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Linking engagement at cultural festivals to legacy impacts

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Linking engagement at cultural festivals to legacy impacts

Abstract

Cultural festivals typically celebrate and reinforce a cultural identity, while becoming embedded in tourism experiences. They have sought to establish their sustainability through legacies of enduring involvement with the cultures and communities they serve. Although studies have examined the effects of attendance on festival impacts and legacy, we contribute further understanding by investigating the effects of visitors' level of behavioural engagement during a festival on subsequent cultural and social post-festival legacies. Basing our conceptual development on van Doorn et al.'s Customer Engagement Behaviour framework and Service-Dominant-Logic, we incorporate behavioural engagement, emotions, festival loyalty, and post-festival cultural and social involvement intentions. Hypotheses are tested in two studies with data from 1,335 visitors covering consecutive years of a national cultural festival, using cluster and mediation analyses. Findings highlight the importance of engagement and joyful emotions on festival legacy benefits. We validate an "engagement ladder" comprising four distinct clusters – 'Disengaged', 'Observers', 'Learners', 'Doers'. The most engaged clusters – 'Learners' and 'Doers' - have significantly higher association with legacy impacts, manifested through post-festival cultural and community involvement intentions. Our results have implications for sponsors and organisers of cultural festivals whose sustainability may be justified by encouraging visitor engagement rather than merely promoting attendance.

Keywords: Festivals, Visitors, Engagement clusters, Festival legacies, Cultural impacts, Wales (UK)

Linking engagement at cultural festivals to legacy impacts

Introduction

Festivals are increasingly seen as sustainable forms of tourism development (O'Sullivan & Jackson, 2002; Quinn, 2006; Song et al., 2015) and vehicles for sustainable behaviour change (Mair & Laing, 2013). Festivals can have objectives of evoking short or long-term attitudinal and behavioural change. Commercial sponsors of a festival may seek behavioural change from attendees such that their brand preference and subsequent purchase is modified (McAlexander et al., 2002). For not-for-profit sponsors, sought behavioural change may be dispersed among diverse stakeholders, and can include food festivals seeking change in food buying and consumption behaviour (Organ et al., 2015a); green festivals' promotion of pro-environmental intentions (Mair et al., 2013); sports events as vehicles for changing attitudes and behaviours towards sport and physical activity (Cleland et al., 2019).

According to Getz (2009, p. 70) "sustainable events are not just those that can endure indefinitely, they are also events that fulfil important social, cultural, economic and environmental roles that people value." Festival funders' and organisers' bases for evaluating their impacts has thus broadened from primarily focusing on economic benefits flowing from additional tourism expenditure, to incorporate social and cultural impacts. We define sustainability as the general ability of a phenomenon to endure. The United Nations adopted sustainability as a guiding principle for economic, environmental, and social development in a way that meets 'the needs of the present without compromising the ability of future generations to meet their own needs' and an 'equitable sharing of the environmental costs and benefits of economic development between and within countries' (United Nations, 1987, p. 1). In a tourism context, sustainability often requires trade-offs between competing demands of ecological, social equity and economic "pillars" (Gössling, 2017), in which political power may influence the pattern of sustainability adopted. Cultural sustainability has generally been considered under the social pillar, although some have called for it be considered a pillar of sustainability in its own right (e.g. Hansmann et al., 2012).

This paper focusses on the legacy of social and cultural benefits provided by festivals. In doing so, it addresses the broader aspects of festival sustainability beyond the economic impacts (e.g. O'Sullivan et al., 2002) and the greening initiatives of events (e.g. Collins & Potoglou, 2019; Mair et al., 2013). An important purpose of festivals is to facilitate social cohesion by reinforcing community ties (Rao, 2001). In doing so, festivals can act "as a driving force behind cultural creativity" (Del Barrio et al., 2012, p. 237) and providing a cultural experience (McKercher et al., 2006). However, despite the growing number of studies arguing festivals' positive impacts on community via social capital (Arcodia & Whitford, 2006; Stevenson, 2016), enhanced cultural capital and preservation of local culture (Black, 2016; Del Barrio et al., 2012), empirical research into the socio-cultural legacy of cultural festivals remains scarce (Kruger & Saayman, 2017). The limited research in this area has found, for example, that art festivals create additional demand for the arts (Quinn, 2006) and music festivals "expand the appreciation of a specific music genre and encourage active involvement by visitors after the festival has ended" (Kruger et al., 2017, p. 217).

Our paper contributes to understanding the linkages between behavioural engagement at a cultural festival and subsequent post-festival benefits, such as increased appreciation of the culture celebrated at the festival and interest in actively participating in local community events. Although studies have examined the effects of *attendance* on festival impacts and legacy (e.g. Arcodia et al., 2006), the *mechanisms* linking festival engagement with subsequent festival legacy effects have not been adequately addressed. We contribute to understanding the link between visitors' level of engagement during a festival with post-festival benefits which account for the festival's cultural legacy. In short, does what visitors do *during* a festival

influence what they do *afterwards*? We go beyond previous efforts to develop an engagement scale relevant to visitor attractions in general (e.g. Taheri et al., 2014), by using a clustering approach to identify festival visitors grouped according to their engagement levels. We believe this clustering approach is an innovative method of linking distinct behavioural groups with visitors' post-festival behavioural intentions.

The plan of this paper is as follows. First, we provide an overview of the emerging literature on engagement, with a specific focus on behavioural engagement relating to activities undertaken by visitors at festivals and linking this to festival loyalty. We then review the literature on the cultural and social post-festival legacy benefits. This is linked to behavioural engagement and positive emotions. From this literature we specify hypotheses which are tested with data collected from a cultural festival over two consecutive years.

Literature Review and Hypotheses Development

In this section we review the literature relevant to our central constructs – engagement, emotions, and cultural legacy, and from this we identify gaps in knowledge and specify hypotheses.

Engagement

In marketing, customer engagement has been defined as “a psychological state that occurs by virtue of interactive, co-creative customer experiences with a focal agent/object” (Brodie et al., 2011, p. 260). Engagement is particularly important in tourism contexts with high levels of customer/provider interactions where higher engagement levels can enhance the overall tourism experience (Chen & Rahman, 2018; Taheri et al., 2014). In tourism and hospitality research, visitor or tourist engagement has recently gained attention with studies being conducted in the context of cultural heritage sites (Alrawadieh et al., 2019; Bryce et al., 2015), museums (Taheri et al., 2014), festivals (Organ et al., 2015a), tourism brands (So et al., 2014; So et al., 2016) and tourist destinations (Chen et al., 2018).

Our overarching theoretical framework is based on van Doorn et al.'s (2010) Customer Engagement Behaviour (CEB) framework, and we extend this to incorporate Service-Dominant-Logic (S-D-Logic) (Vargo & Lusch, 2004) to examine interaction and co-creation during a festival. S-D-Logic postulates that customers co-create value and thus pro-actively contribute to their own consumption experience (Vargo et al., 2004). It is particularly appropriate to studying tourism contexts, where engagement has been predominantly viewed as a visitor's interactive experience with focal tourism destinations and activities (So et al., 2014). In the context of a cultural festival, the festival organiser is a platform for facilitating value creation, whilst visitors co-create their experience and value through interaction with the facilities and other visitors (Dowell et al., 2019). By incorporating S-D-Logic into van Doorn et al.'s (2010) Customer Engagement Behaviour framework, we contribute to understanding the limits for generalisability of the Customer Engagement Behaviour framework.

Among the many emerging conceptualisations of engagement, one broad approach emphasises cognitive, emotional, and behavioural elements (Brodie et al., 2011; So et al., 2014). In their study in hospitality, So et al. (2014) argue that such a multidimensional conceptualisation captures the full complexity of engagement. However, others have criticised its unnecessary complexity, arguing that adequate insights can be gained by studying engagement from a narrower behavioural perspective (Harmeling et al., 2017; van Doorn et al., 2010; Vivek et al., 2012). Van Doorn et al. (2010, p. 254) emphasise its interactive nature and define customer engagement as “a customer's behavioural manifestations..., beyond purchase, resulting from motivational drivers.” Building on this, Vivek et al. (2012, p. 133) define

engagement as “the intensity of an individual’s participation in and connection with an organisation’s offerings or organisational activities”.

We follow the behavioural perspective for the following reasons. First, behaviour is often considered a distinguishing element of consumer, because taking action differentiates engaged customers from others (van Doorn, 2011). Such a behavioural conceptualisation thus allows distinction from psychological, non-observable constructs such as involvement, commitment and satisfaction (Harmeling et al., 2017). Secondly, some broader customer engagement dimensions, such as enthusiasm, attention, absorption, interaction, and identification (So et al., 2014) and enthused participation and social connection (Vivek et al., 2012; Vivek et al., 2014) could be more about customer engagement *outcomes* rather the *processes*. In this study, we are particularly interested in the processes of visitor engagement in a consumption experience and incorporating these broader dimensions as antecedents may confound interpretation of outcome effects. We respond to calls for further empirical research to understand engagement whilst experiencing tourism offerings (Taheri et al., 2019).

In our study, we use the Customer Engagement Behaviour framework to understand the behavioural manifestations of cultural festival visitors’ processes of consuming the festival experience. A behavioural engagement perspective was adopted by Taheri et al. (2014) who conceptualised customer engagement in a museum context as visitors’ involvement and commitment as manifested by activities. De Geus et al. (2016) built on this, arguing that festival experiences are created by interactions between a visitor and the event environment (social, physical and service), thus requiring some form of behavioural engagement, i.e. active participation. Taheri et al. (2014) developed a scale measuring engagement as a formative construct as the level of venue facilities usage, which has been adopted in subsequent studies (Alrawadieh et al., 2019; Bryce et al., 2015; Chen et al., 2018). While this scale has merits by distinguishing between different activities (e.g., use of interactive panels, tour guides and playing with materials), it is simplistic in not distinguishing between different levels of participatory behaviours and effort by visitors. Engagement levels range from ‘nonengaged’ to ‘highly engaged’ (Brodie et al., 2011).

Festival attendees have frequently been segmented based on demographics and psychographics (Tkaczynski & Rundle-Thiele, 2011). For example, psychological commitment has been used to profile festival-goers into low, moderate and high festival commitment groups (Lee & Kyle, 2014). Kim et al. (2006) segmented cultural festival participants according to activity preferences identifying ‘passive’, ‘moderate’ and ‘active seekers’. Activity-based behavioural segmentation has also been applied in tourism (Eusébio et al., 2017; McKercher et al., 2002). However, even though the event segmentation literature is well established, only limited empirical research has used customer engagement as a segmentation variable (e.g. Dowell et al., 2019; Organ et al., 2015b). Dowell et al. (2019) identified distinct festival attendee segments based on consumer value created during the event.

Cultural festivals facilitate diverse behavioural engagement by visitors, from being passive observers to active participants. Behavioural engagement in this context may entail discussing culture with others, knowledge sharing and participating in activities requiring different levels of efforts by the festivalgoer. We are particularly interested in whether an ‘engagement ladder’ may exist in the context of cultural festivals, mirroring the concept of a ‘ladder of loyalty’ (Payne, 1994), which is hierarchical in nature, indicating differences in outcomes related to a segment’s position on a hierarchical engagement ladder. We examine to what extent these segments are associated with differences in subsequent attitude and behaviour change.

The positive impact of engagement on loyalty is widely acknowledged in the marketing literature (So et al., 2016; Vivek et al., 2012). The tourism literature also acknowledges positive links between visitor engagement and loyalty in different contexts (Alrawadieh et al., 2019;

Bryce et al., 2015; Dowell et al., 2019; Organ et al., 2015a). Following Yang et al. (2011), we define festival loyalty intention as an attendee's intention to return to the festival, encourage family and friends to visit and to comment positively on the festival. Our first hypothesis looks inwardly at the effects of engagement on intention to be loyal to a festival, and we add to the literature of sustainable tourism by linking hierarchically clustered segments of engaged customers to their loyalty intention to a festival:

H1(a). A visitor's behavioural engagement level is positively associated with festival loyalty intention.

Cultural and social post-festival legacy benefits

Cultural festivals celebrate aspects of culture such as music, dance, crafts, literature, language, food, community groups and organisations, providing occasions for culture to be consumed, reproduced and created (Del Barrio et al., 2012). As well as reinforcing current members' identity with a culture, festivals can have a 'novelty value' (Dowell et al., 2019), thereby introducing people new to the culture. Festivals act as platforms for cultural preservation (de Araujo Aguiar, 2019; Song et al., 2015; Whitney-Squire, 2016) through providing one-off or recurring opportunities for interactive 'live' demonstrations of local culture, participation and engagement. The aims of cultural preservation and tourism can overlap. Esman (1984) was an early contributor to this field and noted how, in the case of Cajun culture, their growing ethnic pride led to institutionalisation of their culture as a tourism phenomenon in its right. Cultural festivals celebrated and reaffirmed their identity, enacted on a 'tourist stage' for the benefit of the local culture and incoming tourists.

The concept of legacy in a tourism context is multi-faceted, often politicised and helps to focus on long-term effects rather than short-term impacts. Festivals' cultural legacies can be understood in terms of addition to cultural capital, operationalised here as "the accumulation of cultural practices, tastes, educational capital and social origins which affect individuals' ability to consume cultural products" (Taheri et al., 2014, p. 323). Del Barrio et al. (2012) and Black (2016) noted that cultural festivals bring together and display a cultural legacy. For example, Schlenker, Edwards and Sheridan (2005) argue that cultural festivals generate positive cultural impacts, such as an increased local interest in the region's culture and history; increased local awareness of cultural activities available; an educational experience due to interaction among visitors and organisers; and a general appreciation of the region's cultural identity. However, festival legacies can be negative as well as positive for some stakeholder groups. Moufakkir and Kelly (2013) noted how a music festival created controversy and cultural dissonance as it evolved from a local street festival into an international event. The festival might have become economically sustainable, but the authors argued that it was not culturally sustainable as an event serving the communities from which it derived. Drawing on the literature above and Cleland et al.'s (2019) study on events' legacies, we define the cultural legacy of a festival as the enduring addition to cultural capital (Duvignaud, 1976) and culture preservation through increased interest and involvement in cultural activities.

In addition to the cultural benefits, festivals have a connective role, creating shared experiences and opportunities for conversations, interactions, developing networks across the community and celebrating the community, which have potential to further develop post-festival (Black, 2016; Dowell et al., 2019). Extensive festival visitors' engagement is characterised by participation in shared activities, which is likely to develop social capital by promoting social cohesiveness (Falassi, 1987). Consequently, festivals that have a celebratory theme allow participation in occasions that generate feelings of goodwill and community (Salamone, 2000).

The connective role of festivals has potential to create social capital, referring to “the processes between people which allow the establishment of a sense of co-operation, goodwill, reciprocity, belonging, and fellowship” (Arcodia et al., 2006, p. 3). A growing literature links festivals with social capital - thus illustrating their community legacy (Dwyer et al., 2000; Quinn, 2006; Stevenson, 2016). For example, Dwyer et al. (2000) presented a framework describing community benefits of events, incorporating community development (through education and participation) and civic pride (through positive attitude to the locality). Festivals can engender a sense of community and place, contributing to sustainable destination development (Stevenson, 2016).

Linking engagement to post-festival cultural and community involvement legacy

Although many studies have investigated the antecedents of engagement, its intangible benefits and consequences are less well researched. We address this gap in knowledge by investigating whether a festival attendee’s level of engagement is an antecedent of post-festival behavioural intention.

Weed (2009), noted that behaviour change due to participating in an event occurs via two legacy pathways: a ‘demonstration effect’ and a ‘festival effect’. The ‘demonstration effect’ conceptualises the festival as a platform to showcase activities which increase individuals’ levels of interest in these activities and inspires new or increased participation in them (Cleland et al., 2019). This effect is stronger for individuals who have participatory experience (Ramchandani et al., 2015). Thus, we expect that higher engagement during a festival, leads to a stronger ‘demonstration effect’. Through a ‘festival effect’, festivals present an opportunity to engender desire for future involvement in community’s activities through ‘social leveraging’ (O’Brien & Chalip, 2007). This may include attending other cultural festivals (cultural involvement legacy) and getting actively involved in future community events (community involvement legacy) at their home destinations.

We would expect diversity among cultural festival visitors’ propensity to involve themselves with the culture post-festival. More engaged visitors are more likely to question and reflect on what they see and experience, through active engagement and participation in activities and discussions. High engagement is thus likely to raise participants’ interest in the culture and they are more likely in the future to get culturally involved (Chen et al., 2018). In the specific context of cultural festivals, we therefore hypothesise:

H1(b). A visitor’s behavioural engagement level is positively associated with post-festival cultural involvement intention.

Social capital accrues to members of a community who are most engaged in it (Stevenson, 2016). It has been noted that people involved in coordinating festivals, organising stalls, exhibitions and events, had previously been highly engaged visitors of former festivals (Song et al., 2015; Stevenson, 2016). This suggests that engagement during a festival may be an antecedent of building sustainable connections to the community, manifested through participants’ involvement in future community events. This is echoed by Koutrou et al.’s (2016) view that lack of active engagement in an event leads to lack of future involvement. Hence, active engagement in a festival, typified by participating in workshops and discussions, is likely to predict active involvement in future community events. We thus hypothesise a positive relationship between levels of engagement at a festival and future community involvement, as has been proposed but not previously tested empirically.

H1(c). A visitor's behavioural engagement level is positively associated with post-festival community involvement intention.

The mediating role of emotions

Emotions play a significant role in evaluations of tourism experiences (Grappi & Montanari, 2011; Rodríguez-Campo et al., 2019) and as predictors of visitors' behavioural intention (Yang et al., 2011). In the context of festivals, Lee and Kyle's (2013) study provides empirical support that emotions are context specific as suggested by Richins (1997). Thus, the adoption of a discrete approach to the study of emotions can provide a better understanding of festival experience. The Festival Consumption Emotions (FCE) scale (Lee et al., 2013) identified four basic discrete emotional categories - love, joy, surprise and negative emotions. However, the basic emotion dimension of 'Joy' (i.e. feeling happy, pleased, joyful) has been consistently identified as the most intense and salient type of emotion evoked among festival goers (Lee & Kyle, 2012; Lee et al., 2013). It has consequently been suggested that festivals should focus on creating environments that evoke joyful emotions (Rodríguez-Campo et al., 2019). Studies have further provided support for the mediating impacts of positive emotions on satisfaction and future loyalty intentions to the festival (Carneiro et al., 2019; Organ et al., 2015a). Although studies have investigated the role of the festival environment (e.g. programme content, facilities, food) on emotions (Carneiro et al., 2019), the link between behavioural engagement at festivals and subsequently evoked emotions lacks empirical evidence.

The limited previous studies suggest that consumers with higher levels of engagement with a product/service will experience greater levels of emotions (Vivek et al., 2012). Participation at a festival may arouse positive emotions which are memorable and long-lasting, and remain steady over time (Lee et al., 2012). However, Dowell et al. (2019) argue that emotional value based on excitement, feeling good, pleasure and enjoyment is derived not just from attending the festival but is co-created with the audience through active participation and competing in events. In a food festival context, Organ et al. (2015a) found that greater levels of engagement in activities were related to higher levels of positive emotions and behavioural intentions/actual future behaviour. Given its importance in the festivals' literature, we specifically focus on the emotion of joy and examine its mediating effect in the relationship between behavioural engagement and festival loyalty intention. We hypothesise:

H2(a). A visitor's behavioural engagement level has a positive indirect effect, via joy, on festival loyalty intention.

Cultural festivals are platforms to display diverse facets of a culture and connecting with these can evoke positive emotions. We would expect a high level of engagement in such activities to evoke positive emotions of joy leading to an increased appreciation of culture via a 'demonstration' effect (Weed, 2009). We build on the previous hypothesis by exploring whether a higher level of engagement in a cultural festival leads to stronger positive emotions which increases the likelihood of future active cultural involvement (e.g., learning more about the culture and participating in future events/festivals).

H2(b). A visitor's behavioural engagement level has a positive indirect effect, via joy, on post-festival cultural involvement intention.

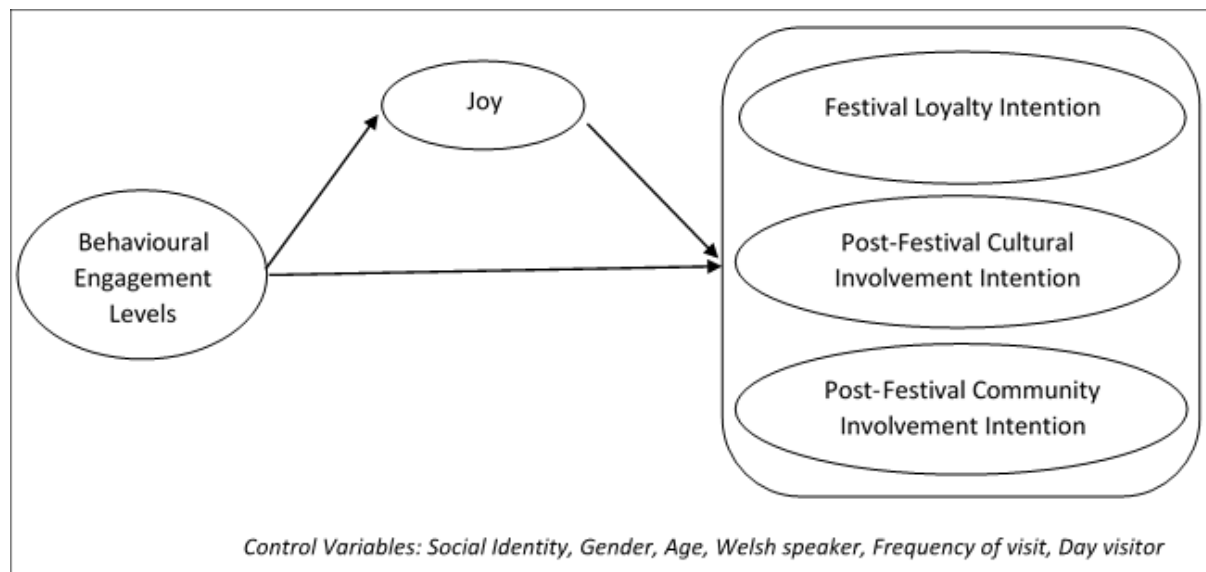
A high level of festival visitors' engagement is characterised by participation in shared activities. These shared experiences and social relationships are likely to stimulate the senses and evoke emotions (Gupta & Vajic, 2000) via a 'festival effect'. Mitas, Yarnal and Chick

(2012) found that positive emotions built a sense of community among participants fostering participation and support for future events (Song et al., 2015). We thus propose that a high level of participants' interactions leads to increased positive emotions which in turn positively impacts on post-festival community involvement. We therefore hypothesise:

H2(c). A visitor's behavioural engagement levels has a positive indirect effect, via joy, on post-festival community involvement intention.

The conceptual model is shown in Figure 1.

Figure 1: Conceptual model



Methodology

Study context and data collection

We test our hypotheses in the context of an annual multi-day music and cultural festival in two studies. The National Eisteddfod of Wales is an annual celebration of the culture and language of Wales, typically attracting 150,000 visitors, 6,000 competitors and 250 trade stands (National Eisteddfod of Wales, 2020). It has a long tradition as a national event in Wales, dating back to 1861. It takes place annually in August with the festival sites alternating between different locations in north and south Wales.

In addition to celebrating Welsh culture and language, through music, dance, visual arts, literature and traditions, the Eisteddfod organisation has an outreach function, providing lifelong learning and volunteering opportunities. It facilitates community projects which steer preparations for the next festival, giving local people a chance to contribute to the cause of the festival. Festivals can combine the aims of recruiting new followers to a cause, or reinforcing the values, attitudes, and identity of existing followers. The Eisteddfod focuses more on reinforcement and preservation rather than converting newcomers to the cause of Welsh language and identity. The Future Generations Act (Wales) provides a regulatory framework within which the Welsh government seeks to promote a “Wales of vibrant culture and thriving Welsh Language”, supported by “a Wales of cohesive communities” (Future Generations Commissioner for Wales, 2020). Sustainability in cultural and community development is an important goal within this regulatory framework, and selective support is provided to festivals for this purpose.

We collected data via two studies taking place at two consecutive years of the National Eisteddfod festival. Study 1 was conducted in 2017 when the festival took place in a rural location in North Wales at Bodedern, Anglesey, and Study 2 in 2018, when it was held in Cardiff - an urban location in the capital of Wales. The former is not a mainstream tourism destination, whereas Cardiff typically attracts large visitor numbers and has a large nearby catchment area for festivalgoers. This has implications for tourism – in 2017, many festivalgoers stayed overnight (64%), whilst in 2018 about 60% were day visitors, including many tourists who happened to be in Cardiff at the time of Eisteddfod. Furthermore, in 2017, the festival was an entirely ticketed event, and its rural location meant that attendance was a deliberately planned activity. In 2018, the festival offered ‘free entry’ to the festival site with some ticketed events and competitions, and its town centre location attracted more casual and first-time visitors, thereby increasing the festival’s potential impacts. Thus, whilst the data has been collected at a specific cultural festival, the generalisability of our results is increased due to diversity of the two festival contexts (rural vs. urban; ticketed vs. free; non-tourist vs. tourist region). We avoid biases characteristic of single, cross-sectional studies, typically used in many festival and event studies.

We base our theoretical framing on the Customer Engagement Framework (van Doorn et al., 2010), and although the authors presented a conceptual rather than an empirical paper, they indicated that the framework was particularly suited to application through quantitative measures (p.262). Given the existence of measurement scales for concepts under study, the call of previous engagement researchers for quantitative approaches (van Doorn et al., 2010) and the aims of this project, a positivist epistemological approach aligned with the study aims and provided the philosophical lens for this research. To address the research hypotheses a survey based quantitative methodology was chosen. Surveys are an appropriate data collection instrument when moderate to large numbers of responses are needed. Survey research methods with cross-sectional designs align with a positivist epistemology, enabling researchers to measure multiple factors and examine potential underlying relationships (Easterby-Smith et al., 2013).

Data were collected via an online survey which could be completed in either English or Welsh as part of a larger research project. The festival organisers distributed the survey link using its Newsletter email lists and social media (Facebook, Twitter) on the last day of the festival. Additionally, in 2018, festivalgoers were invited to give their email address at the lead researcher’s organisation’s stand during the festival where they were given a link to the survey. A non-probabilistic purposive sampling approach was applied with anyone who attended the festival and interested in the research could participate in the survey. Overall, 1,225 and 848 responses were received in 2017 and 2018, respectively, of which 785 and 550 were usable and fully completed (i.e. no missing data). Sample characteristics are displayed in Table 1. As expected, the 2018 sample included more first-time visitors, and less Welsh speakers.

Table 1: Sample characteristics (in %)

		Study 1 2017 (n=785)	Study 2 2018 (n=550)
Gender	Female	71.1	66.7
Age	18-24	7.9	8.7
	25-34	9.8	12.9
	35-44	18.1	22.7
	45-54	22.7	17.8
	55-64	23.1	19.3
	65+	18.5	18.5
Welsh Speaker	Fluent	87.5	67.8
	Not Fluent	8.9	17.3
	No	3.6	14.9
Frequency of visits	1 st time visitor	5.5	14.0
	2 nd time	3.4	7.6
	3-4 times	8.0	11.3
	5-6 times	6.5	4.9
	7-8 times	6.5	3.5
	9-10 times	6.9	4.9
	11 times plus	63.2	53.8
	Length of visit	1 day	16.8
	2-3 days	29.6	28.9
	4-6 days	31.6	27.8
	7-8 days	22.1	19.5

Measures

Behavioural engagement was measured with seven activity items adapted from previous research (Geus et al., 2016; Organ et al., 2015a; Taheri et al., 2014). However, as engagement scales are very context specific (Brodie et al., 2011), the items were further refined based on observations at various festivals, discussions with festival organisers and previous visitors, and a small-scale pilot study conducted at a small community music festival in October 2016. Furthermore, to ensure relevance of our research to other festivals, we focussed in this study on common activities with various levels of immersion typical of cultural and arts festivals. We recognised that the experience of culture comes from observing, exploring, as well as conversations with others about the experience and full immersion in activities. The festival-specific emotion of joy was captured with three items adapted from Lee et al. (2012). Festival loyalty intention was measured with three items adapted from Zeithaml, Berry, and Parasuraman (1996) including festival revisit intentions and post-visit recommendation behaviour. This approach is consistent with previous festival studies (e.g. Grappi et al., 2011; Yang et al., 2011).

Post-festival cultural involvement intention was captured with three items, consistent with the behavioural engagement activities. Respondents were asked to what extent their festival experience had influenced them to consider continuing involvement in activities, e.g. in learning more about Welsh culture, attend other events/festival celebrating the Welsh culture. Post-festival community involvement intention was measured with one item asking respondents to what extent the festival inspired them to get actively involved in future community events.

To account for any confounding effects on parameter estimates attributable to different characteristics of the two festivals studied (2017 and 2018), we included the following control variables: gender (dummy coded with 1=female), age, Welsh speaker (1=yes), frequency of

visits to the festival and multiple day visitor (1=multiple days, 0=day visitor), and social identity. Social identity was included as participants' sense of identification with the purpose of the festival and their feeling of closeness to other festival-goers may positively affect their emotional experience and loyalty to a desired social group and thus behavioural intentions (Grappi et al., 2011; Rodríguez-Campo et al., 2019). Social identity was measured with five items from Mael and Ashforth (1992). Appendix A lists the measurement items.

Data analysis and results

Behavioural engagement clusters

In a first step, we conducted Principal Component Analysis with Varimax Rotation on the seven engagement activity variables to identify distinct engagement factors. Three components were identified explaining 71.0% (2017) and 70.1% (2018), respectively, of the variance of the seven original engagement variables (2017: KMO: 0.640, Bartlett's Test $p < .000$; 2018: KMO: 0.658, Bartlett's Test $p < .000$). These three components were labelled: 'looking' (includes the variables 'Looked at stalls and exhibitions around the site' and 'Actively explored exhibitions, stalls, tents'), 'learning' (items: 'Discussed Welsh culture, e.g. music, crafts, language, food, literature that I discovered at the festival with others', 'Learned something new about Welsh culture, e.g. music, crafts, language, food, literature', 'Attended lectures and discussions') and 'doing' ('Took part in workshops (e.g. singing, circus skills, yoga)', and 'Participated in performances, discussions, etc.').

We then applied hierarchical and non-hierarchical cluster analyses using the standardised factor-based mean scores of the three components identified. In a first step, hierarchical cluster analysis, adopting Ward's method based on Squared Euclidean distance measures (Everitt et al., 2001), revealed the four-cluster solution as the most suitable for further analysis. Subsequently, *k*-means cluster analysis was conducted to refine the cluster solution with the cluster centroids from Ward's method as input. A similar cluster structure was found for Study 1 (2017) and Study 2 (2018) (see Table 2). The engagement clusters are characterised by different levels of engagement, with an apparent hierarchical structure. One-way ANOVA confirmed that the four clusters significantly differed in their engagement levels.

Table 2: Cluster analysis of festival engagement activities

Components	Standardised means for cluster groupings				<i>F</i>
	Cluster 1 'Disengaged'	Cluster 2 'Casual Observers'	Cluster 3 'Learners'	Cluster 4 'Doers'	
Looking	-1.55 (-1.33)	.33 (.51)	.56 (.53)	.13 (.31)	362.48*** (285.10***)
Learning	-.76 (-.54)	-.53 (-.76)	1.06 (.83)	.33 (.78)	291.22*** (210.52***)
Doing	-.29 (-.31)	-.53 (-.52)	-.25 (-.47)	1.76 (1.51)	574.67*** (372.00***)
n	148 (140)	288 (163)	208 (123)	141 (124)	

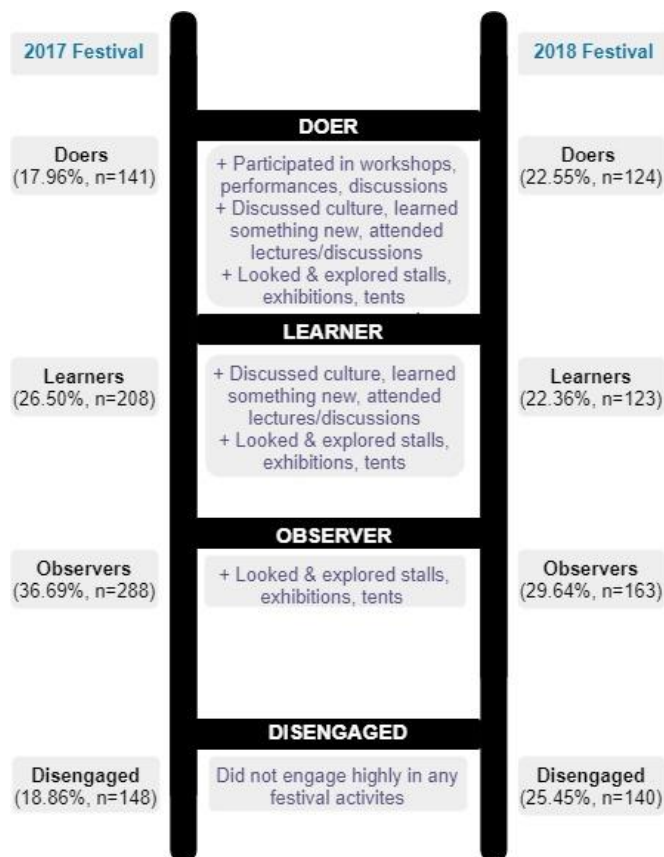
Note: Figures in Table 1 are for Study 1 (2017), figures in parentheses are for Study 2 (2018).

The first cluster is named 'Disengaged' and includes those festivalgoers who scored low on all engagement components. Cluster 2 includes those respondents who displayed a positive mean score on only the first engagement component. This group of festivalgoers were 'looking

at stalls and exhibitions’, but they were less interested in learning about and discussing Welsh culture, and generally did not participate in workshops, performances or discussions. Accordingly, this cluster was named casual ‘Observers’. The third cluster comprised moderately engaged ‘Learners’. In addition to scoring positively on looking and exploring stalls and exhibitions, this group also scored positively on learning something new and discussing Welsh culture and attending lectures and discussion. The final cluster displayed positive mean scores across all engagement components, including actively participating in workshops, performances, and discussions. Being the most actively engaged group, they were named the actively engaged ‘Doers’.

To establish the classification accuracy of the four-cluster solution, discriminant analysis was applied. Two canonical discriminant functions were extracted ($p < .001$). The classification results indicated that 99.4% (Study 1) and 99.5% (Study 2) of sample respondents were correctly classified in their respective cluster by the discriminant functions. In Figure 2, we present a schematic diagram of an engagement ladder, indicating the composition of each cluster at the two study points.

Figure 2: Engagement clusters for Studies 1 and 2 located within a ‘festival engagement ladder’ framework



Measure validation

Confirmatory Factor Analysis (CFA) with AMOS using maximum likelihood estimation, was conducted to evaluate the reliability and validity of the latent constructs employed in this study. The final measurement models revealed a good fit to the data for both studies, exceeding the commonly recommended thresholds: Study 1₂₀₁₇: $\chi^2(785) = 275.794$, $p \leq .001$, $\chi^2/df = 4.056$, comparative fit index (CFI) = .955 Tucker-Lewis index (TLI) = .940, RMSEA = .062; Study

2₂₀₁₈: $\chi^2(550) = 164.033$, $p \leq .001$, $\chi^2/df = 2.412$, comparative fit index (CFI) = .970, Tucker-Lewis index (TLI) = .960, RMSEA = .051.

All standardised final factor loadings were significant ($p \leq .05$) and above .5. With two exceptions, the average variance extracted (AVE) estimates exceeded the recommended threshold (Hair et al., 2010). In support of discriminant validity, all square roots of AVE were higher than the corresponding inter-construct correlations (Fornell & Larcker, 1981). Construct reliability was confirmed for all latent scales, with estimates ranging from .73 to .91, exceeding the threshold of .7 (Nunkoo & Gursoy, 2012), see Table 3. Composite factor scores from the CFA were calculated for each of our latent variables and used for further analysis.

Table 3: Inter-construct correlations, square root AVE and composite reliabilities (CR)

Construct	CR	1	2	3	4	5
Positive Emotions (1)	.89 (.91)	.854 (.873)				
Social Identity (2)	.76 (.77)	.285 (.353)	.667 (.684)			
Festival Loyalty Intention (3)	.83 (.82)	.679 (.638)	.331 (.347)	.785 (.779)		
Post-festival Cultural Involvement Intention (4)	.74 (.73)	.414 (.364)	.315 (.344)	.469 (.586)	.692 (.740)	
Post-festival Community Involvement Intention (5)	n/a	.260 (.196)	.206 (.232)	.270 (.303)	.677 (.506)	n/a
Mean		4.44 (4.33)	3.95 (3.99)	4.62 (4.61)	3.62 (3.69)	3.58 (3.45)
Standard Deviation		.72 (.73)	.68 (.71)	.57 (.54)	.90 (.79)	1.14 (1.01)

Note: Figures in the table denote results for Study 1₂₀₁₇, Study 2₂₀₁₈ results displayed in parentheses. Sub-diagonal entries display latent construct correlations. Square-Root of AVE's displayed in diagonal

Hypotheses testing

Mediation analyses using PROCESS (Hayes, 2013) tested hypothesised direct and indirect effects. The results are as follow:

Findings Study 1 (2017 Festival)

H1a predicted that higher levels of engagement lead to higher festival loyalty intentions. The results showed no significant differences between the engagement clusters and the outcome variable, thus H1a was not supported (see Table 4.1).

H1b assessed the effects of engagement on post-festival cultural involvement intention. The results demonstrated that the engagement clusters had different effects on the outcome variable. The 'Learners' and the 'Doers' had a significantly higher positive direct effect on post-festival cultural involvement intention when compared to the 'Disengaged' cluster (differences: .362 and .287, respectively). No significant difference was found between the 'Observers' and the 'Disengaged' cluster, thus H1b was partially supported.

H1c examined the relationship between engagement and post-festival community involvement intention. The results showed that the 'Learners' and 'Doers' had a significantly higher positive effect on the outcome variable in contrast to the 'Disengaged' cluster (effect on community involvement intention was .385 and .416 higher for the 'Learners' and 'Doers', respectively). H1c was thus partially supported, as no significant difference was found between

supporting H2b. The ‘learner’ cluster showed the largest difference in the indirect positive effect on the outcome variable in contrast to the ‘disengaged’ cluster. Thus, engagement in learning activities leads to significantly higher levels of post-festival cultural involvement intentions via joyful emotions, in contrast to not being engaged. The last hypothesis examined the indirect effect on post-festival community involvement intentions. The results support H2c, as significant albeit small differences were found between the ‘Observer’, ‘Learner’, ‘Doer’ cluster and the ‘Disengaged’ cluster (differences: .048, .084 and .069, respectively).

Findings Study 2 (2018 Festival)

Overall, the results confirmed those for study 1, with only minor differences (see Table 4.2). H1a was partially supported as the results showed significant, albeit very small, positive differences in the direct effect of behavioural engagement on festival loyalty intentions. Differences of the ‘Learners’ and ‘Doers’ in contrast to the disengaged cluster were .097 and .094, respectively.

Table 4.2: Direct and indirect effects (Study 2_2018)

Model paths	Positive Emotions	Festival Loyalty Intention	Post-festival Cultural Involvement Intention	Post-festival Community Involvement Intention
Direct effects				
Antecedents				
Observers vs. Disengaged	.179**	.047 ^{NS}	-.061 ^{NS}	-.182 ^{NS}
Learners vs. Disengaged	.392***	.097*	.183**	-.055 ^{NS}
Doers vs. Disengaged	.388***	.094*	.225**	.254*
Mediator				
Positive Emotions		.494***	.246***	.165*
Control Variables				
Social Identity	.494***	.108**	.363***	.366***
Gender	.011 ^{NS}	-.048 ^{NS}	-.036 ^{NS}	.043 ^{NS}
Age	-.025 ^{NS}	-.014 ^{NS}	-.035*	.007 ^{NS}
Welsh speaker	.154 ^{NS}	.179***	.229**	.082 ^{NS}
Frequency of visits	-.020 ^{NS}	.012 ^{NS}	-.008 ^{NS}	.032 ^{NS}
Multiple Day Visitor	.164**	.043 ^{NS}	.097 ^{NS}	-.067 ^{NS}
Constant	2.624***	2.031***	1.902***	1.624***
	R ² =.246	R ² =.554	R ² =.314	R ² =.110
	F(9,540)= 19.531***	F(10,539)= 67.121***	F(10,539)= 24.713***	F(10,539)= 6.632***
Indirect effects 95% bias-corrected Confidence Interval (BootLLCI, BootULCI)				
Observers/Disengaged		.089 (.016, .168)	.044 (.007, .090)	.030 (-.001, .076) ^{NS}
Learners/Disengaged		.194 (.120, .282)	.096 (.048, .154)	.065 (.002, .136)
Doers/Disengaged		.192 (.113, .278)	.095 (.047, .153)	.064 (.003, .129)

Note: *p ≤ .05, **p ≤ .01, ***p ≤ .001, unstandardized coefficients are displayed

The results for H1b confirmed those for study 1 with the ‘Learners’ and ‘Doers’ having a significantly higher positive direct effect on post-festival cultural involvement intentions when compared to the disengaged cluster (differences: .183 and .225, respectively). The findings for H1c were slightly different to study 1 as only the ‘Doers’ had a significantly higher direct positive effect on post-festival community involvement intention in contrast to the disengaged cluster (.254).

Similar results to study 1 were found regarding the effects of behavioural engagement on joy, which were significantly higher for the ‘Observers’, ‘Learners’ and ‘Doers’ in contrast to the disengaged cluster (differences: .179, .392 and .388, respectively). In addition, joyful emotions had a significant effect on festival loyalty (.108), cultural (.246) and community involvement intentions (.165).

The results for the indirect effects (H2a and H2b) confirmed those for Study 1 (see Table 4.2). Results for H2c were slightly different as only the ‘Learners’ and ‘Doers’ showed significantly larger positive indirect effects, via joy, on post-festival community involvement intention in contrast to the disengaged cluster.

Discussion

We set out to establish the association between levels of engagement at a cultural festival and post-festival behavioural intentions, using the Customer Engagement Behaviour framework (CEB) (van Doorn et al., 2010) as a primary overarching theoretical framework, supported by Service-Dominant-Logic (S-D-Logic) (Vargo et al., 2004). This research found that different levels of engagement during festivals (characterised by different clusters along an “engagement ladder”) lead to different levels of outcomes and legacy. Study 2 confirms study 1 with just minor differences.

Our results build on the findings of Organ et al. (2015b) who identified a ‘ladder of engagement’ in a context of food festivals and noted an association between participants’ levels of engagement and their post-festival changes in attitude and behaviour with respect to food choices. We have provided further support for the concept of a ‘ladder of engagement’ in the context of cultural festivals. Additionally, segmenting festivalgoers based on their behavioural engagement levels during consumption, offers valuable insights into the processes leading to post-festival legacy benefits.

The primary aim of our study was to establish legacy effects of engagement at a cultural festival, and we build on the Customer Engagement Behaviour framework to provide new insights. Higher levels of engagement were associated with higher post-festival cultural involvement intention, especially for the ‘Learners’ and ‘Doers’ clusters with study 2 confirming study 1 results. This is the first study to empirically examine the effect of festival engagement on cultural involvement intention. Our finding is consistent with past literature (Black, 2016; Del Barrio et al., 2012) advocating high levels of engagement in festivals to enhance cultural legacy.

Study 2 partially confirms study 1 findings regarding the positive effect of engagement on community involvement intention. The findings suggest that the ‘Doers’ cluster - having the highest level of engagement - drives higher intentions of community involvement post-festival. In study 1, this was also found for the ‘Learners’ cluster. A possible explanation for this difference may be that, with free entrance and a more easily accessed town centre location, the ‘social leveraging’ and festival effect might have been lower in 2018. Additionally, the festival might have attracted more casual and first-time visitors with lower ties to the ‘Eisteddfod’ community. Thus, only the highest level of engagement led to a desire for future involvement in community activities.

This study contributes to knowledge by empirically examining the effect of engagement during a cultural festival on post-festival community involvement intention. Our findings build on the propositions of Stevenson et al. (2016) and Quinn (2006) who identified the importance of festivals in animating local involvement in the community and community development and provide empirical evidence to support these propositions. Both aspects of festival legacy (cultural and community involvement intentions) found in our study are consistent with Weed’s (2009) legacy pathways, previously applied in a sports event context (Cleland et al., 2019). Our

study empirically validates ‘demonstration’ and ‘festival’ effects of festival engagement as pathways for the legacy of cultural festivals to materialise.

Within the S-D-Logic and Customer Engagement Behaviour frameworks, our study provides additional insights to the links between different engagement levels, joyful emotions, and loyalty intention to a festival. Our results showed that the relationship between behavioural engagement and festival loyalty intention was fully (Study 1) or partially (Study 2) mediated by positive emotions. We found that higher engagement levels (especially among ‘Learners’ and ‘Doers’) evoked more joyful emotions, supporting previous studies (Dowell et al., 2019; Organ et al., 2015a). However, the direct effect of behavioural engagement on festival intentions was either not significant (Study 1) or very small (Study 2). This suggests that joyful emotions evoked as a result of behavioural engagement are a primary driver of festival loyalty. Whilst this result might contradict previous research which found a direct effect between behavioural engagement and loyalty (e.g., Alrawadieh et al., 2019; Bryce et al., 2015; Rasoolimanesh et al., 2019; So et al., 2016), these studies did not include emotions which are important in the evaluation of tourism experiences. Our results support Chen and Rahman (2018) who found that visitor engagement has an effect on memorable tourism experiences, via cultural contact, which in turn has an effect on destination loyalty. We thus extend the Customer Engagement Behaviour framework by establishing an association between behavioural engagement and emotions.

Additionally, joyful emotions were found in both studies to lead to post-festival cultural and community involvement intention. This is consistent with the ‘festival effect’ and previous studies which found that positive emotions evoked during an event built a sense of community leading to increased support for future events (Mitas et al., 2012; Song et al., 2015). High visitor engagement is characterised by participation in shared activities. Shared experiences and social relationships evoke emotions (Gupta et al., 2000) via the ‘festival effect’ leading to higher interest in supporting community events in the future. Similarly, our study provided support that high levels of festival engagement and evoked joyful emotions can lead to an increased appreciation of culture via the ‘demonstration’ effect (Weed, 2009). Our study is the first to propose and test the mediating role of joy on the relationships between clustered engagement groups and post-festival cultural and community involvement intentions.

We have used S-D-Logic to support our overarching framework of Customer Engagement Behaviour. While some critics of S-D-Logic have noted that it has been over-conceptualised and undermeasured, we address a suggestion for further integration of S-D-Logic with theories of social capital (Wilden et al., 2017), relevant in the context of carrying forward cultural and community legacies resulting from festival engagement.

Conclusions and implications

Cultural festivals are more likely to be sustainable where there are high levels of engagement during the festival. Sustainability in this context implies firstly that high levels of loyalty facilitates the continued existence of a festival. More importantly, many festivals – including the Eisteddfod - have an important aim of sustaining a culture and our findings suggest that engagement at a cultural festival is an important pathway to the sustainability of a cultural tradition and community involvement. Cultural and community legacies have often been used to justify support for festivals, but empirical evidence linking what occurs *within* a festival with what happens *after* is limited. We believe our study is the first to link behavioural engagement during a festival with festivalgoers’ intentions to remain involved with cultural and community development post-festival.

We have developed a method of segmenting visitors according to their level of engagement and linking these segments to future behavioural intentions. Previous research into visitor

attraction engagement has mainly used unidimensional or formative linear scales to measure engagement, but we have used clustering techniques and found the different clusters – ‘Disengaged’, ‘Observers’, ‘Learners’ and ‘Doers’ - to be associated with significantly different legacy outcomes. Our approach is validated by observing that the outcomes of our clustering process were consistent across two quite different festival contexts. We believe that the replicability of the clustering process contributes to the theoretical development of an ‘engagement ladder’ which may be generalisable to other festival contexts.

We have used our hierarchical clustering approach to contribute new insights to the role of emotions in festival visits. Specifically, we have found that festival loyalty intention is mostly affected via joyful emotions evoked at the festival – higher engagement leading to joy, leading to festival loyalty – especially for ‘Learners’ and ‘Doers’.

For festival organisers seeking sustainable legacy impacts, our findings suggest that it is insufficient to simply promote attendance through the variety of stalls, displays and events. ‘Observers’ showed no significant difference to ‘disengaged’ visitors in their post-festival legacy outcomes. The direct legacy effects of engagement on loyalty and legacy intentions were much higher for ‘Learners’ and ‘Doers’. Our results also suggest that learning and doing activities lead to higher legacy intentions directly without necessarily evoking positive emotions.

Mere attendance at a festival is thus insufficient to understand its legacy impacts. Our results suggest that engaging festivalgoers is paramount to increasing loyalty and legacy. Whilst ‘Disengaged’ and ‘Observer’ groups might contribute to economic impacts of festivals, their impacts on community and cultural legacy impacts are less.

In our study, the ‘Disengaged’ and ‘Observer’ groups accounted for nearly half of respondents – these groups do not show high levels of intention to continue their cultural or community involvement post-festival. Festival organisers should seek to engage especially the ‘Observer’ groups to move them up the engagement ladder by offering opportunities, such as interactive online displays, activities to induce learning and engagement at stands and displays. For example, in 2018, visitors were invited to place a pin on a map identifying where they were from. These types of activities facilitated dialogue about the cultural particularities of their area of origin, as well as their previous experience with the festival and the Welsh culture. This may be particularly important in contexts where visitors arrive with no preconceptions and are open to encouragement about becoming more involved in a community of shared cultural interest. Our findings suggest that for a free entry festival, inducing visitors’ engagement is particularly important and higher levels lead to greater legacy intentions. The traditional paid festival in 2017 appealed to already committed visitors, whereas the 2018 festival attracted visitors who had less pre-disposition towards the cultural theme and were more open to transformation of their attitudes and behaviour through engagement. Our study was motivated by the question of how to reaffirm and sustain existing members of a cultural group, but our findings and methodology also have relevance to festivals which seek to change rather than reaffirm behaviour.

Limitations and further research

Our study adopted a quantitative, deductive approach using a cross-sectional methodology. Thus, our hypothesised effects measured intentions rather than behaviour. There is a long tradition in this type of research in using intention as a proxy for behaviour. Many studies have shown a high correlation between the two and the use of intentions avoids confounding effects of other cues which might have intervened between expression of interest and performance of the behaviour. However, future studies could employ longitudinal research designs to explore these festival legacy effects over time.

We also acknowledge that a festival experience (especially for the National Eisteddfod) might start for some festival attendees long before the event and might influence behavioural engagement during the event and subsequent post-festival behaviours. Whilst the antecedents of behavioural engagement were not the focus of this study, pre-festival involvement as well as prior knowledge, experience, cultural and social capital could be examined in further research. Given the strong community focus of the National Eisteddfod, it would also be worthwhile to examine to what extent identity, festival engagement levels and legacy impacts differ between local community members and visitors/tourists.

Although we have investigated - through engagement - a mechanism by which festivalgoers' subsequent attitudes and behaviour may change, we have not studied how festivalgoers become immersed and learn new things – how to get from 'Disengaged' and 'Observer' to higher engaged levels and thereby climb our hypothesised 'engagement ladder'. It is possible that different personality types may respond in different ways to different approaches to engagement. For some 'tech-savvy' groups, raising engagement levels may be best achieved through apps, either before or during a festival. Feedback and reinforcement may be required for engagement to persist rather than be transitory during a festival visit. Further research using ethnographic approaches could explore these mechanisms of engagement during the festival.

We collected data from a long-standing annual festival held in two quite different contexts. Although we were able to establish consistency in identifying segments of engagement, further investigation is required to validate our suggestion that an open, urban based festival provides more opportunities to promote engagement, and hence to develop further post-festival cultural and community involvement legacy benefits. For example, a festival held in a rural area dominated by overnight campers rather than day visitors to a town centre location may present different opportunities for engagement. While the absolute number of visitors to a free festival may be greater than to one which is paid for, further studies might provide additional insights into how the non-committed at such a festival may become more engaged, in contrast to those who attend a paid for festival and may arrive at a festival with a higher motivation to engage with it. We have not investigated the financial returns to stakeholders of supporting the National Eisteddfod, or whether stakeholders' objectives are better achieved through a free or paid-for festival. Our findings on festivalgoers' engagement can however inform debate about financial models for festivals.

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Appendix 1 – Constructs and Measurement Variables

Construct	Measurement Variables
<p>Behavioural Engagement</p> <p>Measured on a scale from 1=Not at all to 5=Very much</p>	<p>Thinking back to your visit to the National Eisteddfod Festival, please indicate to what extent you took part in the following activities.</p> <p>Looked at the stalls and exhibitions around the site.</p> <p>Actively explored exhibitions, stalls, tents.</p> <p>Discussed Welsh culture, i.e. music, crafts, language, food, literature, etc., I discovered at the festival with others.</p> <p>Learned something new about Welsh culture, i.e. music, crafts, language, food, literature, etc.</p> <p>Attended lectures and discussions.</p> <p>Took part in workshops (e.g. singing, circus skills, yoga, ukulele, etc...).</p> <p>Participated in performances, discussions and/or lectures.</p>
<p>Positive Emotions (Joy)</p> <p>Measured on a scale from 1=Not at all to 5=Very much</p>	<p>Looking back at your visit to the National Eisteddfod, how did it make you feel? (Please indicate the extent you felt the following emotions).</p> <p>Happy</p> <p>Pleased</p> <p>Joyful</p>
<p>Festival Loyalty Intention</p> <p>Measured on a scale from 1=Very unlikely to 5=Very likely</p>	<p>After visiting the National Eisteddfod, how likely would you be to do the following:</p> <p>...attend the National Eisteddfod again in the future.</p> <p>...say positive things about the National Eisteddfod to other people.</p> <p>...encourage my family or friends to visit the National Eisteddfod.</p>
<p>Post-Festival Intentions</p> <p>Measured on a scale from 1=Very unlikely to 5=Very likely</p>	<p>Has your experience at the National Eisteddfod inspired you to do more of or get engaged in the following activities in general? In the next 12 months, how likely are you to...?</p> <p>Post-Festival Cultural Involvement Intention</p> <p>...learn more about the Welsh culture, e.g. arts, music,...</p> <p>...attend other events/festivals celebrating the Welsh culture.</p> <p>...see more Welsh music/theatre/art.</p> <p>Post-Festival Community Involvement Intention</p> <p>...get actively involved in community events.</p>
<p>Social Identity</p> <p>Measured on a scale from 1=Strongly disagree to 5=Strongly agree</p>	<p>To what extent do you agree or disagree with the following statements regarding your identity with the Welsh culture, e.g. music, language, theatre, literature, sport?</p> <p>When someone criticises the Welsh culture, it feels like a personal insult.</p> <p>When I talk about Wales, I usually say ‘we’ rather than ‘they’.</p> <p>The success of Wales/Welsh culture is my success.</p> <p>When someone praises the Welsh culture, it feels like a personal compliment to me.</p> <p>If the media criticised the Welsh culture, I would feel embarrassed.</p> <p><i>I am very interested in what other think about the Welsh culture.*</i></p>

*Deleted due to low factor loading.