

TOURISTS' INTENTIONS TOWARDS THE "EXIT" MUSIC FESTIVAL

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Abstract

Research in the field of tourism is constantly conducted to understand the dynamics and factors influencing consumer decisions in choosing tourist destinations. When investigating the role of ambiance in the process of consumers' decisions regarding a return visit to a tourist destination, the methodology of analysis of variance (ANOVA) was applied, using the example of the EXIT festival as the most popular international music festival in Serbia. Main and secondary objectives were set based on the Likert scale. The main objective of the research is to examine the impact of ambiance on the tourists' decision-making process regarding a return visit to a particular destination. The focus is on identifying the specific ambiance elements that most influence tourists' decisions to revisit. The additional objectives of the research were addressed through the analysis of the relationship between ambiance quality and tourist satisfaction. This is significant because tourist satisfaction plays a crucial role in shaping their future travels and decisions to revisit destinations. Sub-objectives were set based on the main objective, relating to the identification of ambiance management strategies that could enhance tourist experiences and encourage return visits to destinations.

Key words: ambiance factors, revisiting destination, music festival "EXIT", Petrovaradin fortress, Serbia.

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ИНТЕНЦИЈЕ ТУРИСТА ПРЕМА МУЗИЧКОМ ФЕСТИВАЛУ *EXIT*

Апстракт

Истраживања у области туризма се непрестано спроводе да би се разумели динамика и фактори који утичу на одлуке потрошача у избору туристичких дестинација. При истраживању улоге амбијента у процесу доношења одлука потрошача о поновној посети туристичкој дестинацији примењена је методологија анализе варијансе ANOVA на примеру фестивала EXIT као најпопуларнијег музичког фестивала међународног ранга у Србији. На основу Ликертове скале постављени су главни и споредни циљеви. Главни циљ истраживања је испитивање утицаја амбијента на процес одлучивања туриста о поновном посећивању одређене дестинације. Фокус се ставља на идентификацију специфичних елемената амбијента који највише утичу на одлуку туриста о поновној посети. Додатни циљеви истраживања сагледани су кроз анализу везе између квалитета амбијента и задовољства туриста. То је значајно јер задовољство туриста игра кључну улогу у формирању њихових будућих путовања и одлука о поновној посети дестинацији. На основу главног циља постављени су подциљеви који се односе на идентификацију стратегија управљања амбијентом које би побољшале искуства туриста и подстакле поновну посету дестинацији.

Кључне речи: фактори амбијента, поновно посећивање дестинације, музички фестивал EXIT, Петроварадинска тврђава, Србија.

INTRODUCTION

Ambience as a part of a physical area, or as a phenomenon that arises through the influence of external factors has become a very important preoccupation for all who are creating tourist and hospitality products. There are different ways of observing the meaning of the term, whereby it can be said with certainty that it has multiple meanings.

According to Stanković (2008), ambient values, as part of artistic values, refer to the evaluation of aesthetic qualities that are of cultural-historical significance. The ambience contributes to complementing the basic artistic value, assessing the type of geographical space, diversity, and preservation of nature. It is used to evaluate landmarks and attractiveness for tourists, as well as the level of tourist visitation.

In scientific literature, ambience is most frequently mentioned in the context of its influence on consumer behaviour (Bitner, 1992) in general, where it is shown that ambience represents the essential variable for explaining customer satisfaction among hotel guests, regardless of the geographical area, the nationality of guests and the type of hotel (Troye & Heide, 1987).

In that vein, through different aspects of areas, the term ambience is discussed mostly in texts concerning planning and design in hotel management (Lawson, 1976; Lawson 1987; Didi, Nizam & Hamza, 2016; Heide, Laerdan & Gronhaug, 2007). In a similar context, ambience is mentioned when considering the quality of travel agency services, in

which case ambient conditions are considered as part of the physical environment of a travel agency and as a fundamental determinant of consumer behaviour (Caro & Garcia, 2008). The influence of some of the ambient factors on consumer behaviour was also studied. Some of the papers highlight the influence of ambient fragrance as one of the factors of consumption in big shopping malls (Chebat & Michon, 2003) or restaurants (Gueguen & Petr, 2006), the influence of the general atmosphere as one of the marketing tools used (Kotler, 1973), the quality of ambient installations (panels, lightening, space) in museum institutions during cultural heritage exhibitions (Rojas & Camarero, 2008), and even the influence of colours (Babin, Hardesty & Suter, 2003) and music (Yalch & Spangenberg, 2000) on consumer behaviour during purchases. Ambient is also considered through the element of the physical area, which applies to design and décor, identified as key elements of ambient. A limited number of studies explores their significance for general management (Kotler, 1973), and especially for users and workers of hospitality services and companies (Bitner, 1992).

Ambience only counts as a tourism/hospitality variable if it generates a reaction within or among individual visitors/guests, so a guest's choice of hospitality products is based on both rational and emotional considerations (Kwortnik, 2003). It is clear that the perception of ambient can result in certain emotions, beliefs and psychological feelings that retroactively influence behaviour (Darley & Gilbert, 1985; Berry, Seiders & Grewal, 2002; Gueguen & Petr, 2006; Caro & Garcia, 2008; Heide, Laerdal & Gronhaug, 2007; Didi, Nizam & Hamza, 2016).

In his paper, Newton points to the well-known fact of the existence of factors that attract tourists other than ambient, but Petrick (2004) gives a review of the so called loyal visitors and cites the reasons of their return. The point, according to Petrick, is not merely a good offer, but also the atmosphere in the city and the feeling of familiarity. Loyal visitors are, according to him, great for spreading 'word of mouth' marketing and for recruiting new visitors (Petrick, 2004).

As many festivals are held regularly, organisers strive to create a satisfying experience for visitors, so that they will want to return in the future (Tanford, Montgomery, & Hertzman, 2012). Repeat visitation has broader implications for destination marketing and tourism, as visitors may choose to return to a previously visited destination for a festival (Getz, 2008). Some studies typically measure specific antecedents and outcomes to achieve specific research purposes. On the other hand, some other studies measure only motivation, while others measure factors that influence satisfaction or loyalty, and some may include both. Festival loyalty models explore the process by which festival attributes influence loyalty intentions through the festival experience (Tanford, Jung, 2017; Grappi & Montanari, 2011; Mason & Paggiaro, 2012).

This research was conceived on the basis of the research of the authors Tanford S. and Jung S. (2017), and it deals with the following problems:

1. Visitors' quality perception of festival attributes;
2. Determining the importance visitors assign to festival attributes; and
3. The influence of the quality of festival attributes on the return of visitors.

Key Attributes of Ambience and Theoretical Assumptions

Ambience is a term which is used often in everyday life and in the business context. However, the concept is double barrelled. It is frequently used mechanically and has multiple meanings. With regards to ambient importance and its connection with tourism and hospitality, we searched for the adequate definition of this term (Heide, Laerdal & Gronhaug, 2007).

Before we begin to clarify the term, it should be said that even if we talk about the physical or psychological part of the environment, it implies various input factors. Dissidence among scientists exists here, because it is hard to determine the ambient solo as a physical part of the environment that people create, or just as a spiritual/psychological creation that arises in the interaction among the people within a physical environment.

Kotler uses the term 'atmosphere' to describe the quality of the surrounding environment (Kotler, 1973). This means that this term considers atmosphere, or better yet – ambient, to include elements of cultural heritage. Ambient is seen as a creation that arises in the interaction between individuals and their surroundings. On the other hand, Bitner believes that it is important to distinguish atmosphere/ambient from the surroundings wherein service begins (servicescape) (Bitner, 1992; Rosenbaum, 2005; Rosenbaum & Ippin, 2007). In that sense, servicescape denotes the physical surroundings in which a service is transferred, and ambience is a result of the interaction between people (those that offer and those that receive the service) and their physical surroundings (servicescape). On the other hand, Heide and others (Heide et al, 2007) try to conciliate the two viewpoints of the term ambient. In their work, titled "The design and management of ambience-Implication for hotel architecture and service" (2007), they distinguish three groups of the external ambient factors that are important for the creation of the desired ambient. Those are: (1) atmospheric factors; (2) social factors; and (3) design factors (Heide, Laerdal & Gronhaug, 2007).

(1) Atmospheric factors represent the base in one area. They could be the light, colours, sound, fragrance or temperature of some location (Arcana, Wiratnaya & Budiani, 2018; Lee, 2014; Lee, Lee, and Choi,

2011; Ha & Jang, 2010; Wilson, 2003; Babin, Hardesty & Suter, 2003; Brengman & Geuens, 2003; Chebat, Chebat & Vaillant, 2001; Chebat & Michon, 2003; Mattila & Wirtz, 2001; Yalch & Spangenberg, 2000; Spangenberg, Crowley & Henderson, 1996; Baker, Levy & Grewal, 1992).

(2) Social factors represent the human component of surroundings. This group of factors has a big influence on ambient experience and includes: socialising, local community attitude, and security (Inoue, 2016; Kim, 2015; Jafari & Alinaghi Pour, 2014; Bopp, Behrens, Velecina, 2014; Hyun, 2010; Norzalita, Ghazali & Ainin, 2010; Marks, 1988; Martin, 1986; Fisher & Byrne, 1975).

(3) Design factors form the third category, which includes functional and aesthetic elements such as architecture, style and location. The significance of these factors is in the fact that they can be managed. They have a big influence in ambient forming (Yia, Zhaob & Joungc, 2018; Ryu & Han, 2010; Jafari & Alinaghi Pour, 2014; Besermenji, Pivac & Wallrabenstein, 2009; Mamalis, Ness & Bourlakis, 2005; Baker et al., 1992; Baraban & Durocher, 2001; Ward, Bitner & Banes, 1992).

It still seems that something is missing here. As stated above, Kotler defines the term 'atmosphere' as a quality of the surroundings that understands the elements of the environment. Even Britner agrees, speaking about ambient as a result of the interaction among people and their physical surrounding, that (servicescape) is the physical surroundings of the ambient. Elements of the surroundings are surely part of the servicescape, or everything that enables the making and the delivery/consumption of the service. It can be said that the basic part of the ambient at the tourist level are the infrastructure and suprastructure that enable the visit, acceptance and stay of tourists at the location. That means that ambient gets a new dimension and factor that concerns the tourist regulation of space, and it can be identified as a tourism factor that is added to the paper as a new, fourth factor.

(4) Tourism factors are seen as a tourist regulation of space for the purposes of tourism and tourists, and represent planned activities that have the goal of choosing the optimal objects and accessories in the selected location based on the conducted valorisation. In this context, by valorisation we mean the volume of the demand, the potential of the offer and the socio-economic goals of the society (Jovičić & Ivanović, 2006; Kicošev, 1998; Piha, 1982). Tourism factors emphasise the positive and minimise the negative effects in the space, which increases its attractiveness. Area transformation is a consequence of the fact that tourists want full comfort during their stay on the location (Čomić, 2005). This way, tourist regulation and arrangement of the location enables the optimal conditions for tourism processes, better exploitation of resources (Čomić & Pjevac, 1997), improved aesthetic appearance of the location and its

functionality, and direct and indirect influences to the general community (Karanfilovski, 1977). Depending on the function, tourism factors can be grouped in several categories: accommodation and food structures, sport and recreational equipment, communal infrastructure, organisation, tourist info, markets, souvenirs, and collateral services (Garača, et al. 2019; Troisi, et al. 2019; Mason & Paggiaro, 2012; Garača, et al. 2012; Yoon et al. 2010; Jović & Popović, 2006, Jovičić, 2002; Tomka, 1998; Laws, 1995; Koen, 1984; Kripendorf, 1982; WTO, 1980; Baud-Bovy M. 1967).

RESEARCH SETTINGS

The Petrovaradin Fortress – the Venue of the “EXIT” Festival

The Petrovaradin Fortress is located on the territory of Novi Sad, the capital of the northern Serbian province of Vojvodina. The Petrovaradin Fortress is situated in the area where the tourist zones of the river Danube and the mountain Fruška gora interlap. The Danubian basin is a tourist zone with an international rank and there are plans to turn Novi Sad, together with Fruška Gora, into a national tourist centre. Accordingly, there are educational, cultural, tourist and recreational events planned on the fortress, along the tourist objects and terrains (Generalni Urbanistički Plan, 2001). That is how the Petrovaradin Fortress is defined as the primary centre of tourist development in the Novi Sad area (Rakić, 2004). The status of the Petrovaradin Fortress is regulated by the Cultural Heritage Legislation that was adopted in 1994 by the National Assembly of the Republic of Serbia, and it is defined as an immobile estate and a cultural heritage site of great importance („Službeni list R. Srbije“ no.71/94).

The Petrovaradin Fortress also represents a complex type of military, defensive system, which consists of six mostly connected units. Those are: the Upper Town that used to be the heart and the best defended part of the fortress; the Middle Town, or the most widespread and the most conspicuous part of the fortress; the Lower Town, or the firmly compacted town structure surrounded with a system of walls; the Water Town, or the main defensive barrier facing the Danube, where water was present as a physical hurdle; the so-called Mostobran (Bridge barrier), or a separate little fortress on the left bank of the Danube that restricted access to the bridge and the crossing; and the little fortress on the War Island, which is a completely separate object. The Petrovaradin Fortress spreads over a surface of 80 hectares, and was built during the 18th century (Garača, Ćurčić, Vukosav & Curaković, 2012).

“EXIT” – the music festival

The music festival “EXIT” is one of the largest international manifestations in Serbia, and it attracts over 150,000 visitors every year, half

of which come from abroad. The festival is held on the Petrovaradin Fortress, which becomes the centre of youth, culture and art during the festival. The "EXIT" festival came into being as a movement of student rebellion which fought for the democratisation of Serbia at the end of the 20th century, and now acts through a consortium of non-government organisations and companies. For the first time, this festival was organised in 2000 at the local level, and since 2001, it has grown into one of the biggest music and cultural festivals in south-eastern Europe. During the "EXIT" festival, the Fortress becomes the centre of cultural tourism in Serbia, and the point at which friendships are made and contact is established between different cultures and nationalities. "EXIT" is designed on the basis of modern European festivals and represents a unique mixture of big music, theatre and cinema events, lectures, tribunes and performances. In particular, "EXIT" shows a clear vision of Serbia as an economically stable, modern and democratic European country, turned towards the world and its values, and a country whose system of government institutions serves its citizens, in which all minorities have their rights, and in which it is worthwhile to work, learn and explore. The time period of the festival – the first half of July, is one that suits the public – pupils and students, and the city that hosts the festival (Pivac, Garača & Kovačević, 2007).

The first festival was realised in 2000 as a multimedia event close to the Faculty of Philosophy. During a 100 days, concerts, public talks, performances, and movies were shown. Next year, the "EXIT" festival gained a more entertaining character, with the compulsory presence of educational content, and became the symbol of positive spirit that, alongside an attractive music repertoire, attracted young people from all over the world. In 2001, the "EXIT" festival was moved onto the most significant cultural and historical monument in Novi Sad, the Petrovaradin Fortress, which over time became one of the synonyms of the festival. This location proved to be ideal, because it can accommodate a big number of stages and scenes with various themes. Thanks to the large number of performances and visitors, the "EXIT" festival gained an international character and attracted over 250,000 visitors. In 2002, the number of visitors who attended the nine-day festival grew to 350,000. The following year, the duration of the festival was reduced to four days, which had an impact on the number of visitors (around 140,000). Most of the visitors were from the former Yugoslav republics (Slovenia, Macedonia, Croatia, Bosnia & Herzegovina, and Montenegro), but there was also a significant number of visitors from Great Britain. The quality of the organisation and the performers was high, and resulted in the presence of the big media organisation MTV. The "EXIT" festivals in 2004, 2005, and 2006 attracted more than 150,000 visitors (Zakić, 2006), and the number of visitors continually increased in the period between 2007 and 2019, when the festival attracted more than 190,000 visitors yearly.

METHODOLOGY

Several methods were used during the research, which consisted of preparation, data acquisition, data processing and presentation. Two methodological processes and phases were distinguished: the method of study, and the method of survey.

The method of study concerns the collection and reading of all accessible literature in the field, which covers the past research on the same or similar subject. The selected literature and written papers pass through the analytic-synthetic method, wherein past experiences are extracted, then combined and adjusted to the specific research and needs. In this stage of research, four factors that ambient is consisted of were distinguished: (1) Atmosphere factors, (2) Social factors, (3) Design factors, and (4) Tourist factors. Each of the factors comprises one or more of the ambient attributes that were also distinguished on the basis of the collected literature. The attributes identified are: (1) Music, (2) Socialising, (3) Security, (4) Local community attitude, (5) Architecture, style and location (6) Organisation, and (7) Food and accommodation, which are sorted in the factor group to which they belong.

The listed attributes are classified according to origin and affiliation, so that they represent some of the listed ambient factors:

1. Atmosphere factors: Music (1);
2. Social factors: Socialising (2), Security (3), Local community attitude (4);
3. Design factors: Architecture, style and location (5); and
4. Tourist factors: Organisation (6), Food and accommodation (7).

On the same occasion and in the same way, a survey was made to be used in the next phase of the research.

After reviewing the literature and based on the specified attributes, the following hypotheses were defined:

H1 – Visitors' attitudes about Music attributes differ significantly in relation to the number of visits to the festival;

H2 – Visitors' attitudes about Socialising attributes do not differ significantly in relation to the number of visits to the festival;

H3 – Visitors' attitudes about Security attributes do not differ significantly in relation to the number of visits to the festival;

H4 – Visitors' attitudes about Local Community Attitude attributes differ significantly in relation to the number of visits to the festival;

H5 – Visitors' attitudes about Architecture, Style and Location attributes do not differ significantly in relation to the number of visits to the festival;

H6 – Visitors' attitudes about Organisation attributes do not differ significantly in relation to the number of visits to the festival; and

H7 – Visitors' attitudes about Food and Accommodation attributes do not differ significantly in relation to the number of visits to the festival.

Data Collection and the Characteristics of the Respondents

In the second phase of the research, the survey was used and was based on a convenience sample. The research was conducted through the four days of the festival in the first week of July, 2019 on three locations: (1) the Upper town of the Petrovaradin Fortress, where info desks, exhibitions, and stages for minor performances were placed, and which represents the centre point of the music festival "EXIT;" (2) the Camp, where foreign visitors were accommodated (Štrand beach); and (3) the Campus of the University of Novi Sad, where visitors would rest, shop and socialise. Four hundred visitors completed the questionnaire, of which 344 were valid and 56 were incomplete. Of the visitors included in the final evaluation, 42.2% of them are visitors from Serbia, 30.2% are from former Yugoslav republics, and 27.3% of them are from the other parts of the world, mainly from Great Britain.

Table 1. Socio-demographic characteristic of the respondents (%)

	Male		Female	
1. Sex	63.7		36.3	
2. Age	< 20	21-30	> 31	
	16.3	80.5	3.2	
3. Education	Primary school	High school	University degree	Postgraduated degree
	0.0	73	21.2	5.8
4. Employment Status	Student	Employed	Unemployed	
	62.5	27.6	9.9	

Source: Personal research

As shown in Table 1, where the sex of the visitors is concerned, 63.7% are male and 36.3% female. According to age, 16.3% are visitors younger than 20, and 80.5% are those between the ages of 21 and 30. Only 3.2% of visitors are older than 31. The majority of the visitors had finished high school – 73%, while 21.2% are those with a university degree and 5.8% are visitors with a postgraduate degree. According to their professional status, 62.5% are students, 27.6% are employed (workers) and 9.9% are unemployed. As for motives, 10.2% of those that came to the festival came for rest and recreation, 36.9% because of the music, 19.2% for socialising, 31.7% for fun, and 2% for other reasons. One thing that is important for this paper is that the number of visits to the music festival and research show that 58.1% are visitors who came to the festival for the first time, 16.0% are those who came for the second time, and 25.9% are those who had already been to the festival three or more times.

The part of the survey that concerned ambience, its factors, and the separate attributes of ambience deals with the quality and significance of the individual attributes for examinees. The 5 level Likert scale was used

to determine significance, and the same 5 level scale was used to evaluate the quality of individual ambient attributes. The following may be concluded: Mark 1 was the lowest quality or significance of the attribute that describes the area of the festival, and mark 5 was excellent – the best quality or significance of the observed attributes. In that sense, the same marks could be used several times (Rohas and Kamarero, 2007).

During data processing, which is the last phase in the research, we used the statistical methods of description and analysis of variance ANOVA – measuring the differences on variables with more modalities and testing statistically important differences on the level of significance of 0.01 or 0.005.

FINDINGS

The part of the survey and research that was about the significance and quality of individual ambient attributes of the “EXIT” music festival and the analysis of the collected data represents the central part of the paper. As mentioned above, we used a Likert scale with 5 levels for the evaluation of importance, and a 5 level scale for the evaluation of the seven observed attributes. The Importance mark considered ambient attributes ranking from the most to the least important. We wanted to detect which of the attributes has the biggest influence on the decision to visit the festival and, eventually, return to visit the same destination.

On the other hand, the evaluation of the quality of the mentioned attributes was expected to show the quality of the region and the area of the festival, and how the visitors react to changes in the quality of the attributes as they return to the destination. By comparison and parallel analysis of the results on these two scales, a significant conclusions can be made and the most significant attributes that influence the return of the visitors can be identified.

Table 2 shows the evaluation of the significance of attributes by 344 examinees, and their most important attribute is Music (4.84), which is logical because the festival is mostly about music performers. In second place is Socialising (4.24), which is also expected, because young people are the most numerous visitors of the festival and they see it as a social event. Following these two attributes is Architecture, Style and Location (3.60), which represents the surroundings of the festival and a very important attribute, according to the examinees. This festival location is of enormous historical and cultural significance, therefore it is not surprising that it leaves a strong impression. The attribute Organisation (3.39) seems less important as everything functions well, and Local Community Attitude (1.89) is almost unimportant for the examinees, as they are young people often travelling in groups and they spend little time outside those groups communicating with local people. In the last place

of importance is Food and Accommodation (1.15), because the population that visits the festival did not come for rest and recreation, which is when the quality of accommodation is very important. In addition, the youth, who makes almost 97% of the surveyed population at the "EXIT" festival, eat at easily accessible and informal places, or the so-called fast food places, so this investigated attribute was not of great importance to them either.

Table 2. Evaluation of the significance of the ambient attributes

Attributes	Assay	Min	Max	Average	St. deviation
1. Music	344	1	5	4.8445	1.57069
2. Socialising	344	1	5	4.2471	1.66162
3. Security	344	1	5	2.2820	1.83584
4. Local Community Attitude	344	1	5	1.8924	1.60901
5. Architecture, Style and Location	344	1	5	3.6076	1.57943
6. Organisation	344	1	5	3.3924	1.47676
7. Food and Accommodation	344	1	5	1.1599	1.69698

Source: Personal research

When considering the quality of the seven attributes that comprise the ambient of the "EXIT" festival (Table 3), it should be emphasised that the situation is different. The best marked attribute is Socialising (4.36), and festival organiser cannot influence that attribute. Architecture, Style and Location is marked with a high grade (4.20), and that justifies the Petrovaradin Fortress as a festival location. Music is in third place (4.11), which is a high mark, but Socialising and Architecture, Style and Location are in front of Music, which could be a concerning signal, because "EXIT" is a music festival. The following attributes, which are in the group of social or tourist factors, are also marked with lower grades (3.5-3.8).

Table 3. Evaluation of the quality of the ambient attributes

Attributes	Assay	Min	Max	Average	St. deviation
1. Music	344	1	5	4.1105	0.96559
2. Socializing	344	1	5	4.3605	0.85596
3. Security	344	1	5	3.6163	1.22813
4. Local community attitude	344	1	5	3.8547	1.15647
5. Architecture, style and location	344	1	5	4.2006	1.00894
6. Organization	344	1	5	3.5640	1.11522
7. Food and accommodation	344	1	5	3.5087	1.20007

Source: Personal research

If the attributes are grouped according to their type, four groups (factors) of ambient attributes can be identified, and we can determine which kind of attributes has the biggest significance for the visitation and re-visitation of the destination. Atmosphere factors are in first place, De-

signer factors are in second place, the group of Social factors is a whole mark behind them, and Tourist factors are at the end (Table 4).

Table 4. Evaluation of the significance of the ambient factors

Ambient factors	Assay	Min	Max	Average
1. Atmosphere factors	344	1	5	4.8445
2. Designer factors	344	1	5	3.6076
3. Social factors	344	1	5	2.8072
4. Tourist factors	344	1	5	2.2762

Source: Personal research

Where the quality of ambience factors are concerned (Table 5), the best marked are Design factors, where the attribute Architecture, Style and Location has great significance (4.2), followed by Atmosphere factors with the attribute Music (4.1), and, finally, Social (3.9) and Tourist (3.5) factors.

Table 5. Evaluation of the quality of ambient factors

Ambient factors	Assay	Min	Max	Average
1. Designer factors	344	1	5	4.2006
2. Atmosphere factors	344	1	5	4.1105
3. Social factors	344	1	5	3.9438
4. Tourist factors	344	1	5	3.5364

Source: Personal research

By using the one-way analysis of variance (ANOVA) with a high level of certainty, the only significant and statistically important difference found is between the qualities of music related to the number of visits to the music festival. LSD post-hoc was used to test the differences in answers between respondents. It was shown that there are significant differences between those who came to the festival twice and more times, and those who came to the festival once. That means that those visitors who came to the festival a second and third time gave lower marks to the quality of music than those who visited the festival for the first time, which means both that the quality of music is decreasing and that visitors keep on coming. Although "EXIT" is a music festival, Music as an attribute which falls under the Atmosphere factors is not vital for the decision to re-visit the destination (in this case the music festival). However, other factors (Designer and Social) are of great importance. It is similar with the evaluation of the quality of local community, where it was noted that the quality of relations is drastically lower among those who visited the festival more than one time than among those who visited the festival for the first time (Table No. 6).

Table 6. ANOVA test according to the number of visits

Attribute	No. visits	N	Mean	F	p	LSD post-hoc
Music	Once	200	4.273	6.156	.005*	3<2.1
	Twice	55	4.200			
	More times	89	3.809			
Architecture, style and location	Once	200	4.195	.807	.447	-
	Twice	55	4.073			
	More times	89	4.292			
Socializing	Once	200	4.350	.148	.863	-
	Twice	55	4.418			
	More times	89	4.348			
Loc. community attitude	Once	200	4.146	2.732	.067	-
	Twice	55	3.850			
	More times	89	3.685			
Organisation	Once	200	3.620	.991	.372	-
	Twice	55	3.382			
	More times	89	3.551			
Security	Once	200	3.575	.628	.534	-
	Twice	55	3.564			
	More times	89	3.742			
Food and accommodation	Once	200	3.555	.415	.661	-
	Twice	55	3.400			
	More times	89	3.472			

Source: Personal research

*p<0.005

DISCUSSION

Analysing the obtained research results, it can be said that the Music attribute is the only element where a significant difference can be seen in the evaluation of returning visitors. Tanford S. and Jung S. (2017) believe that festival activities, such as the music program and entertainment, have the greatest relationship with festival satisfaction. Therefore, these research results indicate that the visitors of the "EXIT" festival are less and less satisfied with the music program and entertainment, that is, they get the impression that they are somewhat saturated with the music program offered at the festival, which indicates that the organisers of the festival should to pay more attention when selecting performers at the festival, that they should represent performers from several different musical genres at the festival, and that they should not repeat performers. Considering that the research was carried out in 2019, the organisers increased

attention to the music program can be observed, as well as the fact that the continuation of the “EXIT” festival on the Jaz beach in Montenegro was introduced. With this, the dissatisfaction expressed by repeat visitors to the “EXIT” festival could be eliminated, which could be the subject of further research.

Socialisation represents the social aspects of attending a festival with others (Inoue, 2016). In this regard, social identification was measured through the attachment, closeness and identification with other participants, and a sense of belonging (Grappi & Montanari, 2011). In the available literature, the relationships between socialisation and satisfaction vary from slightly negative to significantly positive. On the other hand, a more consistent pattern of positive relationships exists between socialisation and loyalty (Tanford & Jung, 2017), which is confirmed by the results of this research. Therefore, the results of the research on the attitudes of visitors regarding the attributes Socialising and Security show that there is no significant difference in the evaluation of these attributes in relation to repeat visits, which is expected and leads to the conclusion that visitors of the “EXIT” festival have successfully adapted to ‘herd’ psychology, and that socialising is one of the most important attributes, which does not change significantly depending on the number of visits. The impression of safety also remained unchanged, which is good, because by returning to the festival, visitors confirm that they feel safe in our country and at the festival itself.

This research has shown that there is no significant difference in the attitudes of visitors of the “EXIT” festival towards the local community in relation to return visits, which is somewhat unexpected, because some studies that have dealt with this issue have identified the more negative impacts that festivals have on the local population, which resulted in resistance and lack of support for holding such events in their midst. In that sense:

Arcodia and Whitford (2007), Dwyer et al., (2000), and Reid, (2007) noticed that festivals have a number of negative impacts: changes in community values and patterns, environmental damage and litter, higher prices of basic services, resident exodus, interruption of normal business, noise and crowds, unsafe sexual behaviours, the use of alcohol and drugs, conflicts with festivalgoers, xenophobia, commodification and exploitation of culture and traditional ways of life, etc. Deery and Jago (2010) highlight that anti-social behaviour is very common at events such as music festivals due to alcohol and drugs abuse resulting in drunken, rowdy and delinquent behaviour. These negative aspects can potentially threaten the local positive attitude of the impact of hosting an event. More importantly, this negative attitude can seriously damage the image of an event

and reduce community support. Yet, on the whole, Arcodia and Whitford (2007) assert that festivals are primarily social phenomena with the potential of providing a number of predominantly positive social impacts.

(Pavluković et al., 2017)

On the other hand, the depreciation of negative attitudes of the local community towards music festivals such as "EXIT," as well as towards their visitors, was observed and explained by Desnica and Šarac (2013), who examine, in detail, how culture orientation at the individual level moderates the local perception toward the social impacts of the "EXIT" (Serbia) and Sziget (Hungary) music festivals.

When it comes to the Architecture, Style and Location attribute, the research showed that there is no significant difference in the evaluation of this attribute in terms of the number of arrivals of festival visitors. Also, such a result was to be expected, taking into account previous research on the attitudes of visitors of the "EXIT" festival (Besermenji, Pivac & Wallrabenstein, 2009), which show that the quality of the environment, which includes Architecture, Style and Location, is the best rated attribute, in addition to music, price/ quality and companionship, with a score of 4.70. The aforementioned paper clearly highlights the positive attitudes of festival visitors towards the fortress as a venue for this musical manifestation, as well as that the possible relocation of the festival to another location in the city or the surrounding area would significantly impair the attractiveness of the event.

Regarding the attribute Food and Accommodation, no significant difference was found between service quality and repeat visits. In hospitality and other service industries, service quality is considered a key antecedent of loyalty, although its effects are most often mediated through satisfaction (Caruana, 2002, Kandampulli et al., 2015, Tanford, 2016). On the other hand, service quality does not occupy a significant place in models of destination loyalty (Gursoi et al., 2014). Contemporary research supports an indirect relationship, but the overall effect on loyalty is small. By definition, customer experience in service industries is created through service encounters. Experiencing the product itself (for example, staying in a hotel) is usually not the end goal of the user. The hotel provides accommodation for the primary purpose of travel, be it business or leisure. On the other hand, experiencing a festival is the ultimate goal for festival participants, just as visiting a destination is the goal for tourists. The program, activities and festival atmosphere cause satisfaction and ultimately loyalty, and service is in the background of the festival experience.

Organisation as an attribute of this study was not observed as a significantly differently perceived attribute in relation to the number of arrivals of visitors of the EXIT festival. We need to state that this attrib-

ute referred to the organisation of the festival itself, its functioning throughout the duration of the festival, and the allocation of resources. Analysing the available literature, we did not find a similar attribute that would support our findings. We are of the opinion that the organisation of the festival is a very important attribute, which significantly contributes to the satisfaction of festival visitors and contributes to its quality. This was shown in the quality assessment of this attribute. When ranking it according to importance in relation to other attributes, it is in the middle, behind Music, Socialising, and Architecture, and ahead of Local Community, Safety, and Food and Accommodation. In this research, no significant difference was shown in relation to the number of visits, possibly because the organisation of the festival functioned well from the very beginning and is constantly improving, so visitors have no major complaints. If it were different, in the context of poor organisation of stage distribution, ticket sales, festival entrances, and lighting or sound systems, it is assumed that the results of the research would also be different.

Based on the presented findings and discussion, it can be said that six of the seven hypotheses were confirmed. Hypothesis H4, which posits that visitors attitudes about Local Community Attitude attributes differ significantly in relation to the number of visits to the festival was not confirmed, but a clear explanation and scientific background for this finding was given.

CONCLUSION AND RESEARCH IMPLICATIONS

Tourists come to the “EXIT” festival even though the quality of music, the factor that used to be most important, is decreasing. The questions that should be asked are what is happening to the festival, and what is attracting people to visit the destination again, despite the fact that their primary motive is weaker. Parties on the Danube beaches became a movement that gathers young people, and the location is one of the most beautiful in the country and beyond. In this case as well, visitors have the opportunity to choose from a pool of various events. In addition, most of the authors who write about the “EXIT” festival indicate that visitors can spend their time in quality entertainment not only with music, but with all the cultural and historical heritage in the city (Blesic, Wallrabenstein & Devic, 2008).

In the paper about the Fortress ambient and its influence on the attractiveness of the “EXIT” festival, the cooperation of the “EXIT” festival and the cultural institutions on the Fortress has to be mentioned, most importantly The Art Academy and City Museum with which the festival management works closely, with the aim of improving the attractiveness of the music event (Besermenji, Pivac & Wallrabenstein, 2009).

As local residents have direct contact with tourists, which can affect the tourists' experience of a destination, it is necessary to inform and educate the local community on the opportunities and benefits (Pavlu-ković et al., 2020). In that sense, the local community could have a bigger or crucial role in satisfying tourists.

The return of the visitors to the festival, despite the decrease in the music quality and the primary motive that attracted visitors to the destination, is the finding that has arisen from the research. The high percentage of visitors – 41.9%, visits the festival more than once, and still we obtained a result which shows that even though the number of visits is higher, the quality of music is decreasing. It is clear that there are some other motives that attract the visitors to revisit the destination and the "EXIT" festival. After a detailed revision of the numbers, one important factor for revisiting arose although the primary motive was lower, and that is socialising and the quality of communication with other visitors. We showed earlier that the management of the festival has no influence on the quality of socialising, but by evaluating other festivals, their programs and the available data, we found that some showed that organisation can still do something to improve the quality of socialising. It is necessary to offer a greater variety of events on the festival's location. The reason for this is that the quality of performers varies and no one can guarantee the highest quality of performances.

To prevent the disappointment of the visitors, it is necessary to offer them multidimensional events. The "EXIT" festival, with the cultural offer of the city combined with its performances and exhibitions, does it well. When considering relocation, most of the examinees were against it, which shows that the Fortress was a good idea, with an attractive location and lots of choices for entertainment for visitors. As a result, visitors that might have been disappointed with the festival music during previous years have also had other events that offered them enough entertainment and socialising possibilities.

Based on the current literature and the attributes examined at other festivals, the possibility and need for some further research was observed, where the focus of the research would be on the attribute Escape (Bairak, 2011; Lee et al. 2011; Tanford et al., 2012; Grappi & Montanari, 2011) in relation to return, as well as on the link of the Prices/Value attribute (Parka, Lija & Parka; 2011) and satisfaction and loyalty, i.e. return to the festival. According to the available literature, the relationship between escapism and satisfaction and loyalty varies greatly, ranging from low/insignificant to very high and significant (Tanford & Jung, 2017), so this attribute should be examined on the example of the "EXIT" festival in the future.

ACKNOWLEDGEMENT: This work was supported by the Faculty of Sciences and Mathematics, University of Niš and Faculty of Sciences and Mathematics, University of Novi Sad, Republic of Serbia and by the Agreements 451-03-66/2024-03/200124, 451-03-66/2024-03/200125, and 451-03-65/2024-03/200124 of the Ministry of Science, Technological Development, and Innovation of the Republic of Serbia..

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ИНТЕНЦИЈЕ ТУРИСТА ПРЕМА МУЗИЧКОМ ФЕСТИВАЛУ EXIT

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Резиме

Ово истраживање анализира различите факторе који утичу на задовољство и повратак посетилаца музичког фестивала EXIT, и спроведено је кроз две фазе: студију литературе и анкетање посетиоца фестивала. Аналитичко-синтетичка метода коришћена је за преглед доступне литературе како би се идентификовали кључни фактори амбијента фестивала: атмосферски, друштвени, дизајнерски и туристички, са седам специфичних атрибута, укључујући музику, дружење, безбедност, став локалне заједнице, архитектуру, стил и локацију, организацију, храну и смештај. Анкетање, спроведено током фестивала у јулу 2019. године, обухватило је 344 валидна испитаника, при чему је статистичка анализа података укључивала коришћење Ликертове скале за процену значаја и квалитета ових атрибута.

Резултати истраживања показали су да је музика најважнији атрибут за посетиоце, док је дружење најбоље оцењени атрибут по квалитету. Повратници фестивала су дали ниже оцене квалитету музике у поређењу са посетиоцима који су фестивал посетили први пут, што сугерише опадање задовољства музичким програмом. Остале хипотезе нису показале значајне разлике у ставовима посетилаца у зависности од броја посета. АНОВА анализа потврдила је значајну разлику у оцени квалитета музике између оних који су посетили фестивал више пута и оних који су на фестивалу били први пут. Упркос опадању квалитета музике, посетиоци и даље долазе, што сугерише да фактори као што су дружење и амбијент локације имају већи утицај на поновне посете. Закључено је да постоји потреба за диверсификацијом музичког програма и увођењем нових извођача како би се повећало задовољство посетилаца, те да дизајнерски и друштвени фактори имају кључну улогу у привлачењу посетилаца и њиховом повратку на фестивал. Даља истраживања треба да се фокусирају на улогу атрибута као што су „бекство“ и „цена/вредност“ у задовољству и лојалности посетилаца како би се унапредио квалитет фестивалског искуства и привукао већи број посетилаца у будућности.