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WHAT ENHANCES EVENT EXPERIENCE SATISFACTION? EXAMINING THE ROLE OF EVENT EXPERIENCE QUALITY DIMENSIONS

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ABSTRACT

Events create new experiences that can affect visitors' attitudes and behaviour toward the setting, as well as make a positive difference in the competitive market. Thus, understanding factors that create attractive experiences, as well as providing quality experiences is crucial for event organizers. The current study introduced event experience quality construct as a possible predictor of event experience satisfaction, and aimed to explore the direct correlation between event experience quality and event experience satisfaction in the music event context. Data collection was targeted at music event spectators with passive event experiences. A convenience sampling method was used and 173 participants took part in this study. By employing the multiple regression analysis, the results provided evidence that event experience quality dimensions significantly impacted event experience satisfaction of event spectators. In particular, entertainment, environment quality, and performance quality were significant in understanding experience satisfaction of music event audience. These findings provide additional insights into how to foster experience satisfaction in music event settings, contributing to theoretical, empirical, and practical knowledge of experience quality research.

Keywords: *music event experience, experience quality dimensions, experience satisfaction, experience quality measurement*

1. INTRODUCTION

Understanding experience quality and its consequences becomes essential in service settings as events and festivals, where experiences form the basis for creating inviting service offering. Events and festivals, as leisure activities, are usually regarded as experiential environments, where visitors' quality perception is connected with what they experienced during the visitation/ participation process. In this regard, providing experience quality is one of the key elements for organising a successful and attractive event, which can create superior visitor satisfaction.

Past studies (e. g. Anil, 2012; Suhartanto et al., 2019; Sorrentino et al., 2020; Suhartanto et al., 2020; Çiki et al., 2025) showed a significant effect of customer satisfaction on their behavioural intentions in different study contexts, meaning that satisfied customers tend to demonstrate positive and loyal behaviour. Thus, for the event and festival success it is crucial to satisfy visitors, as well as to know what leads to visitor satisfaction.

In this regard, prior studies have recognized service quality as important antecedent of customer satisfaction, however, a limited number of surveys focused on the role of experience quality as a modified concept of general service quality in the event and festivals context. Chang and Horng (2010) indicated that unlike service quality, there have been limited studies on experience quality. Furthermore, Chen and Chen (2010) stated that the role of experience quality should be addressed in a various areas of tourism services. Finally, Fernandes and Cruz (2016) underlined that understanding experience quality and its dimensions becomes crucial.

Alongside this, Christou et al. (2018) noticed that there is a need to conduct more research into event visitors' satisfaction. Zabukovec Baruca and Čivre (2022: 360) pointed that the aspect of the tourist's satisfaction with the tourism experience is important, as they have a greater potential to share the experience and memories of the experience. Armbrecht (2021) consider quality – satisfaction relationship as situation specific. Therefore, it is important to explore the nature of this relationship in different environments. Similarly, de Geus et al. (2015) recommended that event experiences should be examined at a variety of events since participants may interpret various events and festivals differently, depending on the festival's specific environment. Further, Welthagen and Lötter (2020) stated that most literature in the event and festival context focuses on their economic impact and benefits for local communities, but very few studies examine service quality and satisfaction relationship at cultural and music festivals. In addition, Saha et al. (2023) noticed that in the area of festival literature, there has been little emphasis on visitors' experience, and that measurement of the quality dimensions has been less experience-focused. Finally, Saha et al. (2023) concluded that the topic of experience quality concept needs further attention, since past studies revealed inconsistent measurement and findings on the issue.

Considering the abovementioned review, there is a need for research that addresses the role of event experience quality related to experience satisfaction. Thus, in the context of music event, the current research examines the nature of experience quality and experience satisfaction. In addition, it deals with the relationship between these two constructs. Thus, the purpose of this research is to evaluate music event experience quality and to understand its importance for achieving audience experience satisfaction in event settings.

Accordingly, the current research tends to address the following research questions:

RQ1: What is the nature of experience quality in music event context?

RQ2: How music event spectators perceive experience quality and experience satisfaction?

RQ3: How does music event experience quality influence spectators' satisfaction?

To meet research goals, answer research questions, and contribute to both academic and practical knowledge, a conceptual and empirical research approaches were conducted.

2. CONCEPTUALIZATION AND MEASUREMENT

2. 1 Event and festival experience

Experiences are an essential part of any event, whether they are related to gastronomy, sports, music, heritage etc. Literature suggests that experiences are essentially personal (Chang, Horng, 2010). Lemke et al. (2011) defined customer experience as the customer's subjective response to the holistic direct and indirect encounter with the firm. What is more, Brown and Sharpley (2019) empirically revealed that entertainment, added value and music performance are the key factors of music festival experience. Zabukovec Baruca et al. (2024: 31) proposed that experience is a tourism product with a strong experiential value and a personal touch that the tourist remembers for a long time.

According to Pine and Gilmore (1999), experiences vary depending on how involved a customer is in a certain activity. This involvement can be classified as either active or passive. In this regard, they pointed out that active involvement is associated with active experiences of co-creation, while passive experiences are those in which participants are not actively engaged. Alongside this, Oh et al. (2007) explained that entertainment and aesthetics are experience dimensions, which characterize passive participation, while educational and escapist experience dimensions reflect active participation. Recently, Oklevik et al. (2021) stated that experiences are the result of participants' involvement in an event. Namely, this study empirically confirmed that experiences significantly differ between sports event as an example of active participation, and music festival, as an example of passive involvement. Furthermore, they demonstrated different effects of experience on satisfaction regarding the passive and active involvement in the context of the two events.

In the context of current research, music event experiences can result in cognitive and emotional reactions. In addition, a music event creates passive experiences, since events' spectators are individuals who watch (listen to) performances and observe environment, but they do not actively participate in the events' activities and do not directly affect events' performances or the venue.

2. 2 Experience quality and experience satisfaction

Experience quality conceptualization modifies the service quality model by adding the emotional responses to the original functional components. Building on this standpoint, past research described experience quality as a construct that combines cognitive and affective

features of experience. For example, Chen and Chen (2010: 30) defined experience quality as a psychological result of engaging in a tourism activity. Additionally, they conceptualized experience quality as tourists' affective responses to their desired social-psychological benefits. Chang and Horng (2010) stated that experience quality is conceptually similar to functional quality of service production and consumption process, however, the assessment of experience quality is distinct from the evaluation of service quality. Namely, they regarded experience quality as customers' emotional evaluation about their entire experience as they participate in consumption activities and interact with the physical surroundings, service providers, other customers, customers' companions, and other elements. According to Lemke et al. (2011), experience quality is a perceived judgment about the excellence or superiority of the customer experience. Fernandes and Cruz (2016: 374) defined customer experience quality as a multidimensional higher-order construct, consisting of environment, learning, entertainment, service providers, functional benefits, and trust. Also, Suhartanto et al. (2019) confirmed the conceptualization of experience quality for creative tourism as a higher-order construct that captures dimensions of escape, peace of mind, involvement, learning, and recognition. In addition, Armbrecht (2021) refers to the quality of event experiences in terms of functional and emotional aspects, pointing the role of service quality, immersion, fun, and hedonism. Finally, Saha et al. (2023) summarizes the experience quality conceptualization as subjective summative evaluation that is linked to a collection of attributes or benefits, which can be grouped as psychological, affective and/or social in nature.

Table 1. An overview of experience quality dimensions

Reference	Research context	Experience quality dimensions
Chang and Horng (2010)	Shop, museum, coffee shop, entertainment facility	• Physical surroundings (atmosphere, concentration, imagination, surprise) • Service providers • Other customers • Customers' companions • Customers themselves (cognitive learning, having fun)
Chen and Chen (2010)	Heritage site	• Involvement • Peace of mind • Educational experience
Jin et al. (2015)	Water park	• Immersion • Surprise • Participation • Fun

Reference	Research context	Experience quality dimensions
Fernandes and Cruz (2016)	Wine tourism	• Environment • Service providers • Learning • Entertainment • Functional benefits • Trust
Wu and Cheng (2018)	Sport event	• Physical environment quality • Outcome quality • Access quality • Peer-to-peer quality • Game quality • Trip quality • Venue quality • Security quality
Suhartanto et al. (2019)	Creative tourism attractions	• Escape • Peace of mind • Involvement • Recognition • Learning
Çevik and Şimşek (2020)	Sport event	• Environment • Service providers • Learning • Entertainment • Functional benefits • Trust
Asan et al. (2023)	Cultural festival	• Education experience • Entertainment experience • Escape experience
Manfreda et al. (2023)	Luxury accommodation	• Personal sphere • Physical sphere (environment) • Social sphere • Emotions
Saha et al. (2023)	Music festival	• Socialization • Enjoyment

Source: Authors

A brief overview of experience quality dimensions is displayed in Table 1. As summarized, the construct was defined as multidimensional, applying various dimensions in different research contexts. The number of dimensions that measure experience quality construct varies. What is more, it seems that scholars have favoured more than three dimensions. Based on this review, environment (physical surrounding), education (learning), and entertainment (fun) are identified as the most frequently used dimensions in conceptualization of experience quality.

In the context of current research, music event experience quality is conceptualized as spectators' personal assessment of music events' features in the domain of both functional and emotional attributes, that are experienced as passive involvement in the particular event. In addition, following the literature review discussed above, the current study addresses event experience quality in terms of the four dimensions, namely, environment quality, entertainment, experiencing novelty, and performance quality.

Chang and Horng (2010) noted that customers interact with physical surroundings and the environment when acquiring experiences. Anil (2012) proposed the festival area as a dimension of festival environment, that referred to cleanliness and sufficient size of the area, as well as adequate number of seats. Similarly, Michelini et al. (2017) referred to the event venue as a combination of ambient conditions, spatial layout, functionality, signs and symbols, and cleanliness. Hence, the event's environment signifies the area or the venue in which the event is held, its layout, atmosphere, and physical surrounding in general.

Entertainment is one of the oldest forms of experience (Pine, Gilmore, 1999), and commonly occurs when a person passively observes activities of others, including listening to music or watching performances at a music festival (Oh et al., 2007). Oh et al. (2007) noticed that as a measurement item, entertainment experience has been reflected as "fun". Accordingly, fun signifies the happiness and enjoyment derived from an experience (Armbrecht, Andersson, 2020).

According to Mitas and Bastiaansen (2018), novelty is, in some way, essential for the tourism experience. Experiencing novelty relates to a sense that the event presented something that was distinct, unfamiliar, unique, and outside of the participants' daily life (Herman et al., 2020). Furthermore, Richards (2019) explained that when it comes to events, the novelty experience may be related to the programme, venue, or content of the event itself, as well as to the audience and their prior knowledge and experience with the event.

Performances are a main component of any music event. Brown and Sharpley (2019) pointed out that music as the core feature of popular music festivals is a key element to be considered when evaluating the overall festival experience. Similarly, Baker and Crompton (2000) claimed that festival performance is a significant assessment factor of festivals' perceived quality. What is more, quality of performance is under direct control of festival provider (Crompton, Love, 1995). Thus, the performance quality dimension at music events refers to its core product and considers spectators' perceptions of musical performances, and the overall performance of events' organizers.

Furthermore, in the literature, satisfaction is usually addressed in accordance with Oliver's (1980) conceptualization, who presented satisfaction as a perceived discrepancy between prior expectation and perceived performance after consumption. Rust and Oliver (1994) characterized satisfaction as the extent to which a person feels that an experience evokes positive feelings. According to Childress and Crompton (1997), satisfaction is an attribute that focuses on "quality of experience". Baker and Crompton (2000) defined tourist satisfaction as the emotional state of mind after the experience. In addition, Yoon et al. (2010) proposed that event/festival satisfaction is an overall festival value evaluated by the composite of quality dimensions. Moreover, satisfaction at a music festival refers to a cognitive and emotional state derived from the physiological perceptual gap between expectations and experience (Welthagen, Lötter, 2020). Also, Wu and Cheng (2018) emphasized that experience satisfaction focuses on customers' overall evaluation of experiences after consumption. Finally, in the context of current research, overall satisfaction of an event experience is conceptualized as a result of event spectators' subjective evaluation of experienced events' content.

2. 3 Hypotheses development

In general, service quality and customer satisfaction relationship has received attention in different service contexts. In the event and festival settings, the quality – satisfaction association was tested as both direct and indirect relation. For example, direct relationships were reported by Andersson et al. (2015) and Welthagen and Lötter (2020). Andersson et al. (2015) revealed that perceived event quality of a music festival (production quality and service quality) positively influences visitors' satisfaction. Welthagen and Lötter (2020) also showed that service quality attributes have a significant positive influence on attendee satisfaction in music festival. On the other hand, Yoon et al. (2010) and Saha et al. (2023) reported that quality – satisfaction relationship at festivals was indirectly improved via perceived value. In particular, Yoon et al. (2010) demonstrated that festival quality dimensions indirectly enhanced festival satisfaction through festival value, while Saha et al. (2023) supported indirect effect of experience quality on visitors' satisfaction via perceived value at music festival.

Furthermore, focusing on the role of experience quality, as a modified concept of service quality, Chen and Chen (2010) demonstrated that experience quality significantly predicts heritage tourist satisfaction. Similarly, Jin et al. (2015) confirmed significant effect of water park experience quality on visitors' satisfaction. Fernandes and Cruz (2016) reported results that support the impact of experience quality on visitor satisfaction in wine tourism. Also, Wu and Cheng (2018) identified positive influence of six experience quality dimensions on experience satisfaction in the sport tourism context. Domínguez-Quintero et al. (2019) indicated that experience quality had significant positive effect on cultural tourists' satisfaction. In addition, Sevilmiş et al. (2024) showed that experience quality was positively related to customer satisfaction in the fitness industry.

As reported earlier, there is empirical evidence in the literature that supports relationship between experience quality and satisfaction, implying that experience quality serves as a predictor of satisfaction. Accordingly, present research hypothesises direct effect of event

experience quality on the overall satisfaction with event experience, formulating the following main research hypothesis:

H1: Event experience quality has significant positive effect on event experience overall satisfaction.

In this vein, and in accordance with previously described event experience quality conceptualization in the current study, following subhypotheses are proposed:

H1a: Environment quality has significant positive effect on event experience overall satisfaction.

H1b: Entertainment has significant positive effect on event experience overall satisfaction.

H1c: Experiencing novelty has significant positive effect on event experience overall satisfaction.

H1d: Performance quality has significant positive effect on event experience overall satisfaction.

Thus, event experience quality construct with dimensions environment quality, entertainment, experiencing novelty, and performance quality deem as predictor variables of event experience overall satisfaction.

3. METHODOLOGY

3. 1 Research framework

The purpose of this research is to empirically explore event experience quality and event experience satisfaction in the music event setting. It aims to (a) assess event experience quality, (b) determine event experience satisfaction level, and (c) examine direct relationship between event experience quality and event experience satisfaction.

Empirical research with primary data collection was conducted to meet these goals, and to test hypotheses proposed in the conceptual part of the paper.

3. 2 Research measures and instrument

In line with the literature review, the present study conceptualizes event experience quality with four dimensions, namely, environment quality, entertainment, experiencing novelty, and performance quality.

In an attempt to examine relationship between event experience quality and event experience satisfaction, the constructs in the research model were operationalized as follows. Items measuring environment quality and entertainment were adapted from Wu and Cheng (2018) and Çevik and Şimşek (2020). Experiencing novelty was measured with items suggested by Herman et al. (2020). To fit research context, items from Wu and Cheng's (2018) game quality dimension were modified for measuring performance quality. Event experience overall satisfaction was measured with items adapted from Çevik and Şimşek (2020). All the scales

implemented multiple items, and were assessed with scores ranging from "strongly disagree" (1) to "strongly agree" (5).

Thus, the questionnaire implemented in this study measured event experience quality using 15 items divided in four dimensions (environment quality, entertainment, experiencing novelty, and performance quality), while event experience overall satisfaction was measured with three items. In addition, the questionnaire contained the questions for gathering respondents' demographic information (gender, age, employment status, level of education, previous encounter with the event).

3. 3 Data analysis

To test the research model and examine the hypothesised relationship among the research constructs, a three-step approach was followed. Firstly, the reliability and validity of measurement constructs were tested by using Cronbach's alpha coefficients and correlation analysis. Next, descriptive statistics were calculated to analyse demographic variables and to describe main research constructs. Finally, to test research hypotheses and assess the relationship between event experience quality and event experience overall satisfaction, multiple regression analysis was performed.

3. 4 Data collection and sampling

The set of data was collected from spectators of international music festival Eurovision Song Contest. The festival is each year held in different European country during one week, at the beginning of May. It is known for its broad popularity, and is one of the most long-lasting music festivals. For the purpose of the current research, data collection was targeted to individuals who were passively experiencing the event. Following Pine and Gilmore (1999) and Oh et al. (2007), spectators with passive event experiences are those who watch and listen to performances, but are not actively participating in the event's contents. They are passively involved and do not actively influence or co-create the event's environment and offerings.

Thus, the convenience sampling method was utilized. Online data collection was organized during and after the music festival, by using snowball sampling technique.

After purifying collected online questionnaires, a sample of 173 valid responses was obtained for further analysis. This sample size meets the requirements for performing multivariate data analysis, as proposed by Hair et al. (2010).

4. RESULTS

The respondents in the survey were predominantly male (54.9 per cent), with the average age of 37.5 years. The considerable amount of respondents (71.1 per cent) were employed, mostly in public service (27.7 per cent), as independent entrepreneurs (11.0 per cent), and in the media and the public relations sector (10.4 per cent). The largest share of respondents (53.2

per cent) completed higher education. Respondents were repeated audience, following the event for 19 years on average.

4. 1 Reliability and validity analyses

The reliability of constructs in the proposed research model was evaluated with Cronbach's alpha coefficients (see Table 2). The values for each measurement construct ranged between 0.718 (for "experiencing novelty" construct) and 0.889 (for "event experience overall satisfaction" construct). Thus, the reliability scores exceeded the benchmark value of 0.7, suggested by Hair et al. (2010). Accordingly, these results indicate good internal consistency and highly reliable measurement constructs.

Table 2. Reliability analysis results

Construct	Cronbach alpha	Number of items
Environment quality	0.751	3
Entertainment	0.749	3
Experiencing novelty	0.718	3
Performance quality	0.847	6
Event experience overall satisfaction	0.889	3

Source: Authors

Furthermore, the measurement constructs' validity was assessed utilizing the two-step process. Firstly, by addressing the literature review, previously tested items associated with measurement constructs were extracted, as outlined in this paper's conceptual part. In second step, validity was tested empirically, using correlation analysis. Particularly, several correlation analyses were performed to test the extent to which construct items that in theory ought to be related, are related, and to test the relation between each construct in the proposed research model. These results are reported in Table 3.

Table 3. Correlation analysis for construct items

Construct and items	Items		
Environment quality	ENV1	ENV2	ENV3
The event's venue (stage, hall) looks great. (ENV1)	1.000		
The atmosphere of the event area has positive impact on me. (ENV2)	0.518	1.000	
The event's venue is of a high standard. (ENV3)	0.519	0.467	1.000
Entertainment	ENT1	ENT2	ENT3

Construct and items	Items					
This is the most important music event of the year. (ENT1)	1.000					
This is an event that entertains people. (ENT2)	0.479		1.000			
I am happy when I watch this event. (ENT3)	0.547		0.520		1.000	
Experiencing novelty	NOV1		NOV2		NOV3	
This event was different from others. (NOV1)	1.000					
I was overwhelmed with excitement. (NOV2)	0.512		1.000			
I think this event is unique. (NOV3)	0.556		0.413		1.000	
Performance quality	PERF1	PERF2	PERF3	PERF4	PERF5	PERF6
The performers' performances are of high quality. (PERF1)	1.000					
The performances are adapted to the TV broadcast and the audience in the hall hardly follows them. (PERF2)	0.549	1.000				
There is competitiveness of the performances. (PERF3)	0.529	0.599	1.000			
The performances are usually fast and flowing. (PERF4)	0.524	0.572	0.503	1.000		
The performances are spectacular. (PERF5)	0.570	0.561	0.552	0.582	1.000	
I am proud of the performance of my favourite singer. (PERF6)	0.286	0.355	0.369	0.336	0.258	1.000
Event experience overall satisfaction	SAT1		SAT2		SAT3	
I am happy with my decision to follow this event. (SAT1)	1.000					
I am satisfied with the overall production of this event. (SAT2)	0.695		1.000			
My feelings toward the event are very positive. (SAT3)	0.774		0.710		1.000	

Note: all correlation coefficients are significant at 0.01 level.

Source: Authors

Table 3 reports inter-items correlations among measurement variables in each construct in the research model. The correlation coefficients in the environment quality construct vary between 0.467 and 0.518, with $p < 0.01$. The items measuring entertainment construct were correlated from 0.479 to 0.547, with $p < 0.01$. The correlation values among the items in experiencing novelty construct ranged from 0.413 to 0.556, with $p < 0.01$. In performance quality construct items were correlated between 0.258 and 0.582, with $p < 0.01$. Finally, the correlation coefficients in event experience overall satisfaction construct range from 0.695 to 0.774, with $p < 0.01$. These results imply significant inter-items relationship in all measurement constructs. What is more, as displayed in Table 6, correlation coefficients between each measurement construct are lower than benchmark value of 0.8, implying that measurement constructs in the proposed research model do not exhibit a strong correlation and are diverse from one another. Accordingly, the correlation analysis results suggest adequate construct validity.

Overall, the reliability and validity assessment results show that measurement constructs in the proposed research model fulfilled validity requirements, and that reliability of the constructs is confirmed.

4. 2 Descriptive analysis

As noted earlier, the event experience quality construct was measured with four dimensions, namely environment quality, entertainment, experiencing novelty, and performance quality. As presented in Table 4, dimensions mean scores range from 4.15 to 4.42, implying positive experiences regarding environmental quality, entertainment, novelty, and performance quality. The dimension "environment quality" has the highest mean score (4.42), followed by the dimensions "entertainment" and "performance quality" (4.39), and "experiencing novelty" (4.15).

Table 4. Descriptive statistics for event experience quality

Dimensions and items	Mean	Standard deviation
Environment quality	*4.42*	*0.567*
The event's venue (stage, hall) looks great.	4.40	0.713
The atmosphere of the event area has a positive impact on me.	4.38	0.726
The event's venue is of a high standard.	4.49	0.644
Entertainment	*4.39*	*0.600*
This is the most important music event of the year.	4.27	0.882
This is an event that entertains people.	4.50	0.635
I am happy when I watch this event.	4.41	0.664
Experiencing novelty	*4.15*	*0.754*
This event was different from others.	4.21	0.846

Dimensions and items	Mean	Standard deviation
I was overwhelmed with excitement.	3.81	1.183
I think this event is unique.	4.43	0.741
Performance quality	*4.39*	*0.548*
The performers' performances are of high quality.	4.32	0.835
The performances are adapted to the TV broadcast and the audience in the hall hardly follows them.	4.34	0.726
There is competitiveness of the performances.	4.42	0.707
The performances are usually fast and flowing.	4.36	0.690
The performances are spectacular.	4.44	0.751
I am proud of the performance of my favourite singer.	4.47	0.652

Note: mean scores range from 1 (strongly disagree) to 5 (strongly agree); numbers in italics represent overall values for each dimension

Source: Authors

What is more, as presented in Table 5, respondents indicated a high level of overall satisfaction with event experience (mean score = 4.32). The highest level of satisfaction was appointed to the overall production of the event (mean score = 4.38).

Table 5. Descriptive statistics for event experience overall satisfaction

Items	Mean	Standard deviation
I am happy with my decision to follow this event.	4.32	0.731
I am satisfied with the overall production of this event.	4.38	0.735
My feelings toward the event are very positive.	4.28	0.765
Overall mean score for the construct "event experience overall satisfaction"	4.32	0.681

Note: mean scores range from 1 (strongly disagree) to 5 (strongly agree)

Source: Authors

4. 3 Hypotheses testing

To explore how much variance in event experience overall satisfaction is determined by event experience quality dimensions, and to test research hypotheses, multiple regression analysis was performed. Accordingly, event experience quality dimensions, namely environment quality, entertainment, experiencing novelty, and performance quality were defined as independent variables. On the other hand, event experience overall satisfaction served as a dependent variable in the regression model.

Correlation coefficients were calculated between independent and dependent variables in the regression model, aiming to test if these relationships are suitable for performing regression analysis in terms of possible multicollinearity in the regression model. This was assessed as proposed by Bryman and Cramer (2009), using benchmark value of 0.8. Table 6 displays the results.

Table 6. Correlation matrix for event experience quality dimensions and event experience overall satisfaction

Variables	1	2	3	4	5
1. Environment quality	1.000				
2. Entertainment	0.652	1.000			
3. Experiencing novelty	0.539	0.677	1.000		
4. Performance quality	0.664	0.769	0.709	1.000	
5. Event experience overall satisfaction	0.685	0.758	0.536	0.711	1.000

Note: all correlation coefficients are significant at 0.01 level.

Source: Authors

As noted in Table 6, the data fit was satisfactory. Correlation matrix shows significant moderate to strong correlations among the variables in the model, with correlation coefficients lower than 0.8. Accordingly, as suggested by Bryman and Cramer (2009), there was no multicollinearity issues. Thus, it is appropriate to perform regression analysis and examine hypothesised relationships.

Table 7. Multiple regression results

Independent variables	B	Beta	t	Sig.	Tolerance	VIF
Constant	-0.392		-1.444	0.151		
Environment quality	0.335	0.279	4.403	0.000*	0.509	1.966
Entertainment	0.511	0.450	5.851	0.000*	0.346	2.892
Experiencing novelty	-0.084	-0.092	-1.378	0.170	0.454	2.202
Performance quality	0.304	0.245	3.027	0.003*	0.353	2.833
$F(4, 168) = 80{,}283$, $p < 0.01$; $R = 0.810$; $R^2 = 0.657$						

Note: Dependent variable: event experience overall satisfaction; * - significant at 0.01 level

Source: Authors

Table 7 describes the impact of event experience quality as the main construct, as well as the influence of each of the four event experience quality dimensions related to event experience overall satisfaction. The results demonstrate good fit of the regression model in terms of F-statistics, multiple correlation coefficient, coefficient of determination (R^2), and collinearity indicators. Namely, it was revealed that event experience quality contributed significantly to the regression model ($F(4, 168) = 80{,}283$, $p < 0.01$), with an R^2 value of 0.657, accounting for

65.7 per cent of variation in event experience overall satisfaction scores. What is more, the relationship between event experience quality and event experience overall satisfaction is significant, positive and strong ($R = 0.810$, $p < 0.01$).

In addition, results in Table 7 reveal direct effects of each event experience quality dimension on event experience overall satisfaction. Three out of four dimensions demonstrated significant individual impact on event experience overall satisfaction. The strongest significant individual impact had the dimension "entertainment" ($\beta = 0.450$, $p < 0.01$). This is followed by the dimensions "environment quality" ($\beta = 0.279$, $p < 0.01$) and "performance quality" ($\beta = 0.245$, $p < 0.01$). The only insignificant individual effect was obtained for the dimension "experiencing novelty" ($\beta = -0.092$, $p > 0.05$).

Furthermore, Table 7 captures collinearity indicators, that are used for assessing the validity of the tested regression model. As proposed by Leech et al. (2005), the tolerance indicators should be higher than value $1\text{-}R^2$. Accordingly, the benchmark value for the present regression model is 0.343. As displayed in Table 7, tolerance values for all independent variables are higher than the benchmark value. These results show that multicollinearity problem does not exist, and that tested model is significant and valid.

Therefore, the multiple regression results indicate that event experience quality significantly influences event experience overall satisfaction, supporting the main research hypothesis.

5. DISSCUSSION AND CONCLUSION

5. 1 Concluding remarks

Following the call of Saha et al. (2023) for further exploration of the effects that exhibit experience of quality at events and festivals, the current research addressed the gap in event and festival literature and conducted an experience-focused measurement of festival quality and satisfaction. Building on the prior research that have demonstrated relationship between service quality and customer satisfaction in different study contexts, this research introduced the experience quality construct in the music event environment, and identified its significance as direct antecedent of event experience satisfaction.

Addressing the research questions proposed in this article, the following conclusions could be drawn. Firstly, regarding the experience quality nature in the music event venue, a multidimensional framework was created by adopting and modifying dimensions discussed in the existing literature of experience quality. Considering the notion that experiences are context-specific, and reflecting the features that are inherent to a music festival as the study environment, a set of four dimensions was selected, depicting the nature of music event experience quality: environment quality, entertainment, experiencing novelty, and performance quality. Thus, to determine the nature of music event experience quality, functional and emotional elements were taken into consideration. The empirical results indicate that these are reliable and valid dimensions of experience quality in the context of music environment.

In response to the second research question concerning the spectators' perceptions of event experience quality and event experience satisfaction, research findings imply high levels of quality and satisfaction experienced at the music festival. The most positive quality experiences were regarding environment quality, where respondents highly appreciated the event's venue that was of a high standard. This was followed by the entertainment as the second most important dimension of experience quality, implying that the event has a great capability to amuse viewers. Events' audience highly perceived performance quality, as well, indicating that performances were spectacular and competitive. In comparison to other experience quality dimensions examined in this study, experiencing novelty was perceived as the lowest, although positive, considering very high mean scores that respondents appointed to this experience quality dimension, emphasizing the uniqueness as the best experienced novelty feature. Furthermore, spectators were highly satisfied with the event experience in general, especially with the overall production.

The answer to the third research question regarding the relation between event experience quality and event experience overall satisfaction is the most complex. The current study identified experience quality as significant variable that is closely associated with experience satisfaction, supporting the main research hypothesis (H1). Thus, it confirms that experience quality is a significant determinant of experience satisfaction. The research results are in line with other similar studies in the field of experience quality research, for example, Jin et al. (2015) in the water park setting, Fernandes and Cruz (2016) in wine tourism venue, Domínguez-Quintero et al. (2019) in a cultural destination, Çevik and Şimşek (2020) in spectator sports context, Sevilmiş et al. (2024) in the fitness industry. Namely, these studies also reported significant effect of experience quality on satisfaction. Hence, the current research confirmed the theoretical framework of the experience quality – experience satisfaction relationship providing insights into the music event environment. What is more, the results of the current study demonstrated that experience quality impacts experience satisfaction of spectators that passively experience the music event.

The individual effect of each experience quality dimension on experience satisfaction was also examined in this research. The results support subhypotheses H1a, H1b and H1d, while subhypothesis H1c is rejected. Namely, the current results suggest that entertainment is the greatest individual predictor of event experience overall satisfaction. Armbrecht and Andersson (2020) also found that fun had a strong positive effect on satisfaction in sport event settings. Environment quality is the second most influential individual dimension on event experience overall satisfaction. This result aligns with the finding of Wu and Cheng (2018) that physical environment quality is an important antecedent of experience satisfaction in sports venues. Performance quality (festival's main product) is the third most effective individual dimension on event experience overall satisfaction. This is consistent with the proposition of Cuadrado-Garcia et al. (2017) that the core and peripheral product of a cultural event has a significant relationship with the event overall satisfaction. Finally, although past research (e.g. Richards, 2019) detected novelty as an important dimension of event experience, the current study's results indicate that the individual effect of experiencing novelty dimension on event

experience overall satisfaction was not significant. This result is interesting, considering that one of the feature of such a music festival is to showcase innovative, creative and attractive performances. However, this result is in accordance with evidence reported by Herman et al. (2020), who found that experiencing novelty did not affect attendees' satisfaction at a gastronomic event. A possible explanation for the current result can be found in the sample structure, since respondents in the current study have followed this music event for several years and might not consider the event's content as new or different from the previous ones. It is also likely that entertaining elements of the event directed the respondents' attention and reduced their awareness of novelty features of the overall event experience. Also, it is possible that in particular music event settings the novelty role in creating experience satisfaction is not so strong. Indeed, Richards (2019) found evidence that audience structure, previous experience, and event type (context) should be taken into consideration when assessing experiences.

5. 2 Implications

To the best of authors knowledge, there is no previous research that empirically examined the direct relations between experience quality dimensions (e. g. environment quality, entertainment, experiencing novelty, and performance quality) and experience satisfaction in the music event setting. What is more, the current study gave attention to passive experiences. Thus, the contributions of the current research are threefold, theoretical, empirical, and practical.

Namely, the reliability and validity of the four-dimensional model of music event experience quality was tested. The findings establish solid foundation for measuring event experience quality construct. In addition, the current study provides evidence for reliable and valid measurement of performance quality dimension. This dimension was developed based on the Wu and Cheng's (2018) game quality dimension that was tested in sports venue. The current work illustrates that it can be modified to measure audiences' experience with performance quality at a music festival. Then, the impact of experience quality on experience satisfaction was empirically investigated, using music event setting as a highly experiential environment. The results expand the existing knowledge of experience quality as the multidimensional construct, as well as contribute to the literature by providing insights into how experience quality of event contents affects spectators' satisfaction with overall event experience at the music festival.

Practically, the results may assist event managers to develop unique and attractive experiential event offerings and content. Namely, the current results revealed entertainment as a critical factor to better understand event experience overall satisfaction, along with other experience quality variables, environment quality, experiencing novelty, and performance quality. Hence, when event spectators positively perceive the quality of event experience, it increases their level of satisfaction with event experiences. To put it another way, when audience has positive perceptions of experience and perceive that festival created and delivered quality features of

environment, entertainment, novelty and performance, it is highly likely they will feel satisfied with their experience.

To deliver satisfying experiences, event managers should concentrate on creating and providing high-quality experiences, focusing on environment quality, entertainment, and performance quality, but not neglecting novelty as one of the important elements of experience quality. Since the entertainment is the main determinant of music event experience satisfaction, it should be recognized as a critical element for enhancing event experience satisfaction at a music event venue. Further, event managers should create an attractive environment of a high standard that is able to provide positive atmosphere. Exciting atmosphere is created by what the audience feels, sees, and hears, thus, the surrounding should satisfy these senses. Moreover, providing spectacular and well-organized performances will also contribute to the achievement of a higher level of satisfaction. In addition, event managers should consider previous experiences and knowledge that can make the audience more demanding, and highlight the elements that are novel, unique, and different.

Therefore, event managers should focus on creating pleasant, attractive, enjoyable experiences of high quality, as these experiences form positive attitudes toward the events' content, resulting in highly satisfied spectators. In this sense, event organizers should ensure that audience has a good time, and that its requirements are met. Accordingly, event organizers should be aware of customers' attitudes and feelings, and should invite them to comment their experiences with the event. Based on the acquired information, event organizers can modify the event's programme by either changing or innovating the components that do not meet high-quality standards, or they can additionally promote those event features that generate positive experience quality and satisfaction.

To summarize, this research contributes to deeper understanding of experience quality measurement in the music event context, focusing on the experience quality role in predicting event experience overall satisfaction. It provides insights into event spectators' experience and satisfaction, hence, scholars can design their future work by acknowledging current findings, and event managers can modify experiential activities to suit the needs of the event audience.

5. 3 Limitations and future research

The current research examined experience quality as a direct antecedent of experience satisfaction in the music event environment. Future studies should broaden the research model on experience satisfaction consequences, and examine the effect of event experience quality and event experience satisfaction on behavioural intentions toward the specific event setting.

Another limitation arises from the data collection procedure that was focused on only one music event. Although the current sample size and structure meet the requirements for performing multivariate data analysis, to increase the generalization of the research results, a more comprehensive sample is essential. In relation to target population, although the current

research contributed to better understanding of event experiences from passive spectator perspective, future research should include participants with active event experiences, as well.

Although methodological recommendations were met and the research model proved its reliability and validity, future studies could repeat the current study in various event settings to improve the psychometric properties of the model and to examine whether there are any differences in the experience quality – experience satisfaction relationship when compared to the current study. Alongside this, future work should retest the individual effect of experiencing novelty dimension on experience satisfaction at other music festivals, since current results partially differ from the ones in other event venues.

Even though the research's results and conclusions are limited to the specific music event, given the increasing interest in events as a type of leisure and tourism product, they still offer a valuable perspective on the event experience quality construct and provide an opportunity for additional research and discussion.

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ŠTO POVEĆAVA ZADOVOLJSTVO DOŽIVLJENIM NA DOGAĐANJU? ISTRAŽIVANJE ULOGE DIMENZIJA KVALITETE DOŽIVLJAJA

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SAŽETAK

Događaji stvaraju nove doživljaje koji mogu utjecati na stavove i ponašanje posjetitelja prema okruženju, kao i napraviti pozitivnu razliku na konkurentskom tržištu. Stoga je razumijevanje čimbenika koji stvaraju atraktivne doživljaje, kao i pružanje kvalitetnih doživljaja ključno za organizatore događanja. Ovo je istraživanje predstavilo konstrukt kvalitete doživljaja događanja kao mogući prediktor zadovoljstva doživljenim na događanju. Cilj je bio istražiti direktnu povezanost između kvalitete doživljaja događanja i zadovoljstva doživljenim na primjeru glazbenog festivala. Prikupljanje podataka bilo je usmjereno na gledatelje koji su imali pasivno iskustvo praćenja glazbenog festivala. Korištena je metoda namjernog uzorka. Uzorak čine 173 ispitanika. Rezultati višestruke regresijske analize pokazali su da dimenzije kvalitete doživljaja događanja značajno utječu na zadovoljstvo gledatelja doživljenim na događanju. Konkretno, zabava, kvaliteta okruženja i kvaliteta izvedbe bili su značajni u razumijevanju zadovoljstva gledatelja doživljenim na glazbenom festivalu. Ovi rezultati pružaju dodatan uvid kako poboljšati zadovoljstvo doživljenim u kontekstu glazbenih festivala, te pridonose teorijskim, empirijskim i praktičnim spoznajama u području istraživanja kvalitete doživljaja.

Ključne riječi: *doživljaj glazbenog festivala, dimenzije kvalitete doživljaja, zadovoljstvo doživljenim, mjerenje kvalitete doživljaja*