# 1. Introduction to the *Handbook on the Tourist Experience: Design, Marketing and Management*

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The concept of experience has received widespread attention from the perspective of diverse academic fields, given the multidisciplinary nature of the construct (Godovykh & Tasci, 2020). The experiential approach to tourism stems from the experience economy perspective (Oh, Fiore, & Jeoung, 2007; Pine & Gilmore, 1999), emphasising the value of the customer experience as a higher level of offerings (Morgan, Lugosi, & Ritchie, 2010; Scott, Laws, & Boksberger, 2009). In his seminal work on experiential marketing, Schmitt (1999) anticipated experiences becoming a dominant area in marketing. Since then, experience design following a managerial perspective has increasingly become a salient topic for academics and professionals (Dixit, 2020; Duerden et al., 2018; Scott, Gao, & Ma, 2017; Sotiriadis & Gursoy, 2016).

While the experience itself is personal, it is recognised that a marketing and management approach to customer experiences, such as the case of tourist experiences, can improve the conditions for enhanced experiences to emerge by encouraging the level of individuals' engagement during consumption processes (Mossberg, 2007). A key aspect to consider is that ordinary experiences are those happening in the realm of daily life, whereas extraordinary experiences are uncommon and "go beyond the realm of everyday life" (Bhattacharjee & Mogilner, 2014, p. 2). While the tourist experience cannot be designed per se, tourism experiences can be planned in a holistic manner to enhance the experience as perceived by tourists. This approach is expected to increase the likelihood of outcomes related to positive and memorable experiences (Mossberg, 2007), as well as well-being and transformative experiences (Duerden et al., 2018; Sheldon, 2020; Tasci & Pizam, 2020).

This perspective stresses the link between the external elements (stimuli) in the surrounding environment, which can be partially designed or staged, and the internal factors (for example, motivations, emotions) impacting individuals' perception (Agapito, Mendes, & Valle, 2013; Krishna, 2012). As such, the expressions "designing experiences" or "staging experiences" are used in the sense that a consumer experience occurs when a company "intentionally uses services as the stage and goods as props to engage customers in a way that creates a memorable event" (Pine & Gilmore, 1999, p. 98). Therefore, intentionality differentiates between a so-called designed, staged or structured experience and a spontaneous one (Duerden et al., 2018). In this light, stimuli such as sensory elements, stories and themes can be used to purposefully direct individuals' attention according to organisations' objectives (Ooi, 2005; Pine & Gilmore, 1999; Schmitt, 1999; Volo, 2009). This idea does not preclude the role of consumers in co-creation processes that are central in immersive experiences and in drawing desirable value (Agapito et al., 2013; Gnoth, 2017; Mossberg, 2007). This rationale can

be applied to organisations, events and destination-related contexts (Xiang, Stienmetz, & Fesenmaier, 2021).

Perceptual psychology stresses that the perceptual process initiates with environmental stimuli that impact experiences and actions (Goldstein & Brockmole, 2017). This aspect has been emphasised in conceptualisations of the tourist experience (Volo, 2009). Specifically, the rationale of Stimulus-Organism-Response (S-O-R) theory from environmental psychology (Mehrabian & Russell, 1974) has been extensively used in the study of tourist experiences following marketing and management approaches, as the theory stresses that external stimuli in the environment (for example, products, smells, symbols, objects, sounds, shapes, colours, spatial layout, staff–guest interactions) influence individual experiences, which result in specific responses (Heide & Grønhaug, 2006; Mody, Suess, & Lehto, 2017; Tasci & Pizam, 2020). When stimuli are not planned in an appropriate manner within tourism contexts, external elements will still be part of the surroundings but in a disparate manner. This aspect can negatively affect psychological engagement and the perception of meaningful performances (Agapito, 2020; Rickly & McCabe, 2017).

The literature is full of multiple efforts that conceptualise customer experience in the context of tourism. Following an extensive review of the concept, Godovykh and Tasci (2020) define customer experience as the "totality of cognitive, affective, sensory, and conative responses, on a spectrum of negative to positive, evoked by all stimuli encountered in pre, during, and post phases of consumption affected by situational and brand-related factors filtered through personal differences of consumers" (p. 5).

This dynamic process can result in different outcomes related to consumers and brands, including emotions, satisfaction, subjective happiness, perceived value, behavioural intentions, loyalty, brand equity and brand image, among others. In fact, the marketing literature stresses a multidimensional nature of customer experiences and the different phases of consumption or "customer journey", which can be improved as a whole by identifying and enhancing specific "touchpoints" (Lemon & Verhoef, 2016, p. 69).

Stemming from the servicescape concept, which originally focused on the physical surroundings boosting service encounters and resulting in approach or avoidance responses (Bitner, 1992), experiencescapes are related to the experience arena contributing to enhancing consumer experiences in tourism and hospitality contexts (Chen, Suntikul, & King, 2019; Mossberg, 2007; O'Dell & Billing, 2005; Tasci & Pizam, 2020). Several dimensions have been highlighted by different authors as underlying experiencescapes, such as sensory elements, functional aspects, social factors, products, themes, natural elements, cultural components and hospitality culture, depending on the context of analysis (Agapito, Pinto, Ascenção, & Tuominen, 2021; Mossberg, 2007; Tasci & Pizam, 2020). This perspective is reflected in Figure 1.1.

One of the ultimate goals of tourism is to generate experiences that can be perceived as meaningful and even transformative (Sheldon, 2020). The rationale of design science in tourism (Fesenmaier & Xiang, 2017) is that a sustainable approach to tourism experiences and place design should adopt a human-centred mindset within contemporary socio-cultural and technological contexts, assuming a smart approach to tourism design (Tussyadiah, 2014; Xiang et al., 2021). This perspective centres on elements that can be planned (stimuli) to contribute to generating meaningful – that is, "the discovery of significant and personally relevant insights" (Duerden et al., 2018, p. 206) – and transformative experiences. In this light, a transformative experience can be considered "[a]n experience where the objective elements
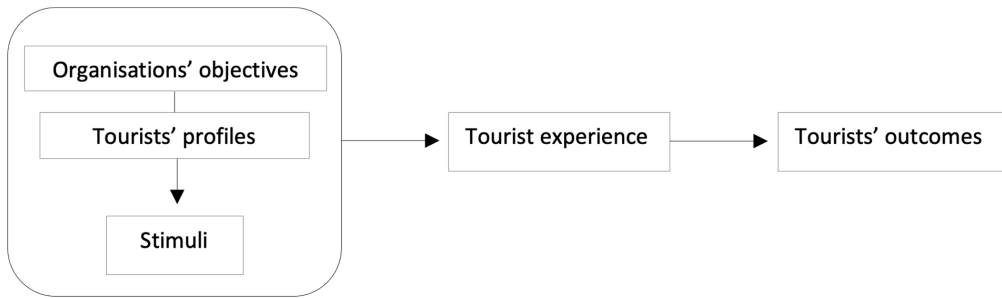
*Figure 1.1     Tourist experience design, marketing and management rationale*

engage an individual's attention and produce subjective reactions involving strong emotions, the discovery of significant and personally relevant insights, and personal changes in values, beliefs, intentions, or self-perceptions" (Duerden et al., 2018, p. 208).

   This idea is linked to the concept of flow experiences, which require high emotional engagement and can be generated from immersion into distinctive cultures and natural environments (deMatos, Sá, & Duarte, 2021; Sheldon, 2020). The experience of emotions is, therefore, deemed foundational in tourism experiences design (Volo, 2021). Experiences that can generate positive emotions and lead to personal growth have been associated with perceived well-being, which is related not only to hedonic aspects of the tourist experience but also eudaimonic (Vada, Prentice, Scott, & Hsiao, 2020). This outcome can be achieved with the aid of the design, marketing and management approach to tourist experiences by directing individuals' attention to specific local resources elements through physical stimuli/atmospherics (for example, visual, olfactory, haptic) and intangible stimuli (for example, stories, interactions of residents and staff). Therefore, a holistic approach to tourist experiences should focus not only on understanding tourists' profiles (for example, motivations, personality, interests, cultural and religious background) but also on how to integrate stimuli in a coherent and responsible manner to facilitate enhanced experiences. Creative workshops, involvement of local community and staff (Duxbury & Richards, 2019; Richards, 2020), guided tours, interpretation, historical recreations, storytelling (Moscardo, 1996, 2020; Mossberg, 2007), and theming (Åstrøm, 2018) are examples of means by which to transform knowledge into practice.

   Against this background, a responsible approach to the design, marketing and management of tourism experiences is currently a central concern in tourism research and practice. Contemporary approaches to tourism experiences should consider the potential negative impacts of tourism (Nunkoo & Gursoy, 2019) and strategies to boost the quality of the tourist experience that can contribute to the perceived well-being of all stakeholders (Ribeiro, Cui, & Woosnam, 2020; Uysal, Berbekova, & Kim, 2020). Companies and destinations alike have been pressured to increasingly adopt sustainable practices, considering economic, socio-cultural and environmental aspects (Fatma, Rahman, & Khan, 2016; Su, Swanson, & He, 2020). This rationale is likely to gain relevance in experience management for tourism destinations as planners and managers are expected to develop efforts to meet the United Nations' Sustainable Development Goals.[1] Given the impacts of tourism on destinations and stakeholders (for example, residents), organisations are encouraged to follow a responsible managerial approach when planning tourism experiences. In the context of tourism recovery

after the COVID-19 pandemic, tourism experiences are expected to become increasingly more responsible, accessible for all, diverse and inclusive (Megeirhi, Woosnam, Ribeiro, Ramkissoon, & Denley, 2020; Woosnam et al., 2021). This perspective is emphasised within this *Handbook* (Figure 1.2).
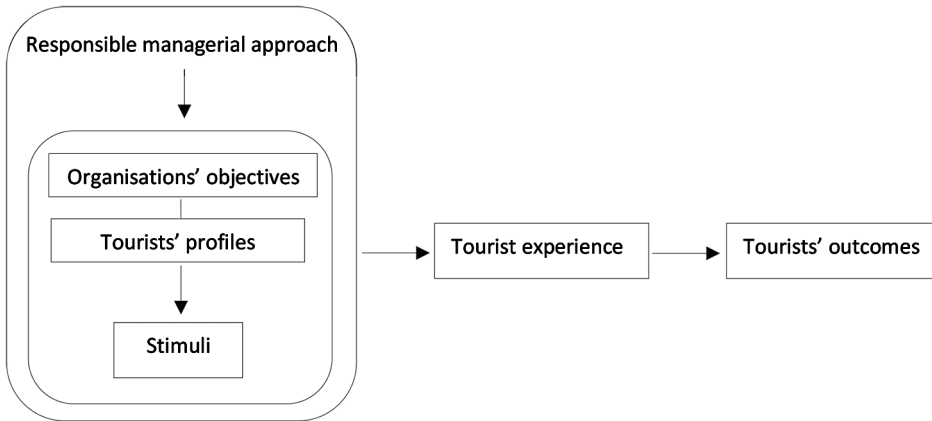


*Figure 1.2*    *Responsible approach to the tourist experience design, marketing and management*

As tourists' interests become more specific and sophisticated, and destinations seek to differentiate themselves by focusing on specific resources and market targets, special-interest tourism (SIT) experiences have rapidly grown in volume and value (Agarwal, Busby, & Huang, 2018). Coined in the 1980s (Hall & Weiler, 1992), SIT is conceptualised as encompassing more sustainable forms of tourism, and addressing focused target markets with specific interests and motivations, valuing distinctive experiences that can be enhanced through creative, innovative and technological strategies. This perspective diverges from mass tourism approaches, encompassing interests such as food, wine, religious events, heritage and festivals, along with dark, rural, business, creative and wellness experiences (Agarwal et al., 2018; Noveli, 2005). These are examples of SIT experiences that are more likely to be immersive and perceived as meaningful. As such, destinations and tourism companies seek to design, market and manage diverse tourism experiences (Figure 1.3).

## THE *HANDBOOK*

This *Handbook* aims to offer an overview of up-to-date issues surrounding design, marketing and management of tourism experiences by critically reviewing key debates and developments within the field. International contributors explore a range of perspectives, challenges, opportunities for future research and best managerial practices. Conceptual and practical in its approach, the compilation of chapters highlights a responsible managerial approach to tourism experiences, and worldwide case examples are used to provide an in-depth illustration.
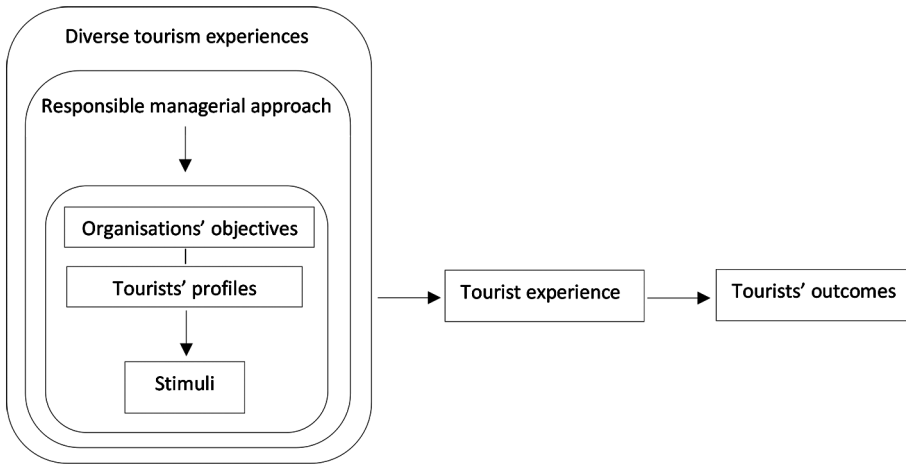
*Figure 1.3*    *Responsible approach to the design, marketing and management of diverse tourism experiences*

As such, while the focus is on the tourist perspective, a range of stakeholders are considered across the chapters. This *Handbook* follows the rationale presented above based on the theoretical background framing our approach and is structured into three parts as depicted below.

**Part I: Tourism Experience – Design and Marketing Management**

This section debates the contemporary relevance of tourism experience design and marketing management and depicts the main stimuli and tourists' outcomes.

In Chapter 2, Prayag critically evaluates the concepts of customer and tourist experience from marketing and tourism perspectives. In marketing, the concept of customer experience is informed by the experience economy approach, which highlights the role of cognitive, affective, conative and sensory elements in planning positive experiences. In tourism, conceptualisations of the tourist experience emphasise its distinctiveness from everyday life. Prayag highlights the shift from homogeneous portrayals of tourists to plural depictions that illustrate the diversity of tourism and hospitality experiences. For the researcher, marketing scholars have narrowly defined customer experience and call for a more holistic understanding of the concept. The approach to consumer experiences in tourism allows for a deeper understanding of the tourist experience by integrating perspectives from other disciplines such as sociology and geography. In this context, the chapter aims to review tourism and marketing approaches that conceptualise experience and highlight commonalities and differences. The chapter concludes with pathways for researchers to better integrate the different approaches offered in these two fields.

Acknowledging the relevance of sensory stimuli in managerial approaches to consumer experiences, the role of the senses in tourism experiences design and consumer behaviour is discussed in Chapter 3. Tran-Ha and Agapito explore the significance of human senses in the design, marketing and management of tourism experiences and the effect of sensory stimuli in tourists' outcomes. This topic has gained increasing attention in tourism studies,

especially over the last decade. This line of research, with a managerial approach to the senses in tourism, stresses the relevance of a multi-sensory perspective rather than focusing on isolated individual sensory modalities. This discussion is supported by recent literature from a marketing management perspective. In so doing, a review of representative empirical journal articles in tourism (2020 onwards) adopting a multi-sensory approach to tourism experiences is conducted. Contemporary examples and practical implications for design, marketing and managing tourism experiences are presented, and future research avenues are offered related to approaches and methods.

Following the rationale of the role of the senses in tourism experiences, Guerreiro and Lessa explore colour as a destination brand-related stimulus. The researchers relate brand experience to subjective, personal and behavioural consumer responses that are influenced by brand-related stimuli. These stimuli are associated with brand design and identity, packaging, communications and environments composed of sounds, smells, colours, shapes, typefaces and specific designs. Guerreiro and Lessa stress that although colour has been a subject on the design agenda for several decades, it has garnered increased attention more recently considering a marketing perspective applied to tourism. In this light, Chapter 4 conducts a narrative literature review depicting the impact of colour in brand experiences at sensory, affective, intellectual and behavioural levels.

Chapter 5 explores the concept of flow, a heightened psychological state that promotes positive emotions, and the role of emotions during the flow state in the context of tourist experiences. Emotions are key in the design, marketing and management of tourism experiences since they influence the decision-making process and behaviours. DeMatos, Duarte and Sá conduct a narrative review and debate around the lack of new approaches to the study of flow experience that incorporate new contexts and activities. The researchers advocate the need for more complex emotions to be conceptualised and validated, in addition to the commonly considered eight basic emotions (that is, joy, sadness, trust, disgust, fear, anger, surprise, and anticipation) (Plutchik, 1980).

Stories are central in linking different elements that underly individual experiences and thus are key in the design and marketing of tourism experiences. In Chapter 6, Campos and Almeida advocate brand-use storytelling techniques to communicate positionings, enhance brand image, and promote products and services; this is a process eventually leading to customers' loyalty. The authors focus on digital storytelling as, in the age of global competition and digital communication, hotels are adapting to information and communications technologies (ICT) where narratives play a key part in the process. This study examines extant knowledge on digital storytelling applied to tourism and hospitality organisations. The analysis conducted by Campos and Almeida showcases a digital story created by a world-leading hotel chain for a global brand campaign. In so doing, the chapter reveals how digital stories aid the process of building and enhancing brand distinctiveness and image by using compelling narratives which are emotionally appealing.

Balancing interpretation efforts with concerns for historical accuracy is a meaningful challenge in designing and managing tourism experiences and stimulating visitors' interest and learning processes. In Chapter 7, Wyatt advocates that these efforts have provided a strong understanding of interpretation as a concept and practice, specifically in relation to natural contexts, heritage and museums. In this chapter, the author tackles a knowledge gap concerning dark heritage interpretation. Therefore, this work reviews the development and processes of interpretation. Wyatt reviews how interpretation is designed and managed within dark

heritage attractions that are considered lighter due to their edutainment agenda. The chapter offers relevant insights for the research and practice of interpretation within both heritage and dark heritage contexts.

Motivations and tourists' segmentation also play a key role in tourism experiences design and marketing. Chapter 8 centres on the rationale that tourism is an activity with high potential for stimulating the development of local economies, with different types of visitors impacting distinctively on destinations. Marujo, Serra, Lima and Borges address a research gap on strategies aimed at maximising the economic relevance of tourism for local destinations using market segmentation based on visitors' daily expenditure level at the destination and examining tourists' motivations and outcomes. This approach is advocated as a breakthrough strategy for designing distinctive, sustainable and satisfactory tourism experiences. The empirical study discusses tourist market segmentation of a UNESCO (United Nations Educational, Scientific and Cultural Organization) World Heritage Site. The research identifies predominantly homogenous groups of visitors based on expenditure patterns, contributing to developing marketing strategies to enhance tourist experiences that effectively boost the economic development of a cultural-based destination.

A creative approach to the design and marketing of the tourist experience is explored in Chapter 9. Chang advocates creative tourism as a vital strategy for promoting creative industries, and showcases practical cases involving courses, workshops, hands-on products, gourmet dining, guided tours and souvenirs. The study combines experience economy and service design approaches to explore tourists' experiences in creative tourism. The analyses of creative tourism cases in Taiwan consider both positive and negative customer experiences. Findings inform a framework of experiential service design, which can be used as a reference by creative tourism organisations in small places to increase their attractiveness and competitiveness.

The first part of the *Handbook* wraps up with a chapter on experimental design research. Dyussembayeva, Liu and Viglia argue that experimental design research has become an increasingly prevalent method across disciplines, including the field of tourism. Chapter 10 discusses the adequacy of this method to examine cause–effect patterns, such as the effect of specific stimuli on tourists' outcomes. These stimuli and outcomes are illustrated in the previous chapters. The authors show that well-designed experiments can provide insights into individuals' behavioural patterns and the underlying mechanisms. In so doing, this chapter explains the fundamental principles of experimental design research in the context of tourist experiences. Various types of experimental approaches and their characteristics are depicted and illustrated with practical examples in the context of tourism. Best practices in experimental design, appropriate sampling and generalisability of the results are addressed, offering actionable methodological insights to scholars for future research.

## Part II: Responsible Managerial Approaches to Tourism Experiences

The second part is dedicated to responsible managerial approaches to tourism experiences, including aspects such as sustainable behaviours, accessible experiences and diversity.

A system-based approach to managing the impacts of tourist experiences on destinations focused on identifying the impact issues, challenges and management options is discussed in Chapter 11. Moscardo explores the phenomenon of tourist selfies as a core element of contemporary experiences in the context of ecotourism. The author develops a systems model

outlining how tourists' selfies act as part of ecotourist experiences and how they are used to present ecotourist experiences to others. Moscardo uses this approach to examine the ways in which ecotourist experiences can have both negative and positive impacts on the environment. This approach allows for the ability to identify challenges that these impacts generate for responsible management of ecotourism, and to suggest strategies for practitioners responsible for managing these types of tourist experiences.

Chapter 12 explores perceived visitor impacts of cultural heritage tourism by focusing on the role of place attachment in memorable visitor experiences. In so doing, Ramkissoon is the first researcher to develop and propose a single integrative model exploring associations between visitors' perceived positive impacts of cultural heritage tourism, cultural heritage place attachment, visitors' memorable cultural heritage experiences, and their revisit intentions and recommendations to cultural tourism attractions. The author considers cultural place dependence, cultural place identity, cultural place affect and cultural place social bonding as sub-dimensions of place attachment. This chapter discusses implications for sustainable cultural heritage consumption in the context of COVID-19 and the post-pandemic context. Discussions around the conceptual framework provide a number of practical insights for tourism policymakers, destination marketers and managers.

Attention to well-being in tourism has increased among both researchers and practitioners in responsibly managing tourism experiences in destinations. Chapter 13 focuses on discussing the relationship between tourism well-being and managerial approaches from a positive psychological perspective. Vada and Prentice advocate that despite the growing interest and research on positive psychology and tourist well-being, the research at this nexus remains fragmented. As such, the authors explore the link between tourists' well-being, experiences and behaviours through the lens of positive psychology. Vada and Prentice propose practical strategies and suggest that tourists' well-being can be approached as a tourism product resource to generate optimal outcomes for tourism marketers and managers, as well as supporting the sustainability of the tourism industry by enhancing behavioural intentions and destination attachment.

Chapter 14 explores issues around over-tourism impacts on residents' emotions and feeling towards tourists. Lai, Pinto and Pintassilgo build their empirical study on literature positing that overall satisfaction with tourism impacts on residents' quality of life affects residents' emotions and feelings towards tourists, which can influence the quality of tourists' experiences. The authors measure residents' emotions and feelings towards tourists in Macau using the emotional solidarity scale. The study also tests to what extent emotions and feelings towards tourists are homogeneously perceived by residents with different sociodemographic attributes, tourism-related characteristics and perspectives about quality of life. This chapter proposes managerial guidelines to reduce residents' negative feelings towards tourists, thus mitigating over-tourism consequences. In a context where tourism is restarting in the wake of COVID-19, examining over-tourism issues and their impact on tourism experiences by considering residents as main destination stakeholders is key.

Chapter 15 offers a reflection on how over-tourism impacts can be mitigated so that children and their families may have positive tourism experiences. In so doing, Séraphin and Korstanje reinforce the importance of children's empowerment for tourism industry sustainability. The chapter reveals that over-tourism can negatively impact the experience of children and their future choice of destinations for holidays as adults. The researchers advocate that, if empow-

ered, children can learn from negative contexts, resulting in a greater potential for them to adopt responsible tourism behaviours as adults.

Chapter 16 addresses tourism experiences taking into consideration the perspective of tourists with disabilities as an increasingly relevant market segment for destinations worldwide. Destination planners and managers are called on to tackle accessibility issues by creating more barrier-free environments for all. The combination of tourism experience design and ICT can be used to improve how visitors individually experience destinations and attractions. This process can help to achieve more universally accessible societies and social sustainability in tourism destinations. Chan and Agapito theoretically explore barriers to accessibility in the context of tourists with disabilities. Discussions around the combination of destination experience design and ICT intend to depict policies and good managerial practices for more accessible destinations. Case studies link the theoretical underpinnings with real-world practices.

Vargas-Sánchez and Moral-Moral adopt a responsible approach to tourism experiences management by considering the needs of tourists wishing to respect religious practices while travelling for recreational and leisure purposes by examining halal tourists' profiles. Chapter 17 reveals the challenges in matching the demand needs due to the existence of diverse sub-segments. This chapter intends to contribute to a better understanding of this market in Spain, presenting the results of a preliminary study on halal tourism. Practical implications are offered to assist tourism operators and managers in the process of improving conditions to enhance tourism experiences as perceived by halal tourists.

## Part III: Managing and Marketing Experiences – Special-Interest Tourism

This part reflects applications focused on managerial approaches to tourism experiences within SIT.

In Chapter 18, Lee and Chung stress that as the COVID-19 pandemic has restricted the physical movement of individuals, different forms of SIT activities have been impacted. In this context, the relevance of virtual reality (VR) has expanded by offering alternatives to *in loco* tourism experiences. The authors advocate that VR tourism is a means to stage constructive authenticity allowing individuals the ability to experience feelings of immersion, novelty, presence and nostalgia. VR journeys to digitally preserved or restored sites can satisfy the desire of SIT tourists to experience specific forms of tourism virtually and contribute to preservation. This chapter suggests that this process may increase positive emotions derived from tourism and prolong individuals' perceived happiness amid the pandemic.

Chapter 19 proposes a modified theory of planned behaviour (TPB) model that includes the sense of urgency along with the initial TPB antecedents as potential predictors of individuals' intentions to engage in last-chance tourism (LCT) experiences. Woosnam, Ribeiro, Denley and Jordan found the sense of urgency was the strongest predictor in the model, explaining individuals' intentions to participate in LCT travel. This finding has important theoretical implications for the use of TPB in other contexts where there is a temporal limitation on potential behaviours. Marketing implications for organisations operating and marketing LCT experiences are offered based on this empirical research.

Montano, Ribeiro and Woosnam intertwine the concepts of memorable tourism experiences, co-creation, emotional solidarity, subjective well-being and individuals' quality of life by focusing on enogastronomy experiences. Using interpretative phenomenological analysis, this research represents a novel approach to gain insight into the lifeworld of individual tour-

ists. Chapter 20 reveals that the element of conviviality enhanced by sharing food and wine preparation activities in proximity with locals has a positive effect on both residents' and tourists' subjective well-being.

Chapter 21 conceptualises and discusses practical management approaches of "*terroir*-based wine tourist experiences" in the context of rural areas. Kastenholz, Marques and Carneiro discuss insights obtained from two research projects undertaken in wine-producing contexts. After conceptualising the rural wine tourism experience, the researchers focus on tourists' involvement, motivation, expectations, behaviours, perceptions, feelings, attachments and memories to offer managerial recommendations. The aim is to manage experience stages, settings and networks based on the experiential marketing approach and recent advances in co-creation research in tourism. The relevance of integrating endogenous resources, local actors and culture is also highlighted. A broader perspective is used to address appealing tourism experiences articulated with sustainability-enhancing *terroir* experiences.

Duxbury and Vinagre de Castro approach creative tourism experiences by conducting international observations on the motivations of creative tourists and research from the CREATOUR project in Portugal. Chapter 22 found that creative tourism participants seek opportunities for personal self-development and creative skills development intertwined with social interactions and exchange. However, the process of the creation of embodied creative practices is also shadowed by common issues and barriers to pursuing creative self-expression. The authors stress approaches to set the stage and environment, consider timeframes for creation-based activities, encourage social interaction and guide the creative process. In so doing, this chapter outlines a series of points for managing creative processes within creative tourism contexts.

In Chapter 23, Ribeiro, Patwardhan, Woosnam and Thirugnanasambantham developed a framework that looks at the loyalty behaviour of visitors to a religious event as determined through memorable event experience, religious faith, positive emotion and satisfaction with the religious event. To test the model, a survey was used to collect data from visitors who attended this event during the 2018 Paryaya festival in Udupi Sri Krishna Temple (Matha), held in Udupi, India. Results indicated that religious faith predicts overall satisfaction, positive emotion and loyalty. Positive emotion positively influences overall satisfaction but fails to predict loyalty behaviour. The effect of overall satisfaction on loyalty was significant. This study sheds light on the process whereby the visitor's loyalty to religious events/places is shaped by overall satisfaction and positive emotions experienced on-site, as well as memorable religious experiences and religious faith. Implications for both theory and practice exist.

Payini, Woosnam, Ribeiro, Kamath, Mallya and Barr examine the role that motivations, perceived value and satisfaction serve in explaining festival loyalty. As such, Chapter 24 considers mediation effects of perceived value and satisfaction, along with the moderating role of gender. Based on a sample of attendees who experienced a festival event, the researchers found that the three model antecedents (that is, motivation, perceived value and satisfaction) explained 65 per cent of the variance in festival loyalty, and perceived value and satisfaction served as significant mediators. Gender was found to only moderate the relationship between satisfaction and festival loyalty, as the effect was higher for women. This chapter also offers practical implications for wine festival organisers concerning gender and perceived value to improve satisfaction in the context of wine festival experiences.

# ACKNOWLEDGEMENT

# NOTE

1. See https://sdgs.un.org/goals.

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