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## DISCUSSION PAPER

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# Macau wine festivalscape: Attendees' satisfaction and behavioural intentions

### ABSTRACT

1. *This article explores festivalscape factors at an international wine and dine festival in Macau, a Special Administrative Region (SAR) of the People's Republic of China.*
2. *The main goal of this study is to assess satisfaction with various festivalscape factors and identify the relations between the festivalscape construct and behavioural intention.*
3. *The article also explores whether festivalscape factors are influenced by attendee attributes.*
4. *The study found that festivalscape scores had significant positive effects on perceived value for money, overall satisfaction and intention to revisit.*
5. *Perceived*
6. *value for money, overall satisfaction and intention to revisit.*
7. *Perceived*

### KEYWORDS

servicescapes  
festivalscapes  
tourism  
Macau  
wine  
China

*value for money and overall satisfaction had significantly positive effect on intention to revisit and becoming a repeat visitor. The findings provide valuable insights into the festivalscape factors that influence repeat visitation to an emergent cultural-type event in greater China. We also present recommendations for the growth of the city wine and dine festival, so as to help promote and diversify Macau as a world tourism and leisure centre.*

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**INTRODUCTION**

Studies about food and wine have gained an increasing interest in the hospitality and tourism fields (Hall et al. 2003; Honggen and Smith 2008; Long 2004; Mason and Paggiaro 2012). In particular, wine festivals, which attract people interested in wine, have become a key element of research in hospitality and tourism studies as researchers sought to understand what motivates attendees and particularly tourists to visit wine festivals when visiting regional wine destinations (Bruwer and Lesschaeve 2012; Bruwer et al. 2012). Yuan et al. describe wine festivals as special occasions actively engaged in ‘for the satisfaction of [attendees’] interest in wine and/or for the entertainment made available by other leisure activities’ (2005: 43). Planned and related to a particular time and space, they are a public, themed celebration that takes place over a short duration (Yuan et al. 2008). Wine festivals have been found to play a crucial role in promoting regions and creating loyalty to wine and food products (Mason and Paggiaro 2012; Simeon and Buonincontri 2011) as well as educating, entertaining and encouraging future visitation and wine sales (Bruwer 2015; Getz 2000; 2007; Getz and Cheyne 2002; Famularo et al. 2010; Yuan et al. 2005).

Wine festivals in cities that do not have nearby wineries are also flourishing as location has come to be seen as contributing to the overall success of such festivals (Taylor and Shanka 2002). Cities offer a more convenient and appealing location for a broader range of wine festival participants (Yuan et al. 2005) and have come to be regarded as important elements in urban regeneration strategies (Jackson et al. 2005; Hall and Sharples 2008; Thrane 2002; Yoon et al. 2010). They are a platform to showcase wine brands and build customer loyalty towards wineries and their wines (Getz 2000). Wine festivals have also been used by city destinations as a means for destination branding and credited with playing a role in more sustainable tourism strategies (Jago et al. 2003). While city wine festivals are well established in the west, the extraordinary growth of Chinese wine consumption between 2007 and 2013 (Bastin 2014) has led to a blossoming of wine festivals in greater China, including Hong Kong, Macau and Guangzhou.

This study explored the Macau Wine and Dine Festival in 2015. Macau is an urban territory of less than 30 square kilometres and is better known as ‘Asia’s Las Vegas’ (Loi and Kim 2010) with over 30 million tourists in 2016. A gambling tourism destination (Zheng and Hung 2012), mainland Chinese visitors account for 20 million of the 30.93 million tourists in 2016 whilst around 28 million visitors are from the Chinese mainland, Hong Kong and Taiwan (An 2017). As Macau derives approximately 80 per cent of its gross domestic product from gambling, the authorities have sought to diversify the economy using festivals and events. Given that the average length of stay of overnight visitors was 2.1 days in 2016, while the average length of stay of all

1. visitors was 1.2 days, authorities hope to follow Las Vegas's success in trans-  
 2. forming itself from a gambling destination to a world MICE and leisure centre  
 3. (McCartney 2008).

4. Macau is a territory with unique Portuguese history, heritage, traditions and  
 5. customs, thus the Macau wine and dine festival can be an important market-  
 6. ing tool and instrument in developing and/or reinforcing consumers' beliefs  
 7. about the unique culinary nature and identity of Macau. The annual event,  
 8. which began in 2012, is also an important event for importers, exporters and  
 9. producers given Macau imported MOP (the currency of Macau) 1.461 billion-  
 10. worth of wine in 2014 (Santos Filipe 2015). While Macau does not have a wine  
 11. region, the festival is seen as important in attracting locals, expatriates and  
 12. tourists (Park et al. 2008). This in turn can lead to revenue generation, commu-  
 13. nity spirit, recreation/entertainment, social interaction and culture/education  
 14. (Arnold 1999). The growth in consumer education about wine, wine-related  
 15. activities and new channels of communication about wine are now important  
 16. factors influencing the purchase and consumption behaviour of consumers in  
 17. China (Camillo 2012; Yap and Chen 2017). Despite the importance of Chinese  
 18. wine consumption to the global wine industry, little is known about attendees'  
 19. behaviour at wine festivals in Greater China.

20. This study used the concept of festivalscape, which emerged in festival  
 21. studies to understand how people relate to the festival dimensions. There are  
 22. a few studies examined the interrelationships among festivalscape, behav-  
 23. ioural intentions and satisfaction (Mason and Paggiaro 2012; Yang et al. 2011);  
 24. however, there are few studies that explore the interactions between festi-  
 25. valscape, satisfaction and intention to return specifically in the wine festival  
 26. context in China. Therefore, to advance theoretical development in the field,  
 27. the primary purposes of this study are to examine whether (and how) festi-  
 28. valscape contributes to attendees' satisfaction and intention to return, provide  
 29. understanding of wine festivals within a greater China context, and provide  
 30. managerial and marketing guidance.

### 31. **SERVICESCAPES AND FESTIVALSAPES**

32. In the age of experience economy (Pine and Gilmore 1999), there is a broad  
 33. interest among researchers and practitioners in exploring customer experi-  
 34. ences and the value created by memorable or unique customer experiences  
 35. and emotions. As experience tends to come from the interaction of personal  
 36. minds and events, no two experiences may be the same in any occasion  
 37. (Schmitt 1999). Pine and Gilmore (1999), Schmitt (1999, 2003) along with  
 38. work by Baker (1987) have focused attention on the role of physical environ-  
 39. ment in the quality of experience. This is because customers often have trouble  
 40. evaluating the quality of service objectively given they share the characteris-  
 41. tics of a service (perishability, heterogeneity, intangibility, inseparability). The  
 42. physical evidence that surrounds a service helps form evaluations. Booms and  
 43. Bitner (1981) and their concept of servicescape emphasized the impact of the  
 44. spatially bounded physical environment and the way dimensions are perceived  
 45. by customers (and employees) in a holistic pattern as they respond to various  
 46. environmental stimuli such as exterior, interior design, lighting and so on. As  
 47. stimuli are collected through the five senses, they can be effectively managed  
 48. to create compelling service atmospheres, generating a service response linked  
 49. to the perception of service quality and satisfaction. As service firms utilize  
 50. physical evidence to build appealing environments, Booms and Bitner defined  
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a servicescape as 'the environment in which the service is assembled and in which the seller and customer interact, combined with tangible commodities that facilitate performance or communication of the service' (1981: 56).

Bitner (1992) argues that servicescape includes that impact of the physical environment in which a service process takes place, and includes the facility's exterior (landscape, exterior design, signage, parking and neighbourhood) and interior (interior design and decor, equipment, signage, layout, air quality, temperature and atmosphere). The servicescape consists of background ambient conditions (i.e. weather, noise, noise, music, lighting, temperature and air quality); spatial layout (i.e. the way in which equipment, machinery and furniture are arranged, the size and shape of those items, and the spatial relationships among them and the ability of those items to facilitate enjoyment) and signs, symbols and artefacts (i.e. signage, decor, symbols and artefacts that communicate rules of the behaviour and enhance a certain image or mood). A servicescape, then, refers to the entire spatially bounded environment that consumers respond to, and can be viewed as the built environment (Wakefield and Blodgett 1994), in which a marketplace exchange is performed. While the role of servicescape varies by the type of service firm, the benefits derived by the service firm may include help packaging the service, facilitating the service delivery process, socializing customers and employees, and differentiating the firm from its competitors (Hoffman and Bateson 2015). Servicescape can also influence the perceptions and behaviours of individuals such as enjoyment, repeat visits, favourable impressions, money spent, time spent, and willingness to stay and explore.

While servicescape was related to the service environment in retail stores and restaurants (Bitner 1992), the servicescape concept was utilized by Lee et al. (2008) when they proposed the construct 'festivalscape' as festivals have very similar characteristics (Mason and Paggiaro 2012). Lee et al. defined festivalscape as 'the general atmosphere experienced by festival patrons' (2008: 57) and it is also defined as 'the physical environment, putting together the tangible factors and the event atmosphere' (Mason and Paggiaro 2012: 1330). Lee et al. (2008) describe the festivalscape construct as a physical environment, combining both tangible (functional) factors and an affective event atmosphere, and refers to the way participants perceive a festival, both with functional and affective keys (Darden and Babin 1994). Like a servicescape, the dimensions of festivalscape are usually defined independently, but are 'perceived by customers as a holistic pattern of interdependent stimuli' (Mason and Paggiaro 2012: 1331). Festivalscape dimensions include the generic features of the festival, specific entertainment features, information sources and comfort amenities. As consumers lack objective sources of information when forming evaluations, Yang et al. (2011) suggest 'festivalscape' can also incorporate festival factors such as staff, programme content and souvenirs. Other attributes might include parking, landscaping, the surrounding environment, entrance, signage, layout, air quality and temperature as well as other physical evidence that forms customer perceptions such as brochures and the festival website (Gration et al. 2011).

Numerous researchers have moved beyond the original servicescape framework to add factors beyond the physical dimension (Rosenbaum and Massiah 2011). These expanded conceptualizations of the festivalscape remain firmly sympathetic with Bitner's servicescape framework but incorporate other elements, so as to assess how servicescape affects satisfaction and behavioural intention (Stevens et al. 1995), and thereby provide more useful analytical framework for deeper event analysis.

## 1. FESTIVALScape, SATISFACTION AND BEHAVIOURAL INTENTION

2. The concept of festivalscape has been found to be strongly related to satis-  
3. faction and desirable behaviour such as purchase behaviour and behavioural  
4. intention (Bruwer and Kelley 2015; Lee et al. 2007; Mason and Paggiaro  
5. 2012). Its link to satisfaction has become a vital element in festival manage-  
6. ment. Festivalscape is also strongly related to behavioural intention such as  
7. repeat visitation (Cole and Illum 2006; Lee and Beeler 2007; Lee et al. 2007;  
8. Shanka and Taylor 2004), loyalty (Aydin and Ozer 2005) and buying behav-  
9. iour (Bruwer and Kelley 2015). The construct has also been linked to word of  
10. mouth and social identification (Cole and Illum 2006; Grappi and Montanari  
11. 2011; Kitterlin and Yoo 2014; Lee et al. 2007).

12. Cole and Illum (2006) and Shanka and Taylor (2004) found a high service  
13. quality resulted in satisfied festival attendees who were more likely to be of  
14. positive word-of-mouth communicators and became repeat visitors. Aydin  
15. and Ozer (2005) found that perceived quality, image and satisfaction are the  
16. major antecedents of customer loyalty, and loyal customers buy more, accept  
17. higher prices and have a positive word-of-mouth effect. Mason and Paggiaro  
18. (2012) found that festivalscape and emotions have significant direct effects  
19. on satisfaction, which in turn has a significant effect on behavioural inten-  
20. tion (mixing together word of mouth and future intentions to revisit). Yang  
21. et al. (2011) found that visitors' emotion was positively related to perceived  
22. value and behavioural intentions, and perceived value was positively related  
23. to behavioural intentions. They also reported that there was no significant  
24. moderating effect of festivalscape on behavioural intentions.

25. In wine festival research, Bruwer (2014) and Bruwer and Kelley (2015)  
26. found that the higher the proportion of repeat visitors, the higher the like-  
27. lihood of wine buying will be, and suggested that it is important to achieve a

31. Researchers	32. Year	33. Selected event	34. A summary of main 35. dimensions in 36. festivalscape literature	37. Details
38. Mason and 39. Paggiaro	40. 2012	41. 'Friuli DOC' Italian 42. festival.	43. Fun, food, comfort	44. Festivalscape. Visitor 45. Survey (368)
46. Bruwer	47. 2014	48. Winery Walkabout 49. Festival – Victoria 50. (Australia).	51. Generic festival features 52. and service staff, 53. entertainment and 54. catering, comfort 55. amenities, and festival 56. venue and information	57. Festivalscape. Visitor 58. Survey (358).
59. Bruwer	60. 2015	61. Stellenbosch Wine 62. Festival – Stellenbosch 63. (South Africa)	64. Generic festival 65. features, logistical 66. features, comfort amen- 67. ities, and festival venue 68. and service staff	69. Festivalscape. Visitor 70. Survey (240)
71. Bruwer and 72. Kelley	73. 2015	74. Finger Lakes Wine 75. Festival – New York 76. (USA)	77. Facility-related aspects, 78. activity-related aspects 79. and amenities	80. Festivalscape. Visitor 81. Survey (368)

82. *Table 1: A summary of festivalscape dimensions found in wine festival research.*

high degree of repeat attendance as this correlates with financial gains in the form of selling more wine. More broadly, wine festival research has found that without continued or increased satisfaction and repeat visitation, many festivals may find it difficult to justify financial support from the host community and sponsors (Liang et al. 2008). Therefore, festivals have sought to adopt strategies that are the most effective in increasing retention. Table 1 indicates previous festival research using the festivalscape construct to measure the service (performance) quality of various wine festivals.

Festivalscape has been found to be an important contributor to satisfaction and satisfaction is important indicator of intention to revisit (Mohi et al. 2013; Wan and Chan 2013; Wong and Wu 2013). While festivalscape has been found to be linked to satisfaction, and visitor satisfaction is important to intention to revisit, few studies have explored the relationship among festivalscapes, satisfaction and intention to revisit (Mason and Paggiaro 2012). More specifically, there is still little research directly focusing on whether festivalscape contributes to intention to revisit, directly or indirectly (via visitor satisfaction). Therefore, the purpose of the current study is to fill a gap in the literature by assessing the relationships between festivalscape and intention to revisit in a Chinese city destination as there is little or no study about their behaviour at wine festivals in Greater China.

## METHOD

This study was conducted at Third Macau Wine and Dine Festival 2015 held between the 4 and 8 March 2015 at the Venetian Macao's Outdoor Lagoon area. The event was jointly hosted by The Wine Society of Macau, The Venetian Macao and DOC DMC Macau Ltd (Event Company). The event was supported by the Macau Economic Services, the Macau Government Tourist Office and the Macau Trade and Investment Promotion Institute. The festival had 38 booths featuring wines and food, with booths primarily offering wine sampling and bottle sales, while a small number offering beer, spirits and food. While entry to the outdoor site was free, visitors seeking to consume wine had to exchange vouchers for food, wine and other wine-related activities (e.g. workshops about food and wine pairings and vinification techniques). Vouchers were the only payment method allowed at the Festival. The price for a glass cup, glass holder and booklet with ten vouchers as a basic package was Hong Kong dollar (HKD) \$150. Individual MOP/HKD\$10 coupons were also sold. Wine voucher holders were entitled to select any wine booth for wine tasting, with wine sample tastings usually set at between one and three coupons depending on the price and quality of the wine. However, full bottles and cases were also sold for cash by exhibitors. The event also had a Spanish Restaurant Lounge with DJ sessions, a Brazilian steakhouse, a Little Chefs baking area for children and live music from Afro Jazz (a Brazilian Contemporary Jazz band) and Project Ace (a jazz, soul, funk, hip hop crossover band).

### *Sample and procedure*

During the festival, an onsite intercept survey was conducted by four research assistants who were senior event management students fluent in English and Mandarin. This survey method is employed appropriately to target a group of attendees who congregate to experience a wine festival during a set time



1. periods (McKenzie and Mistiaen 2009). The authors gave clear instructions to  
 2. the assistants to approach the target population of visitors (18 years and older)  
 3. who were using the vouchers for wine tasting. In addition, the authors were  
 4. present to provide assistance and respond to any queries by student assistants  
 5. and/or respondents regarding the questionnaire. The assistants distributed  
 6. the self-administered questionnaires to the wine festival attendees while they  
 7. were experiencing the event at various locations.

### 9. **Survey instrument**

10. As each festival is contextually specific, we sought a multidimensional repre-  
 11. sentation of festivalscape through the previous study measurements. While  
 12. the type of festival and the visitors it attracts determines the importance and  
 13. influence of 'festivalscape' factors, we sought to incorporate common factors.  
 14. However, festivals differ due to differences in location, size and attendees.  
 15. Chosen factors were previously identified by Bruwer (2014), Bruwer and  
 16. Kelly (2015) and Lee et al. (2007). Twenty festival service attributes have been  
 17. adopted based on existing festivalscape scales, to be measured using a five  
 18. point Likert scale. In addition, 'waste/garbage management' was added as the  
 19. environment sustainability has gained an importance in urban/city festival  
 20. management (Zifkos 2015). Table 2 indicates the sources of study question-  
 21. naire items.

22. Following our conceptualization of festivalscape factors, the questionnaire  
 23. was developed to include socio demographic data questions, in addition to  
 24. wine consumption behaviour and wine preference questions. A salary ques-  
 25. tion utilized Hong Kong dollars given it is the currency of choice in Macau,  
 26. and MOP is not obtainable, exchangeable or understood outside Macau.

27. The surveys had two versions, one in English and the other in Mandarin.  
 28. Reverse translation was used to check the accuracy of the translation. No  
 29. incentives were offered, and questionnaire collection was carried out over the  
 30. five days of the festival. A total of 222 respondents completed the survey.

### 33. **DATA ANALYSIS**

34. Data screening and descriptive analyses were performed using SPSS  
 35. (version 23.0). Exploratory factor analysis was performed to develop the  
 36. structure of the festivalscape construct. The proposed model (Figure 1) was

Ease of moving around (Bruwer 2014)	Festival brochure (Bruwer 2014)
Access/parking arrangements (Bruwer 2014)	Venetian as centre point
Quality and price of wine (Lee et al, 2007)	Quality of programme of the festival (Lee et al. 2007)
Cost aspect overall (Bruwer 2014)	Demonstrations/wine education (Bruwer and Kelly 2015)
Wineries/exhibitors participating (Bruwer 2014)	Atmosphere (Lee et al. 2007)
Helpfulness of service staff (Bruwer 2014)	Safety
Entertainment (Bruwer 2014)	Waste/garbage management.
Quality and price of food (Lee et al. 2007)	Cleanliness of facilities (Lee et al. 2007)
Restroom facilities (Bruwer 2014)	Signage (Lee et al. 2007)
Seating arrangements (Bruwer 2014)	Music (Bruwer and Kelly 2015)

52. *Table 2: Festivalscape' factors.*

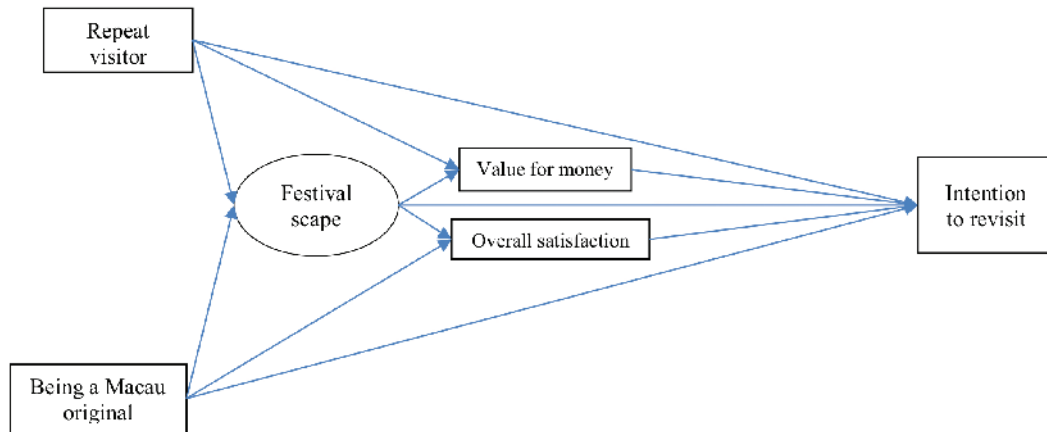


Figure 1: Hypothesized structural equation model.

then tested using structural equation modelling (SEM), with maximum likelihood estimation in AMOS (version 23). SEM, an extension of general linear modelling procedures (e.g. multiple regression), provides a direct and more effective way of modelling indirect effects and other complex relationships among variables (Lei and Wu 2007; Oreg and Katz-Gerro 2006). In essence, SEM enables researchers to examine, using one model, how various factors interact to form a chain of effects on the outcome – something that cannot be done using multivariate regression or analysis of variance (ANOVA). As few previous studies have examined how the festivalscape construct, together with personal and situational factors affects satisfaction and intent to revisit, the current study is primarily exploratory rather than confirmatory. Therefore, when testing the hypothesized model, we allowed the elimination of insignificant paths and used modification indices for potentially significant paths that were not proposed but make conceptual sense (Kline 2005). Additionally, our approach to SEM is fitting a partially dis-aggregated model, where parcels are constructed to represent various first-order factors (venue, wine/cost, entertainment, logistics, staff helpfulness) that load on a single second-order factor (festivalscape). Our sample size ( $n=222$ ) is too small to fit a totally dis-aggregated model, which has advantages compared to a partially dis-aggregated model, e.g., an increase in convergence to proper solutions. However, a partially dis-aggregated model is still superior than a totally aggregated model (i.e. path analysis). Coffman and MacCallum (2005) provided an excellent comparison between partially dis-aggregated models and totally aggregated models. They supported the acceptability of partially dis-aggregated models and suggested using partially dis-aggregated models over totally aggregated models whenever possible.

## RESULTS

### Demographic characteristics

Close to two-thirds of survey respondents were female (Table 3). Over half of respondents were younger than 25, and another 38.3% were between 25 and 44 years old. Given the relative youth of the sample, it is not

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	Frequency	%
<b>Gender (n=222)</b>		
Female	142	64.0
Male	80	36.0
<b>Age (n=222)</b>		
18–24	114	51.4
25–44	85	38.3
45–64	22	9.9
65 and over	1	0.5
<b>Relationship status (n=221)</b>		
Single	173	78.3
Married	37	16.7
Other	11	5.0
<b>Monthly individual income (in HKD; n=206)</b>		
Under 3000	71	34.5
3001–5000	32	15.5
5001–8000	32	15.5
Above 8000	71	34.5
<b>Employment status (n=222)</b>		
Working	133	59.9
Currently not employed	10	4.5
Retired/on a pension	2	0.9
Homemaker	2	0.9
Studying	72	32.4
Other	3	1.4
<b>Highest level of education obtained (N=221)</b>		
High school graduate or lower	31	14.0
Bachelor's degree or equivalent	156	70.6
Graduate degree	34	15.4
<b>Area of residence (N=221)</b>		
Macau	171	77.0
Hong Kong	15	6.8
Guangdong	10	4.5
Other province in China	12	5.4
International	14	6.3
<b>Where you originally came from (N=222)</b>		
Macau	83	37.4
Hong Kong	18	8.1
Guangdong	19	8.6
Other province in China	33	14.9
International	69	31.1

Table 3: Demographic characteristics of survey respondents.

	Frequency	%
<b>If you have visited Macau Wine Festival before (n=223)</b>		
Yes	83	37.2
No	140	62.8
<b>Who you are attending the festival with (n=222)</b>		
Alone/Self	22	9.9
With family members	33	14.9
With friend(s) only	156	70.3
As a part of an organized group	8	3.6
Other	3	1.4
<b>How many people, including yourself, your group has (n=221)</b>		
One	20	9.0
Two	79	35.7
Three or four	86	38.9
Five or more	36	16.3

Table 4: Survey respondents' trip information.

surprising that 78.3% of them were single, 60% were working and another 32.4% were students. The income distribution of the sample took a U-shape, as 34.5% made less than HKD\$3000 per month and another 34.5% made over HKD\$8000, with the other 31% of the sample split evenly between HKD\$3001–5000 and HKD\$5001–8000. Survey respondents were well educated, as 70.6% had a bachelor degree or equivalent, and another 15.4% had a graduate degree. Close to 80% of respondents lived in Macau at the time of the survey, but only 37.4% originally came from Macau. Over 30% were international, and another 15% originally came from other provinces in China. In other words, many respondents came to live in Macau from elsewhere.

**Trip information**

Over 60% of respondents have not visited Macau Wine Festival before (Table 4). 70% attended the festival with friends, with another 15% attending it with family members. Close to 40% of respondents attended the festival with two or three other people, while 36% attended it with one other person.

**Descriptive statistics of value for money, overall satisfaction and intention to revisit**

Overall, respondents rated the festival as a good value for money ( $M=3.75$ ,  $Mdn=4$ ,  $SD=0.82$ ), were satisfied with the festival ( $M=3.95$ ,  $Mdn=4$ ,  $SD=0.73$ ), and were likely to revisit it the next year ( $M=3.86$ ,  $Mdn=4$ ,  $SD=1.02$ ; Table 5). The relatively small standard deviation means respondents' answers clustered closely to the mean, an indication of data reliability.

	Mean	Median	Standard deviation	Skewness	Minimum	Maximum
Value for money <sup>1</sup>	3.75	4	0.82	-0.72	1	5
Overall satisfaction <sup>2</sup>	3.95	4	0.73	-0.28	2	5
Intention to revisit <sup>3</sup>	3.86	4	1.02	-0.79	1	5

Notes: <sup>1</sup>Measured on a scale of 1=very poor to 5=very good.

<sup>2</sup>Measured on a scale of 1=very dissatisfied to 5=very satisfied.

<sup>3</sup>Measured on a scale of 1=very unlikely to 5=very likely.

Table 5: Descriptive statistics of outcome variables.

### Exploratory factor analysis of festivalscape

Exploratory, rather than confirmatory factor analysis was conducted to determine the factor structure of the festivalscape construct. Maximum likelihood as the extraction method, along with varimax with Kaiser Normalization as the rotation method was used. The factor analysis resulted in five sub-scales (Table 6). The four sub-scales with at least two items showed acceptable to high  $\alpha$  reliability coefficients (ranging from 0.70 to 0.83).

	Mean <sup>1</sup>	Standard deviation	Factor loading
<b>Scape 1: Venue (<math>\alpha=0.83</math>)</b>			
Atmosphere	4.01	0.75	0.61
Safety	4.07	0.84	0.68
Waste/garbage management	3.89	0.85	0.71
Cleanliness	4.07	0.77	0.69
Signage	3.86	0.85	0.44
<b>Scape 2: Wine/cost (<math>\alpha=0.70</math>)</b>			
Quality and price of wine	3.72	0.74	0.63
Cost aspect overall	3.66	0.74	0.47
Wineries/exhibitors	3.71	0.77	0.44
Demonstrations/wine education	3.64	0.85	0.49
<b>Scape 3: Entertainment <math>\alpha=0.71</math></b>			
Entertainment	3.93	0.76	0.43
Venetian as centre point	3.98	0.84	0.51
Quality of programme	3.84	0.76	0.68
Music	4.04	0.87	0.41
<b>Scape 4: Logistics (<math>\alpha=0.70</math>)</b>			
Restroom facilities	3.45	0.91	0.60
Seating arrangements	3.36	0.95	0.79
<b>Scape 5: Staff helpfulness (<math>\alpha=N/A</math>)</b>			
Helpfulness of service staff	3.93	0.81	0.64

Note: <sup>1</sup>All items rated on a scale of 1=low to 5=high.

Table 6: Summary of festivalscape sub-scales and items: Mean, standard deviation, factor loading and Cronbach's  $\alpha$ .

Scape 1, the first sub-scale, includes five items that are relevant to the quality of the festival venue: atmosphere, safety, waste management, cleanliness and signage. Overall, respondents thought the atmosphere was good, the festival was safe, waste was well managed, the venue was clean and signage was clear.

Scape 2, the second sub-scale, includes four items about cost and wine: quality and price of wine, overall cost, participating wineries/exhibitors and demonstrations/wine education. Respondents were somewhat satisfied with all four items.

Scape 3, the third sub-scale, includes four items about festival entertainment and program: entertainment, Venetian as the centre point, quality of festival programme and music. Overall, respondents were satisfied with all four items.

Scape 4, the fourth sub-scale, includes two items about logistics: restroom facilities and seating arrangements. Respondents were barely satisfied with either items.

Lastly, Scape 5, the fifth sub-scale, includes one item – helpfulness of service staff, with which respondents were satisfied.

Meanwhile, four items did not load on any of the five festivalscape sub-scales: ease of moving around, access/parking arrangements, quality and price of food and festival brochure.

**Testing the model: SEM**

Place of origin was a categorical variable. Therefore, to test its effect, two dummy variables were created: 'Macau' – those who originally came from Macau, and 'China' – those who originally came from Hong Kong, Guangdong, or other provinces in China. Both dummy variables were included in the initial model. The correlations between all the observed variables in the initial model are provided in Table 7. Being a repeat visitor is significantly correlated with overall satisfaction and intention to revisit, but not perceived value for money. Being a Macau original or originally coming from China is not correlated with any of the three outcome variables. The five festivalscape sub-scales significantly correlated with each other, and they also significantly correlated with the three outcome variables (except for that between Scape 4 and intention to revisit). The three outcome variables are significantly correlated with each other.

The initial fit indicated that 'China' did not have significant effect on festivalscape or any of the outcome variables. This is not surprising, as 'China' only had significant correlations with Scape 3 and Scape 5, and its correlation with the three outcome variables was all insignificant. Therefore, 'China' was eliminated from the model. The second fit indicated that 'Macau' and being a repeat visitor only had significant effect on festivalscape. That is, neither variable had significant effect on any of the three outcome variables. Recall that being a repeat visitor and 'Macau' had no significant correlation with any of the three outcome variables. The six insignificant paths were dropped one by one. Each time a path was dropped, subsequent change in  $\chi^2$  value indicated that eliminating the path did not lead to a significantly worse fitting model. The six paths were thus all dropped.

After dropping the six insignificant paths, we fit the model again. Modification indices indicated significant covariance between value for money and overall satisfaction. This is not surprising, as the correlation

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Being a repeat visitor	1.00										
Macau	0.12	1.00									
China	-0.16*	-0.52***	1.00								
Scape 1	0.11	-0.21**	0.04	1.00							
Scape 2	0.20**	-0.003	-0.05	0.38***	1.00						
Scape 3	0.27***	-0.09	-0.15*	0.55***	0.48***	1.00					
Scape 4	0.06	-0.21**	0.10	0.44***	0.33***	0.41***	1.00				
Scape 5	0.02	-0.02	0.37***	0.37***	0.38***	0.25***	0.21**	1.00			
Value for money	0.08	-0.11	0.05	0.43***	0.44***	0.32***	0.25**	0.30***	1.00		
Overall satisfaction	0.18*	-0.11	-0.11	0.42***	0.30***	0.35***	0.18*	0.23**	0.58***	1.00	
Intention to revisit	0.20**	-0.01	-0.03	0.35***	0.29***	0.35***	0.11	0.15*	0.44***	0.44***	1.00

Notes: \* $p < 0.05$ ; \*\* $p < 0.005$ ; \*\*\* $p < 0.0005$ .

Table 7: Pearson correlations between variables used in SEM.

Path	Estimate	p-value
Being a repeat visitor → Festivalscape	0.23	0.002
Originally from Macau → Festivalscape	-0.19	0.009
Festivalscape → Value for money	0.55	<0.001
Festivalscape → Overall satisfaction	0.48	<0.001
Festivalscape → Intention to revisit	0.20	0.016
Value for money → Intention to revisit	0.20	0.011
Overall satisfaction → Intention to revisit	0.23	0.002
Festivalscape → Scape 1	0.82	<0.001
Festivalscape → Scape 2	0.71	<0.001
Festivalscape → Scape 3	0.67	<0.001
Festivalscape → Scape 4	0.51	<0.001
Festivalscape → Scape 5	0.46	-

Table 8: Standardized path coefficients and factor loadings in the final structural equation model.

between the variables was highly significant. We allowed the variances of the two variables to covary and fit the model for one more time. Every path was significant, and no new path was found. We decided this would be the final model (Figure 2), with all the direct and indirect effects making conceptual sense and no outstanding issue indicated by modification indices. The path coefficients are shown in Figure 2 and Table 8. For the sake of presentation clarity, we refrain from presenting factor loadings of the festivalscape subscales in Figure 2. The factor loadings are available in Table 9. The fit of the final model is good (Hu and Bentler 1999; Kline 2005; Lei and Wu 2007):  $\chi^2 = 54.03$ ,  $df = 30$ ;  $CMIN/DF = 1.80$ ;  $CFI = 0.95$ ;  $RMSEA = 0.060$  (90 per cent CI: 0.033, 0.086); and  $SRMR = 0.050$ .

Repeat visitors rated festivalscape higher than first-time visitors, and those originally from Macau rated festivalscape lower than other visitors. Festivalscape scores had highly significant positive effects on perceived value for money and overall satisfaction, and its positive effect on intention to revisit was also significant. Both perceived value for money and overall satisfaction had significantly positive effects on intention to revisit.

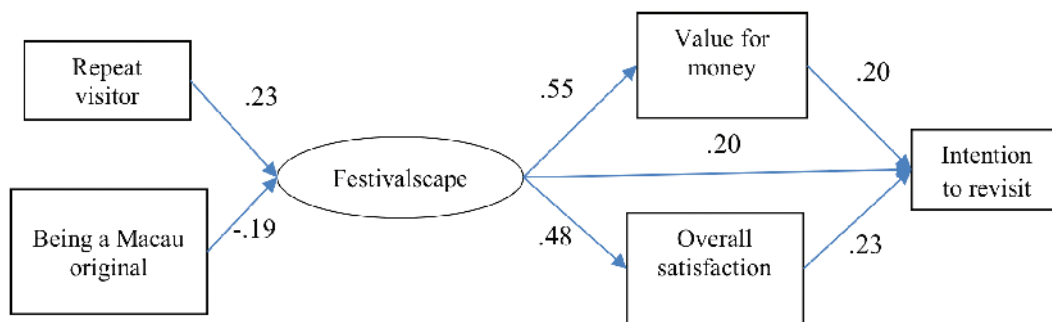


Figure 2: Final structural equation model.



	Being a repeat visitor	Originally from Macau	Festivalscape
Value for money	0.13 (0.06, 0.20)**	-0.11 (-0.19, -0.05)**	-
Overall satisfaction	0.11 (0.05, 0.19)**	-0.09 (-0.16, -0.04)*	-
Intention to revisit	0.10 (0.05, 0.18)**	-0.08 (-0.13, -0.03)*	0.22 (0.14, 0.33)***

Notes: \* $p < 0.05$ ; \*\* $p < 0.01$ ; \*\*\* $p < 0.005$ .

Table 9: Indirect effects in the final structural equation model: Estimates, 90 per cent confidence interval and level of significance.

	Estimates (%)	90% confidence interval (%)	p-value
Festivalscape	8.1	(2.5, 15.8)	0.023
Scape 1	67.4	(54.8, 78.2)	0.012
Scape 2	50.8	(39.0, 62.9)	0.010
Scape 3	45.5	(32.6, 58.4)	0.010
Scape 4	25.8	(17.0, 36.6)	0.012
Scape 5	21.4	(12.4, 29.3)	0.014
Value for money	30.2	(20.5, 41.0)	0.004
Overall satisfaction	23.0	(12.8, 33.3)	0.009
Intention to revisit	27.2	(15.1, 37.4)	0.028

Table 10: Percentage of variance explained of the endogenous variables in the final structural equation models: Estimates, 90 per cent confidence interval, and level of significance.

After calculating estimates, a 90 per cent confidence interval and their level of significance for indirect effects (Table 9) was found. Being a repeat visitor and *not* being a Macau original had significantly positive indirect effects on perceived value for money and overall satisfaction, both mediated by festivalscape. Being a repeat visitor and not being a Macau original also had significantly positive indirect effects on intention to revisit. Festivalscape had significantly positive effect on intention to revisit, mediated by perceived value for money and overall satisfaction.

Lastly, we calculated estimates, 90% confidence interval and their level of significance for percentage of variance explained of the endogenous variables (Table 10). Overall, personal factors (being a repeat visitor and a Macau original) explained 8.1% of variance in festivalscape. Festivalscape and the personal factors together explained 30.2% of variance in perceived value of money and 23.0% of variance in overall satisfaction. Perceived value for money, overall satisfaction, festivalscape and personal factors explained 27.2% of variance in intention to revisit.

## DISCUSSION, CONCLUSION AND IMPLICATIONS

This article examines whether (and how) festivalscape contributes to attendees' satisfaction and intention to return. By doing so, the study provides a more nuanced understanding of wine festivals within a greater China context. This

study highlights that festivalscape had significantly positive effect on intention to revisit, partially mediated by perceived value for money and overall satisfaction. As there are few studies that explore the interactions between festivalscape, satisfaction and intention to return in China, this perspective contributes to the festivalscape knowledge base and festival management studies. This study found that the link with intention to return behaviour and how this is mediated by the overall satisfaction and perceived value for money. The results also found the festivalscape had significant positive effects on perceived value for money, overall satisfaction and intention to revisit. Both perceived value for money and overall satisfaction had significantly positive effects on intention to revisit. These results suggest that festival visitors' perception of value for money and overall satisfaction can motivate them to re-visit the event. The results support studies in festival management that stress that intention to revisit is one of the most important manifestation of visitors' satisfaction (Bruwer and Kelley 2015; Grappi and Montanari 2011; Kitterlin and Yoo 2014; Lee et al. 2007).

This study confirmed five festivalscape dimensions: *quality of the festival venue, cost and wine, festival entertainment and programme, logistics, and helpfulness of service staff*. Four items did not load on any of the five festivalscape subscales including ease of moving around, access/parking arrangements, quality and price of food, and festival brochure. The five dimensions are somewhat different from Baker and Crompton's (2000) four dimensions of a Rock Festival festivalscape that include the generic features of the festival, specific entertainment features, information sources and comfort amenities. Our findings are more similar to Bruwer's (2015) wine festivalscape study: generic festival features, logistical features, comfort amenities, and festival venue and service staff; however, our study found 'cost and wine' to be an additional festivalscape dimension. It includes quality and price of wine, overall cost, participating wineries/exhibitors and demonstrations/wine education. It is possible to assume that festival attendees might have different expectations and experiences depending on the kinds of events, which can affect the festivalscape. We conclude that festivalscapes dimensions are often varied depending on the specific types and characteristics of events, and the geographical locations and cultures.

The socio-demographic profile showed that while 80% of respondents lived in Macau, only 37.4% originally came from Macau. Over 30% were international and another 15% originally came from other provinces in China. In many ways, this reflects the general population of Macau. The 2016 population census shows that the numbers of non-resident workers living in the territory totalled 105,200 while the resident population (excluding non-resident workers and foreign students) totalled 536,400. Among the total population, just over 40% (265,100) of those living in Macau were born in the territory, while 43.6% (284,100) were born in mainland China. This shows Macau wine festival has a customer profile of foreign workers who live in Macau and visitors rather than locals and tourists. While the wine festival attracts foreign workers, further study can be undertaken to understand reasons for local non-attendance at the festival.

The study also found that repeat visitors and those *not* originally from Macau were more likely to revisit the festival. Repeat visitors rated the festivalscape dimensions higher than first-time visitors and Macau locals. Locals (excluding non-resident workers and foreign students) rated festivalscape lower than other visitors. Repeat visitors already have interests in wine and education/experience of wine, so they are likely to re-visit and purchase more

1. wine as well as having a more positive WOM effect of the event. It is also  
 2. possible to assume that the wine festival may provide a good opportunity and  
 3. venue for foreign/migrant workers to socialize. As a small territory, Macau  
 4. lacks leisure spaces and facilities, and with the language barrier and cultural  
 5. difficulties, they have even less choices for foreign workers' leisure time and  
 6. space. Thus, they might enjoy the wine and dine festival more than locals. Not  
 7. only gaining the economic benefit and enhancing the city's brand as a tour-  
 8. ist destination, the wine festival can offer a positive and productive means to  
 9. create harmonious community and provide foreign workers a place and time  
 10. to relax from work and loneliness. Further study needs to explore such socio-  
 11. cultural impacts of wine festivals in city destinations as cities often have a high  
 12. number of international and domestic migrant worker population.

13. This study provides managerial implications. The findings suggest that  
 14. event managers should pay attention to the pricing strategy and value of  
 15. expensive add on education programmes at the festival as the perceived value  
 16. for money has significant effect on intention to revisit. We recommend that  
 17. organizers collect the data of visitors, so as to effectively market subsequent  
 18. festival to a satisfied base. Organizers need to develop a marketing strategy  
 19. and festival programme based on the group's preferences and lifestyle. More  
 20. research on wine consumption and behaviours of tourists from greater China  
 21. (wine schools, wine festival visitation intentions, winery visit motivations)  
 22. would be also beneficial given the lack of scholarly research. The study also  
 23. revealed that there is a potential population group of 'well-educated young  
 24. single female professionals' that is interested in wine experiences. It is possible  
 25. to assume that there are increasing numbers of local-migrant female young  
 26. professionals and visitors from Hong Kong or nearby Chinese cities who are  
 27. interested in wine tasting and seminars for their hobby and leisure choices.  
 28. The festival organizer will need to conduct market research on this group for  
 29. profiling this group's lifestyle and activity preferences.

30. The study findings also showed that respondents were barely satisfied  
 31. with logistics including restroom facilities and seating arrangements. Visitors  
 32. had to use the Venetian hotel restroom facilities, which was inconvenient.  
 33. Only one restroom was five- to six-minute walk from the event area. There  
 34. were very few seating areas, with many visitors having to stand for the entire  
 35. festival experience. We suggest the event management should recognize the  
 36. importance of restroom facilities and seating arrangement when organizing  
 37. wine and food events. Wine festival attendees might expect better facilities  
 38. in comparison to other types of events. An urban wine and food festival, may  
 39. have additional logistical challenges due to the limited city space (e.g. parking  
 40. spaces and space for temporary restrooms, seating areas). As previous wine  
 41. festival studies using the festivalscape construct (Table 1) were conducted in  
 42. wine region such as Italy, Australia, South Africa and up-state New York, our  
 43. study suggests attendees might have different perceptions and experiences in  
 44. comparison to rural wine region based festivals. Further, westerners do not  
 45. mind tasting wine while standing, but Asians prefer to sit down at a table to  
 46. enjoy wine and food. Thus, wine event organizers in China should consider  
 47. their festivalscape design according to the cultural context of the attendees,  
 48. who are often quite different from European or North American consumers.

49. This study has shed light on wine and dine festivals in greater China,  
 50. and the potential of Macau as a wine festival destination. Wine festivals  
 51. have enabled Macau to be a gateway for China to attract a broader range of  
 52. visitors. Hence, further research on wine consumption and behaviours

in greater China is encouraged. However, the impact of wine festivals on Macau's society is unclear. Hence, further research should gather and analyse the perceptions of the residents of host destinations.

Lastly, given that the Macau economy is heavily depended on gambling (Tsui 2011), the diversification of the economy using festivals and events is a sound one. Wine and dine festivals can contribute to diversification of Macau tourism and create the sustainable economy. As more Asian non-gaming tourists visit Macau to experience the European (Portuguese) cuisine and culture, the event can develop Macau's brand as one of Asia's oldest wine culinary centres in continuous use (Vong 2016). Macau, historically, has been a gateway to the greater China market, and a destination with over 30 million tourists per year should be marketed as an opportunity to expand wine businesses into greater China. Macau can be a platform to showcase wine brands and build customer loyalty towards wineries and their wines (Getz 2000). In an increasing competitive business environment, a differentiation strategy for the Macau wine festival could position its focus on its links to 600 years of Portuguese culture, and so enable locals and visitors to experience that unique heritage. Given the hospitality industry could play a dominant role in the local economy, it would be fruitful to cultivate a Portuguese presence at the festival, and establish more links with Portuguese food and wine producers. Macau's culinary heritage is a unique feature, and can be effectively used to differentiate the festival from other wine and dine festivals such as Hong Kong.

Further research should explore how to improve wine festival attendees' overall satisfaction and perceived value for money to aid revisit behaviour and loyalty. A further mixed method study with more in-depth exploration of attendee behaviours including what really constitutes to 'overall satisfaction' is recommended. It would be also fruitful to conduct longitudinal research to measure the concepts of satisfaction and intention to revisit over time. Finally, this study only focused on Macau which is a small territory. To generalize the results, future wine festival research in other locations and events with wider population diversity should be considered. Further research might explore whether the profile of urban wine festival attendees converges or diverges from traditional wine region festival attendees.

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