangollen Eisteddfod will increase your knowledge of culture? / Ydych chi'n meddwl y bydd eich profiad yn Eisteddfod Llangollen yn cynyddu eich gwybodaeth chi o ddiwylliant?

- Strongly agree / Cytuno'n gryf
- Agree / Cytuno
- Neither agree nor disagree / Niwtral
- Disagree / Anghytuno
- Strongly disagree / Anghytuno'n gryf

End of Block: Section 2

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Start of Block: Section 3- Digital

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Q8 Do you use social media? / Ydych chi'n defnyddio cyfryngau cymdeithasol?

- Yes / Ydw
- No / Nac ydw

*Display This Question:*

*If Q8 = Yes*

Q8.1 If yes, which social media do you engage with from most to least? / Os felly, pa gyfryngau cymdeithasol ydych chi'n ymgysylltu â nhw o'r rhai mwyaf i'r lleiaf?

- \_\_\_\_\_ Facebook
- \_\_\_\_\_ Twitter
- \_\_\_\_\_ Instagram
- \_\_\_\_\_ Snapchat
- \_\_\_\_\_ TripAdvisor

*Display This Question:*

*If Q8 = Yes*

Q8.2 Are you likely to post about your experience on social media during the event?

- Yes (1)
  - No (2)
  - Not sure (3)
-

Display This Question:

If Q8.2 = Yes

Q8.3 Out of the following which would you use to post about your experience? / Ydych chi'n debygol o rhannu eich profiad yn ystod y digwyddiad?

(Post- Write a review, write a status or share photo on the social media site) / ('Rhannu'- ysgrifennu am neu rhannu lluniau neu fideos)

- Facebook
- Twitter
- Instagram
- Snapchat
- TripAdvisor

Q9 Were you aware of the free Wi-Fi service available on site this year? / A oeddech chi'n ymwybodol o'r wasanaeth Wi-Fi sydd ar gael ar y maes eleni?

- Yes / Oeddwn
- No / Nac oeddwn

Q10 Do you think it would be something you will use? / Ydych chi'n meddwl y bydd yn rhywbeth y byddwch chi'n ei ddefnyddio?

- Yes / Ydw
- Maybe / Effalli
- No / Nac ydw

End of Block: Section 3

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## Section 4 Demographic

Q11 What is the highest degree or level of school you have completed? / Beth yw'r radd neu lefel ysgol uchaf yr ydych chi wedi ei gwblhau? (If currently enrolled, highest degree received) / (Os ydych chi dal ar y gofrestr ar hyn o bryd, dewiswch y radd uchaf yr ydych chi wedi ei dderbyn)

- Less than a high school diploma / Llai na diploma ysgol uwchradd
- High school degree or equivalent / Gradd ysgol uwchradd neu gyfwerth
- Bachelor's degree (e.g. BA,BS) / Gradd baglor (e.e. BA,BS)
- Master's degree (e.g. MA, MS, MED) / Gradd Meistr (e.e. MA,MS,MED)

Q12 What is your annual pre-tax household income? / Beth yw eich incwm blynyddol cyn-dreth eich catref?

- Below £10,000 / Llai na £10,000
- £10,000 - £30,000
- £31,000 - £60,000
- £61,000 - £90,000
- £91,000 - £150,000
- Over £150,000 / Dros £150,000
- Prefer not to answer / Mae'n well gennyf beidio â dweud
  
- Doctorate degree / Gradd Doethuriaeth (e.e. PhD, EdD)

Q13 Are you... / Ydych chi'n...

- Female / Fenyw
  - Male / Gwryw
  - Not listed / Heb i restru \_\_\_\_\_
  - Prefer not to answer / Mae'n well gennyf beidio â dweud
-

Q14 What is your age? / Beth yw eich oedran?

- 18-24
- 25-34
- 35-44
- 45-54
- 55-64
- 65+
- Prefer not to answer / Mae'n well gennyf beidio â dweud

Q14 What is your postcode? / Beth yw eich côd  
post? \_\_\_\_\_

-----

Thank you for your time in participating in this survey. / Diolch am eich amser chi wrth gymryd rhan  
yn yr arolwg hwn

**End of Block: Section 4**

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## Appendix H: LIME 2019 Post-Experience Questionnaire

The purpose of this follow up survey is to understand the potential change to people's perceptions of the experience they received, whilst visiting the Llangollen International Musical Eisteddfod 2019. This research is in conjunction with Llangollen International Musical Eisteddfod and Lewis Thomas a PhD researcher from Swansea University. All participation is anonymous. Participants must be over the age of 18. All Participants have the right to withdraw from the survey, by not submitting their response. This survey is available in both English and Welsh. If you completed the 'pre experience' survey, there is the option to give your date of birth, which will be used as a code to track responses whilst keeping the survey anonymous. Please ensure you are the same person completing this survey. The reason for using this tracking method is to get a true understanding of visitor experience before and after the event, which will provide us with some very useful feedback to make plans for the future.

Pwrpas yr arolwg hwn yw deall canfyddiadau pobl o'r profiad y maen't yn gael, wrth ymweld ag Eisteddfod Gerddorol Ryngwladol Llangollen 2019. Mae'r ymchwil hwn yn cael ei gynnal ar y cyd rhwng Eisteddfod Gerddorol Ryngwladol Llangollen a Lewis Thomas ymchwilydd PhD o Brifysgol Abertawe. Mae'r holl gyfraniadau yn ddiennw. Rhaid i gyfranogwyr fod dros 18 oed. Mae gan bob cyfranogwr yr hawl i dynnu'n ôl o'r arolwg, drwy beidio â chyflwyno eu hymateb. Mae'r arolwg hwn ar gael yn Gymraeg ac yn Saesneg. Mae opsiwn i roi eich dyddiad geni sy'n cael ei ddefnyddio fel côd i olrhain ymatebion gan gadw'r holiadur yn ddiennw. Sicrhewch mai chi'n yw'r un person sy'n llenwi'r ddau holiadur. Y rheswm dros ddefnyddio'r dull olrhain hwn yw i gael dealltwriaeth wirioneddol o brofiad ymwelwyr cyn ac ar ôl y digwyddiad a fydd yn rhoi adborth defnyddiol iawn i ni i wneud cylluniau ar gyfer y dyfodol.

**Date of birth e.g. 01/09/1984**

---

End of Block: Default Question Block

---

Start of Block: Section 1 General audience questions

---

Q1 Were you a ... / A oeddech chi ...

- Day visitor / Ymwelydd y dydd
  - Evening visitor / Ymwelydd y nôs
  - Both day and evening visitor / Ymwelydd y dydd a'r nôs
  - Volunteer / Gwirfoddolwr
  - Competitor / Cystadleuydd
  - Performer / Perfformwr
  - Business owner / Perchennog busnes
-

*Display This Question:*

*If Q2 = Day visitor*

Q1.2 What are you most looking forward to seeing or doing at this year's event? / Beth ydych chi'n edrych ymlaen at weld neu ei wneud y fwyaf yn y digwyddiad eleni?

- To watch day competitions / Gwyllo y cystadlaethau yn ystod y sesiwn dydd
- To compete / Cystadlu
- To watch family members compete / Gwyllo aelod /aelodau o'r theulu'n cystadlu
- To watch both day competitions and performances on outdoor stages / Gwyllo y cystadlaethau yn ystod y sesiwn dydd a gwyllo perfformiadau ar y llwyfannau allanol
- To watch performances on outdoor stages / Gwyllo perfformiadau ar y llwyfannau allanol
- To perform / I berfformio
- To watch family members perform / Gwyllo aelod/ aelodau o'r teulu'n perfformio
- To visit the stalls / Mwynhau'r holl stondinau
- To volunteer / I wirfoddoli
- All aspects of the day session / Pob agwedd o Eisteddfod Llangollen

*Display This Question:*

*If Q1.2 = To watch day competitions*

Q1.2.1 Which competitions are you most likely going to be watching? / Pa gystadlaethau yn y dydd ydych chi'n fwyaf tebygol o wyllo?

\_\_\_\_\_

*Display This Question:*

*If Q2 = Evening visitor*

Q1.3 What are you most looking forward to seeing or doing at this year's event? / Beth ydych chi'n edrych ymlaen at weld neu ei wneud y fwyaf yn y digwyddiad eleni?

- To watch evening concerts / Gwyllo cyngherddau gyda'r nos
  - To watch both performances on outdoor stages and evening concerts / Gwyllo y perfformiadau ar y llwyfannau allanol a gwyllo cyngherddau gyda'r nôs
  - To attend Llanfest / Mynychu Llanfest
  - To perform / I berfformio
  - To watch family members perform / Gwyllo aelod/ aelodau o'r teulu'n perfformio
  - To volunteer / I wirfoddoli
- 

*Display This Question:*

*If Q1.3 = To watch evening concerts*

Q1.3.1 Which evening concerts are you most likely going to be watching? Pa gyngherddau gyda'r nos yr ydych chi'n fwyaf tebygol o wyllo? \_\_\_\_\_

---

*Display This Question:*

*If Q2 = Both day and evening visitor*

Q1.4 What are you most looking forward to seeing or doing at this year's event? / Beth ydych chi'n edrych ymlaen at weld neu ei wneud y fwyaf yn y digwyddiad eleni?

- To watch both day competitions and evening concerts / Gwyllo y cystadlaethau yn ystod y sesiwn dydd a gwyllo cyngherddau gyda'r nôs
  - To attend Llanfest / Mynychu Llanfest
  - To compete / I gystadlu
  - To watch family members compete / Gwyllo aelod /aelodau o'r theulu'n cystadlu
  - To perform / I berfformio
  - To watch family members perform / Gwyllo aelod/ aelodau o'r teulu'n perfformio
  - To visit the stalls / Mwynhau'r holl stondinau
  - To volunteer / I wirfoddoli
  - All aspects of the Llangollen Eisteddfod / Pob agwedd o Eisteddfod Llangollen
-



*Display This Question:*

*If Q2 = Volunteer*

Q1.5 What are you most looking forward to seeing or doing at this year's event? / Beth ydych chi'n edrych ymlaen at weld neu ei wneud y fwyaf yn y digwyddiad eleni?

- To volunteer / I wirfoddoli
  - To watch day competitions / Gwylio y cystadlaethau yn ystod y sesiwn dydd
  - To watch both day competitions and performances on outdoor stages / Gwylio y cystadlaethau yn ystod y sesiwn dydd a gwylio perfformiadau ar y llwyfannau allanol
  - To watch performances on outdoor stages / Gwylio perfformiadau ar y llwyfannau allanol
  - To engage with stalls / Mwynhau'r holl stondinau
  - To watch evening concerts / Gwylio cyngherddau gyda'r nôs
  - To watch performances on outdoor stages and evening concerts / Gwylio y perfformiadau ar y llwyfannau allanol a gwylio cyngherddau gyda'r nôs
  - Attended Llanfest / Mynychu Llanfest
  - All aspects of the Llangollen Eisteddfod / Pob agwedd o Eisteddfod Llangollen
-

*Display This Question:*

*If Q2 = Competitor*

Q1.6 What are you most looking forward to seeing or doing at this year's event? / Beth ydych chi'n edrych ymlaen at weld neu ei wneud y fwyaf yn y digwyddiad eleni?

- To compete / I gystadlu
- To perform / I berfformio
- To watch day competitions / Gwylio y cystadlaethau yn ystod y sesiwn dydd
- To watch both day competitions and performances on outdoor stages / Gwylio y cystadlaethau yn ystod y sesiwn dydd a gwylio perfformiadau ar y llwyfannau allanol
- To watch performances on outdoor stages / Gwylio perfformiadau ar y llwyfannau allanol
- To visit the stalls / Mwynhau'r holl stondinau
- To watch both day competitions and evening concerts / Gwylio y cystadlaethau yn ystod y sesiwn dydd a gwylio cyngherddau gyda'r nôs
- To watch evening concerts / Gwylio cyngherddau gyda'r nôs
- To watch performances on outdoor stages and evening concerts / Gwylio y perfformiadau ar y llwyfannau allanol a gwylio cyngherddau gyda'r nôs
- To attend Llanfest / Mynychu Llanfest
- All aspects of the Llangollen Eisteddfod / Pob agwedd o Eisteddfod Llangollen

*Display This Question:*

*If Q2 = Performer*

Q1.7 What are you most looking forward to seeing or doing at this year's event?

- To perform / I berfformio
- To compete / I gystadlu
- To watch day competitions / Gwylio y cystadlaethau yn ystod y sesiwn dydd
- To watch both day competitions and performances on outdoor stages / Gwylio y cystadlaethau yn ystod y sesiwn dydd a gwylio perfformiadau ar y llwyfannau allanol
- To watch performances on outdoor stages / Gwylio perfformiadau ar y llwyfannau allanol
- To visit the stalls / Mwynhau'r holl stondinau

- To watch both day and competitions and evening concerts / Gwyllo y cystadlaethau yn ystod y sesiwn dydd a gwyllo cyngherddau gyda'r nôs
  - To watch evening concerts / Gwyllo cyngherddau gyda'r nôs
  - To watch both performances on outdoor stages and evening concerts / Gwyllo y perfformiadau ar y llwyfannau allanol a gwyllo cyngherddau gyda'r nôs
  - To attend Llanfest / Mynychu Llanfest
  - All aspects of the Llangollen Eisteddfod / Pob agwedd o Eisteddfod Llangollen
- 

Q2 How much time did you spend at this year's Llangollen Eisteddfod? / Faint o amser wnaethoch chi dreulio yn Eisteddfod Llangollen eleni?

- Few hours / Ychydig oriau
  - Full day / Diwrnod llawn
  - Two or three days / Dau neu dri diwrnod
  - Four to five days / Pedwar neu pump diwrnod
  - Whole week / Wythnos gyfan
- 

Q3 Did you use holiday accommodation whilst visiting the Llangollen Eisteddfod? / Wnaethoch chi ddefnyddio llety gwyliau wrth ymweld ag Eisteddfod Llangollen?

- Yes / Do
  - No / Naddo
- 

*Display This Question:*

*If Q15 = Yes*

Q4 What type of accommodation did you use? / Pa fath o lety wnaethoch chi ddefnyddio?

- 4-5 star hotel / Gwesty pedair i bum seren
- 2-3 star hotel / Gwesty dwy i dair seren
- Hostel / Hosteli
- B&B / Guesthouse / 'B&B'
- Rented apartment / Fflat gwyliau
- Holiday home / Cartref gwyliau
- Static caravan / Carafán sefydlog
- Camping pitch / Gwersylla
- Clamping village / Safle glampio
- Stayed with relatives or friends / Aros gyda pherthnasau neu ffrindiau
- Other / Arall \_\_\_\_\_

End of Block: Section 1

---

Start of Block: Section 2 Branding & Values

Q5 Did your experience at the Llangollen Eisteddfod meet your expectations? / A wnaeth eich profiad o Eisteddfod Llangollen gwrdd â'ch disgwyliadau?

- Exceeded expectations / Rhagori ar y disgwyliadau
- Met expectations / Bodloni disgwyliadau
- Fell short of expectations / Llai na'm disgwyliadau
- Completely below expectations / Hollol is na'm disgwyliadau

Q6 In your opinion what element of the Llangollen Eisteddfod is most important to you? / Yn eich barn chi, pa elfen o Eisteddfod Llangollen yw'r fwyaf pwysig i chi?

- The message it delivers / Y neges mae'n ei chyflwyno
  - The artistic content alone / Y cynnwys artistig yn unig
-

Q7 Did you think the Llangollen Eisteddfod excels in what it sets out to achieve? / Ydych chi'n meddwl bod Eisteddfod Llangollen yn llwyddo yn yr hyn y mae'n eu drial ei gyflawni?

Yes / Ydw

No / Nac ydw

---

*Display This Question:*

*If Q21 = No*

Q7.1 If no, why do you not think the Llangollen Eisteddfod excels in what it sets out to achieve?/ Os na, pam hynny?

---

Q8 Please, could you agree or disagree with the following statements on whether these factors were meaningful to you during your experience of the Llangollen Eisteddfod. / A wnewch chi gytuno neu anghytuno â'r datganiadau canlynol ynghylch a oedd y ffactorau hyn yn ystyrion i chi yn ystod eich profiad o Eisteddfod Llangollen?

	Strngly/ agree/ Cytuno'n gryf	Agree/ Cytuno	Neither agree nor disagree/ Niwtral	Disagree/ Anghytuno	Syrongly disagree/ Anghytuno'n gryf
<p>"I felt the spirit of internationalism, peace and joy whilst being at the event" / "Teimlais i yr ysbryd rhyngwladoldeb, heddwch a llawenydd wrth fod yn y digwyddiad"</p>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
<p>"Seeing well-known artists perform in the evening concerts and outdoor stages were my highlight" / "Gwyltio artistiaid adnabyddus yn perfformio yn y cyngherddau gyda'r nôs a llwyfannau awyr agored oedd fy uchafbwynt"</p>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
<p>"I attended the Llangollen Eisteddfod because I purely enjoyed the performances of music and/or dance" / "Es i i'r Eisteddfod Llangollen gan fy mod yn mwynhau'r perfformiadau gerddoriaeth a/neu ddawns yn unig"</p>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
<p>"My number one priority was making sure the experience I was receiving was good value for money" "Fy mhrif flaenoriaeth oedd sicrhau bod y profiad yn werth yr arian"</p>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>

Q9 Please could you agree or disagree with the following statements / Ydych chi'n cytuno neu'n anghytuno â'r datganiadau canlynol

	Strongly agree / Cytuno'n gryf	Agree/ Cytuno	Neither agree nor disagree / Niwtral	Disagree/ Anghytuno	Strongly disagree / Anghytuno'n gryf
“The Llangollen Eisteddfod was entertaining to me” / “Roedd Eisteddfod Llangollen yn ddifyr i mi”	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
“I thought about the ethos of peace whilst I was at the Llangollen Eisteddfod” / “Meddyliais am ethos heddwch tra oeddwn yn Eisteddfod Llangollen”	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
“The Llangollen Eisteddfod promoted friendship” / “Hyrwyddodd Eisteddfod Llangollen gyfeillgarwch”	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
“The Llangollen Eisteddfod expressed International understanding” / “Mynegodd Eisteddfod Llangollen ddealltwriaeth Ryngwladol”	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
“The Llangollen Eisteddfod allowed me to experience my own culture” / “Galluogodd Eisteddfod Llangollen i mi brofi fy diwylliant fy hun”	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
The Llangollen Eisteddfod allowed me to experience other cultures / “Galluogodd Eisteddfod Llangollen i mi brofi diwylliannau eraill”	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>

“My experience at the Llangollen Eisteddfod has stimulated me to learn new things” /  
“Mae fy mhrofiad yn Eisteddfod Llangollen wedi fy ysgogi i ddysgu pethau newydd”

“I am likely to say positive things about the Llangollen Eisteddfod to others” /

“Rwyf yn debygol o ddweud pethau cadarnhaol am Eisteddfod Llangollen i eraill”

“I have wonderful memories of the Llangollen Eisteddfod” / “Mae gen i atgofion gwych o Eisteddfod Llangollen”

End of Block: Section 2

---

Start of Block: Section 3 - Digital

---

Q10 Do you use social media? / Ydych chi'n defnyddio Cyfryngau cymdeithasol?

- Yes / Ydw
- No / Nac ydw
- 

*Display This Question:*

*If Q47 = Yes*

Q10.1 Did you engage with the Llangollen Eisteddfod's social media during the event? / Wnaethoch chi ymgysylltu â chyfryngau cymdeithasol Eisteddfod Llangollen?

(‘Engage’ - Follow content such as posts., photos, news, or highlights on any social media site) / (Ysgrifennu / postio lluniau neu fideos am eich profiad ar unrhyw wefan cyfryngau cymdeithasol)

- Yes / Do
- No / Naddo
-



*Display This Question:*

*If Q47 = Yes*

Q10.2 Have you used social media to post about your experience of the Llangollen Eisteddfod? / Ydych chi wedi defnyddio cyfryngau cymdeithasol i ddweud wrth bobl am y Eisteddfod Llangollen? (Write / post photos or videos about your experience on any social media site) / (Ysgrifennu / postio lluniau neu fideos am eich profiad ar unrhyw wefan cyfryngau cymdeithasol)

- Yes / Do
- No / Naddo
- 

*Display This Question:*

*If Q27 = Yes*

Q10.3 If so, which social media platform did you post your experience on? / Os felly, pa lwyfan cyfryngau cymdeithasol? Tick any that apply. / Ticiwch unrhyw rai sy'n berthnasol.

- Facebook
- Twitter
- Instagram
- Snapchat
- TripAdvisor
- 

*Display This Question:*

*If Q28 = Facebook*

Q10.4 What type of post did you make on Facebook? / Pa fath o 'post' wnaethoch chi ar Facebook?

- Location check in / Gwiriad lleoliad
- Posted photos / Postio lluniau
- Posted a written message e.g. status / postio statws
- Composed a review / Gneud adolygiad
-

*Display This Question:*

*If Q28 = Twitter*

Q10.5 What type of post did you make on Twitter?

- Location check in / Gwiriad lleoliad
  - Posted photos / Postio lluniau
  - Posted a written message e.g. written tweet / Post negus ysgrifenedig (Tweet)
  - Composed a review / Gwneud adolygiad
- 

Q11 Did you use the free site Wi-Fi? / Wnaethoch chi ddefnyddio'r WiFi am ddim?

- Yes / Do
  - No / Naddo
- 

*Display This Question:*

*If Q31 = Yes*

Q11.1 Do you think the Wi-Fi enhanced your experience at this year's Llangollen Eisteddfod? / Os do, wnaeth y WiFi wella eich profiad yn Eisteddfod Llangollen eleni?

- Yes / Do
  - Not sure / Ddim yn siwr
  - No / Naddo
- 

Q12 Is there anything the Llangollen Eisteddfod could improve on when communicating with its visitors/ audience members? / A oes unrhyw beth y gallai Eisteddfod Llangollen ei wella wrth gyfathrebu â'i hymwelwyr / aelodau'r gynulleidfa?

(‘Communicating’ – Through print or digital media) / (‘Cyfathrebu’ - Trwy brint neu gyfryngau digidol)

---

End of Block: Section 3 - Digital

---

Start of Block: Section 4- Performance of the venue

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Q13 Please, could you rate the performance of the following site facilities and presentations? /  
 Graddiwch berfformiad y cyfleusterau ac ymddangosiadau y safle canlynol os gwelwch yn dda  
 (If you did not use a site facility then please leave it blank) / (Os nad ydych wedi defnyddio y  
 cyfleusterau, yna gadewch yn wag)

	Excellent / Ardderchog	Good/ Da	Average / Yn dderbyniol	Poor/ Ddim yn dda	Terrible / Gwael iawn
Presentation of the main stage / Ymddangosiad y prif lwyfan	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
Presentation of the field / Ymddangosiad y maes	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
Quality of the craft and clothing stalls / Ansawdd y stondinau crefft a dillad	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
Quality of the food and drink outlets / Ansawdd y manau gwerthu bwyd a diod	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
Access to parking / Mynediad i barcio	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
Disabled access around all areas of the site / Mynediad i'r anabl o amgylch pob ardal o'r safle	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
Cleanliness of public toilets / Glendid y toiledau cyhoeddus	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
Availability of outdoor seating areas / Argaeledd manau eistedd tu allan	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
Value for money of ticket / Gwerth pris y tocyn	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
Helpfulness of sign posts around the field / Pa mor ddefnyddiol oedd yr arwyddion o amgylch y maes	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
Helpfulness of staff and volunteers / Pa mor	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>

ddefnyddiol oedd y staff  
a'r gwirfoddolwyr

Q14 What changes would you like to see us make to the event in future that would improve your overall experience? / Pa newidiadau yr hoffech weld i'r ddigwyddiad yn y dyfodol â fydd yn gwella'ch profiad yn gyffredinol?

All suggestions welcome / Croesewir pob awgrym

---

Q15 Would you visit the Llangollen International Musical Eisteddfod again? / Fyddech chi'n ymweld â'r Eisteddfod Gerddorol Ryngwladol Llangollen eto?

- Yes / Bydden
- Maybe / Effalli
- No / Na Fydden

End of Block: Section 4

---

Start of Block: Section 5 - Demographics

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Q16 What is the highest degree or level of school you have completed? / Beth yw'r radd neu lefel ysgol uchaf yr ydych chi wedi ei gwblhau? (If currently enrolled, highest degree received) / (Os ydych chi dal ar y gofrestr ar hyn o bryd, dewiswch y radd uchaf yr ydych chi wedi ei dderbyn)

- Less than a high school diploma / Llai na diploma ysgol uwchradd
- High school degree or equivalent / Gradd ysgol uwchradd neu gyfwerth
- Bachelor's degree (e.g. BA,BS) / Gradd baglor (e.e. BA,BS)
- Master's degree (e.g. MA, MS, MED) / Gradd Meistr (e.e. MA,MS,MED)
- Doctorate degree / Gradd Doethuriaeth (e.e. PhD, EdD)

Q17 What is your annual pre-tax household income? / Beth yw eich incwm blyneddol cyn-dreth eich catref?

- Below £10,000 / Llai na £10,000
- £10,000 - £30,000
- £31,000 - £60,000
- £61,000 - £90,000

£91,000 - £150,000

Over £150,000 / Dros £150,000

Prefer not to answer / Mae'n well gennyf beidio â dweud

Q18 Are you... / Ydych chi'n...

Female / Fenyw

Male / Gwryw

Not listed / Heb i restru \_\_\_\_\_

Prefer not to answer / Mae'n well gennyf beidio â dweud

---

Q19 What is your age? / Beth yw eich oedran?

18-24

25-34

35-44

45-54

55-64

65+

Prefer not to answer / Mae'n well gennyf beidio â dweud

Q20 What is your postcode? / Beth yw eich côd post?

\_\_\_\_\_

---

Thank you for your time in participating in this survey. / Diolch am eich amser chi wrth gymryd rhan yn yr arolwg hwn

End of Block: Section 5 - Demographics

## Appendix I: Brand Identity and Value Questionnaire 2018

The purpose of this survey is to understand what values the Llangollen Eisteddfod transmits to its audience. This research is in conjunction with Llangollen International Musical Eisteddfod and Lewis Thomas a PhD Researcher from Swansea University. All participation is anonymous. Participants must be over the age of 18. All Participants have the right to withdraw from the survey anytime during the duration of undertaking the survey. This survey is available in both English and Welsh.

Pwrpas yr arolwg hwn yw deall canfyddiadau pobl o'r profiad y maent yn disgwyl ei gael, wrth ymweld ag Eisteddfod Gerddorol Ryngwladol Llangollen. Mae'r ymchwil hwn yn cael ei gynnal ar y cyd rhwng Eisteddfod Gerddorol Ryngwladol Llangollen a Lewis Thomas Ymchwilydd PhD o Brifysgol Abertawe. Mae'r holl gyfraniadau yn ddienw. Rhaid i gyfranogwyr fod dros 18 oed. Mae gan bob cyfranogwr yr hawl i dynnu'n ôl o'r arolwg. Mae'r arolwg hwn ar gael yn Gymraeg ac yn Saesneg.

### Section 1 General Audience Identification Questions

1. Have you attended the Llangollen Eisteddfod before? / Ydych chi wedi mynychu y Eisteddfod Gerddorol Ryngwladol Llangollen o'r blaen?

Yes / Do No / Naddo

2. What session are you here to see? / Ydych chi yn mynd i fod yn...

Day time session / Ymwelwyr y dydd

Evening Concert session / Ymwelwyr y nos

Both Day and evening sessions / Ymwelwyr y dydd a'r nôs

### Section 2 Brand identity and Value

3. Have you been to any other Eisteddfod before of any kind? Eg Urdd, Gendelaethol / Ydych chi wedi bod i unrhyw Eisteddfod arall o'r blaen? e.e Urdd, Genedlaethol.

Yes/ Ydw No / Nac ydw

3.1 If yes, does an Eisteddfod as an event have any meaning to you? / Os oes, a oes gan eisteddfod fel digwyddiad unrhyw ystyr i chi? \_\_\_\_\_.

4. Have you visited any other music festivals before? / Ydych chi wedi ymweld ag unrhyw gwyliau o'r blaen?

Yes / Ydw No / Nac ydw

5. Do you think the Llangollen Eisteddfod offers something different to any other music festival that you have been to in terms of its delivery of content? / Ydych chi'n meddwl bod Eisteddfod Llangollen yn cynnig rhywbeth gwahanol i unrhyw wyl gerddorol arall o ran cyflwyno cynnwys?

Yes/ Ydw No / Nac ydw

5.1 if yes, please provide an example / Oes ydw, rhwch enghraifft \_\_\_\_\_.

6. please could you agree or disagree with the following statements / Ydych chi'n cytuno neu'n anghytuno â'r datganiadau canlynol

	Strongly agree	Agree	Neither agree nor disagree	Disagree	Strongly disagree
I am completely escaping from my daily routine					
The Llangollen Eisteddfod's peace message is important					
I enjoy listening to the music or watching the dances					
I am learning a lot					
I will not forget about my experience					
I feel like I was in a different place					
I identify strongly with this peace message					
The event is entertaining to me					
My experience has stimulated my curiosity to learn new things					
I will remember many positive things					
The setting actively engages me to act in a different way					
I feel a real sense of peace in my surroundings					
Watching others perform is captivating					
The experience has made me more knowledgeable					
I will have wonderful memories of the Llangollen Eisteddfod					

7. Do you have an intention to recommend this event to others verbally? / Os gennych chi fwriad i argymell y digwyddiad hwn i eraill ar lafar?

Strongly agree, agree, neither agree nor disagree, disagree, strongly disagree

8. Do you have an intention to recommend this event to others online? / Os gennych chi fwriad i argymell y digwyddiad hwn i eraill ar-lein?

Strongly agree, agree, neither agree nor disagree, disagree, strongly disagree

### Section 3 Demographics

9. What Gender do you most identify to? / Ydyh chi'n...

Female / Fenyw

Male / Gwryw

Prefer not to say / Mae'n well gennyf beidio â dweud

10. What is your Age / Beth yw eich oedran?

18-24

25-34

35-44

45-54

55-64

65+