



The influence of eventscape on emotions, satisfaction and loyalty: The case of re-enactment events

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ABSTRACT

The popularity of re-enactment events has increased worldwide. A conceptual model is proposed, positing that the eventscape of re-enactment events has a positive effect on satisfaction and loyalty by generating emotions, and that different emotions – pleasure and arousal – have a mediating role on the influence of eventscape on satisfaction. The model is tested using Partial Least Squares Structural Equation Modeling (PLS-SEM) and data collected on a popular re-enactment event staged in Portugal. Results reveal that design and entertainment are the dimensions of the eventscape with the highest impact on emotions (both pleasure and arousal), satisfaction, and loyalty. Moreover, pleasure is the only dimension of emotions that has a significant impact on satisfaction and loyalty, as well as a mediating role between eventscape and satisfaction. In contrast, arousal does not have a direct and mediating effect. The study provides important contributions and guidelines for managing re-enactment events.

1. Introduction

In recent decades, events have grown significantly worldwide (Brida et al., 2012; Brown et al., 2015; Light, 1996) in order to promote the economic, social and cultural development of both mature and new tourism destinations. The focus of this study is historical re-enactment events, which have gained increased attention in the tourism field in recent years (Carnegie and McCabe, 2008; Carneiro et al., 2016; Chhabra et al., 2003; Fu et al., 2018; Light, 1996; Ray et al., 2006). These recreations of historical periods in cultural heritage settings have a crucial role, offering opportunities to present and promote heritage to audiences, to commemorate the past (Carnegie and McCabe, 2008), to reaffirm and re-establish community identity (Fu et al., 2018) and to increase the sense of place (Carnegie and McCabe, 2008). Furthermore, they have provided a great contribution to promote several attractions and regions, to create or increase visitor flows to these places, to diversify economic activity and boost the economic development of communities (Carnegie and McCabe, 2008).

Although these events have grown in popularity, for example in countries such as the United States (Fu et al., 2018; Ray et al., 2006), the United Kingdom (Carnegie and McCabe, 2008) and also in Portugal (Carneiro et al., 2016), research in this field is still limited (Carneiro

et al., 2016; Chhabra et al., 2003; Fu et al., 2018; Light, 1996; Ray et al., 2006). Consequently, many doubts already exist regarding the characteristics that define these events, their potential for developing a tourism destination and the decision-making process and experience of their participants (Carnegie and McCabe, 2008; Fu et al., 2018).

The main aim of re-enactment events is to recreate the atmosphere of a past period using specific costumes, objects and performances, usually staging them in a cultural heritage setting and combining entertainment with informal education (Chhabra et al., 2003; Light, 1996). As Getz and Page (2016: 608) remark, “historical re-enactments straddle the boundaries of cultural celebrations and entertainment”. They offer cultural, educational and entertainment benefits to both visitors and the local community, and a great number are small in scale and managed locally (Fu et al., 2018).

Despite the important role played by re-enactments in community development and heritage preservation, research on these events is scarce (Fu et al., 2018). The majority of the research on re-enactment events has been focused on the authenticity and nostalgia associated with them (Carnegie and McCabe, 2008; Chhabra et al., 2003; Ray et al., 2006), but only recently have there been some attempts to examine their wider impact (e.g. Carneiro et al., 2016; Fu et al., 2018). Despite the uniqueness of these events, the experience of attendees has

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not received much attention. Their overall success greatly depends on having satisfied and loyal attendees, but little is known about the factors that determine satisfaction and loyalty, namely the attendees' perception of re-enactment event attributes and the emotions generated.

The emotional aspects of event experiences are considered, by Getz and Page (2016), to be a significant emerging theme in the field of events, and represent a challenge for future research in this field. Managers of events are becoming increasingly interested in understanding how the event servicescape can be designed in order to trigger positive emotions that improve satisfaction and future behaviors (Getz and Page, 2016).

Although some literature explores the factors influencing satisfaction and loyalty in events, few analyze the potential impact of the eventscape and emotions (Hightower et al., 2002; Lee and Chang, 2017; Lee et al., 2008, 2011; Mason and Paggiaro, 2012; Urich and Benkenstein, 2012; Yang et al., 2011; Wu et al., 2016). Moreover, a limited number of studies analyze the mediating role of emotions between eventscape and satisfaction. Furthermore, most of the studies mentioned previously consider emotions to be a unidimensional construct (Akhoondnejad, 2018; Dimitrovski, 2016; Fu et al., 2018; Lee and Chang, 2017; Lee et al., 2011; Urich and Benkenstein, 2012; Yang et al., 2011; Wu et al., 2016), or simply distinguish between positive and negative emotions (e.g. Grappi and Montanari, 2011; Lee et al., 2008; Lee and Kyle, 2013; Organ et al., 2015), rather than specifically analyzing the different types of emotions that events can trigger, such as pleasure and arousal. Only three studies were found, in the field of events, that examine the impact of arousal and pleasure emotions on attendees' satisfaction. However, the events examined in these studies have very different characteristics to the event under analysis in this paper, namely a festival with bulls (Girish and Chen, 2017), a mega sport event (Song et al., 2018), and a mega cultural exhibition (Song et al., 2015). Moreover, these three studies only analyze the effects of the different types of emotions on satisfaction, and ignore the impact of the servicescape on generating emotions. Although Fu et al. (2018) already provide important insights of the eventscape of re-enactment events on emotions and the study of Girish and Chen (2017) analyze the impact of both arousal and pleasure on satisfaction, no studies on re-enactment events are known that analyze, simultaneously, the impact of the eventscape on satisfaction and loyalty while also examining the mediating role of emotions (arousal and pleasure) between eventscape and satisfaction.

In order to overcome these gaps, this research develops and tests an integrated model to identify the relationships between eventscape, emotions, satisfaction and loyalty in re-enactment events. To achieve this aim, the following specific objectives were defined: (i) examining the different types of emotions deriving from participation in re-enactment events; (ii) analyzing the effects of the eventscape on emotions, satisfaction and loyalty; and (iii) examining the mediating effect of emotions between eventscape and satisfaction. In order to achieve these objectives, the integrated model proposed is tested with attendees of a re-enactment event staged in a city located in the north of Portugal – the Medieval Journey in the Land of Saint Mary.

The literature review in the next section sets out the characteristics of re-enactment events and lays the groundwork for the constructs that underlie the conceptual model proposed. This is followed by an account of the methodology used, and then the results are presented and discussed. The paper ends with conclusions, implications, and suggestions for further research.

2. Literature review

2.1. Re-enactment events

There is no consensus regarding the conceptualization of re-enactment events. Some authors include historical re-enactment events in

heritage tourism, others in cultural tourism as cultural events, while other authors group them with special events (Carnegie and McCabe, 2008; Light, 1996; Ray et al., 2006). It is possible to classify a historical re-enactment event simultaneously as a cultural and special event. Carnegie and McCabe (2008: 352) reinforce this idea, stating that “re-enactment events can be defined as forms of heritage festivals” where “the main purpose is to present an aspect of a (located) culture's past to an audience over a specified period as an event”.

Compared with other cultural events, historical re-enactment events combine entertainment and informal education through the recreation of a historical period in historic settings or heritage landscapes (Carnegie and McCabe, 2008; Light, 1996). They allow attendees – both local residents and visitors – to re-experience the ways of life of this past period, and promote a sense of authenticity in their experience (Fu et al., 2018). These events are frequently locally controlled, small in scale and with a strong attachment to local identity (Fu et al., 2018).

For such events to be successful, local residents are a crucial element. They often have an active role in staging the event, and do not simply view it as a profitable tourism attraction, but as a pleasant activity that permits people to learn about and celebrate their own culture and history (Fu et al., 2018). Furthermore, their high involvement give rise to unique host–tourist interactions that provide visitors with exceptional opportunities to expand their knowledge of the local community and the characteristics of the heritage landscape (Carnegie and McCabe, 2008). Historical re-enactment events generally offer visitors the opportunity to observe and experience facts about a historical period, creating an atmosphere in which visitors may increase their knowledge about the handicraft, food, and cultural traditions of that period. Activities such as craft demonstrations, traditional arts, historical battles, and medieval markets are offered (Chhabra et al., 2003; Fu et al., 2018; Light, 1996). Thus, as Ray et al. (2006) highlight, a re-enactment event allows visitors to relive history in a playful way, having a simultaneously educational and recreational function.

It has been recognized that historical re-enactment events provide several benefits for both local communities and their attendees. They have great potential for promoting the development of a tourism destination (Chhabra et al., 2003; Ray et al., 2006) by: increasing local tourism demand (Tkaczynski and Rundle-Thiele, 2011); decreasing tourism seasonality (Tkaczynski and Rundle-Thiele, 2011); stimulating local economic growth, generating more commerce, more employment, and more income (Carnegie and McCabe, 2008; Light, 1996; Ray et al., 2006); enhancing the quality of life and pride of local people (Akhoondnejad, 2016); and reinforcing the cohesion of local communities through the involvement and participation of residents (Akhoondnejad, 2016; Carnegie and McCabe, 2008; Light, 1996). These events also provide experiences that benefit their attendees: expansion of their knowledge/cultural enrichment through the opportunity for exploration, discovering local culture and traditions and learning about historical facts and events; improvement of their interaction and socialization skills, through collective experiences of social contact with residents, family, friends and other event attendees; and improvement of their physiological capabilities, given the opportunities for physical challenge and exercise, entertainment, and enjoyment (Light, 1996).

Despite the various benefits of historical re-enactment events and their distinctiveness, they have received limited attention in the literature. Few studies analyze the specificities of these events and how the attendees evaluate their characteristics. Consequently, it is of utmost relevance to analyze the factors that may influence the satisfaction and loyalty of the attendees. When the attendees are satisfied, they are more likely to participate in the event again and to recommend it to their family and friends. Consequently, an increase in the demand is likely to have positive effects on the economy, society, and culture of a tourism destination.

Besides the characteristics mentioned above that distinguish them from other events, there is also a degree of heterogeneity among re-enactment events concerning size, themes, scope, program, target

audience, place, and many other factors (Fu et al., 2018; Light, 1996). Consequently, several questions remain in the literature regarding how attendees evaluate the attributes of each re-enactment event, the kind of emotions each event triggers, and the satisfaction and loyalty generated.

2.2. The conceptual model

It has been widely suggested that the servicescape may have a crucial impact on consumers (Bitner, 1992). The servicescape construct has been broadly embraced in leisure and tourism, and in the field of events has given rise to the emergence of words such as “eventscape” (e.g. Brown et al., 2015; Chang and Huang, 2005) and “festivalscape” (Bruwer, 2014; Lee and Chang, 2017; Lee et al., 2008; Mason and Paggiaro, 2012).

Despite the potential relevance of the eventscape on the planning and management of re-enactment events, literature that examines its influence on attendees’ emotions, satisfaction and loyalty is very scarce. To date, no studies examine both the direct and indirect relationships among all these constructs in re-enactment events. Moreover, the mediating effects of emotions between eventscape and satisfaction have been neglected in the research on events. The conceptual model proposed in this paper attempts to fill this gap, extending the research in this field by examining, the impact of eventscape on emotions, satisfaction, and loyalty in re-enactment events, together with the mediating effect of emotions.

2.2.1. Eventscape and satisfaction in historical re-enactment events

The servicescape has been extensively studied as an important factor influencing consumer behavior. This concept has been defined in different ways and has been applied in various services and contexts (Brown et al., 2015; Dedeoglu et al., 2018). One of the definitions most often mentioned in the literature is that proposed by Bitner (1992), where the servicescape is conceptualized as the physical environment or physical setting where the service is provided, encompassing ambient conditions (e.g. music, temperature), space features (e.g. layout, equipment) and symbols and artefacts (e.g. signage, décor). More recently, it has been remarked that the servicescape also includes several intangible dimensions such as social features (e.g. the interaction between employees and consumers) (Rosenbaum and Massiah, 2011).

The servicescape concept has been adopted in the context of events (eventscape) to describe how the places or environmental resources that compose the landscape are transformed to stage the event (Brown et al., 2015). One form of event that has proliferated is the festival, and the concept of the festivalscape has been used extensively to measure attendees’ perceptions, encompassing the festival’s tangible features, but also its atmosphere (Mason and Paggiaro, 2012). Lee et al. (2008: 57) also state that the festivalscape corresponds to the “general atmosphere experienced by festival patrons”. In this paper, the servicescape concept is applied to the scope of re-enactment events, under the designation eventscape. Based on Bitner (1992) and Mason and Paggiaro (2012), this concept is defined as a multidimensional construct corresponding to the physical environment and the global atmosphere experienced in a historical re-enactment event.

Dimensions of the servicescape frequently identified in the context of cultural events are:

- (i) the program, entertainment, and fun – comprising features such as music, live entertainment, variety of events (e.g. Bruwer, 2014; Lee and Chang, 2017; Lee et al., 2008, 2011; Mason and Paggiaro, 2012; Yoon et al., 2010);
- (ii) design and venue – encompassing space and layout of the site (e.g. Fu et al., 2018; Lee et al., 2008);
- (iii) facilities – including restroom facilities, seating and rest areas, comfort, cleanliness of the site, signposting, parking lots, information (such as signboards, pamphlets) (e.g. Bruwer, 2014; Fu et al.,

2018; Lee and Chang, 2017; Lee et al., 2008, 2011; Mason and Paggiaro, 2012; Yoon et al., 2010).

However, the eventscape dimensions analyzed in the literature vary according to the type of event under analysis. For example, the food dimension tends to gain prominence in food events (e.g. Bruwer, 2014; Mason and Paggiaro, 2012). Despite the absence of studies that identify the dimensions of the eventscape for re-enactment events, their specific characteristics – taking place in historic settings or heritage landscapes, recreating a past historical period (Carnegie and McCabe, 2008; Fu et al., 2018) – mean that the facilities, design, and entertainment comprise the important dimensions of the eventscape of re-enactment events. Although the facilities represent a basic dimension to ensure the satisfaction of attendees at events, design and entertainment assume a crucial role at re-enactment events: they are essential to recreate a historical ambience, creating the appropriate stage and atmosphere and thus immersing attendees in the environment.

The success of a historical re-enactment event is strongly dependent on its ability to generate satisfying experiences and its capacity to create loyal attendees. To maximize the benefits of a historical re-enactment event for community development, there is great value in analyzing the participants’ level of satisfaction and its influence on behavioral loyalty. Nevertheless, the marketing and consumer behavior literature remains somewhat ambiguous on the definition of this construct (Eusébio and Vieira, 2013; Mason and Paggiaro, 2012). Kim, Kim, Ruetzler, and Taylor (2010: 88) consider customer satisfaction to be the result of a complex process “which is generated through a comparison of customers’ experiences and their expectations”. To Novello and Fernandez (2016: 690), “satisfaction refers to a state of mind achieved after exposure to an opportunity”. However, a number of recent studies conceptualize this construct as being an affective and cognitive evaluation of the consumption experience (Eusébio and Vieira, 2013; del Bosque and San Martín, 2008; Mason and Paggiaro, 2012). From a cognitive perspective, customers’ satisfaction depends on their expectations and “actual performance of an experience”, while the affective attitude reflects that satisfaction “depends on the arousal of feelings which is caused by the experience” (Akhoondnejad, 2016: 471).

Several theories (e.g. expectation/disconfirmation theory, equity theory, norm theory, and perceived overall performance theory) have been used to assess customer satisfaction in the tourism field (Eusébio and Vieira, 2013; Yoon and Uysal, 2005), with expectation/disconfirmation theory and overall performance theory the most frequently employed (Chen and Chen, 2010; Eusébio and Vieira, 2013). In this research, overall performance theory was used to assess satisfaction of event attendees in a historical re-enactment event.

In recent decades the supply of historical re-enactment events has increased considerably, but there is an absence of studies regarding the determinants of attendees’ satisfaction. However, these topics have been analyzed to some extent in the context of other types of cultural events (e.g. Kim et al., 2010; Mason and Paggiaro, 2012; Novello and Fernandez, 2016; Wan and Chan, 2013); these are explored in more detail below.

Some empirical studies suggest that correct management of the servicescape may yield an improvement in the perception of events, fulfilling attendees’ expectations and increasing their satisfaction (Bruwer, 2014; Dimitrovski, 2016; Novello and Fernandez, 2016; Özdemir and Çulha, 2009; Tanford and Jung, 2017; Wan and Chan, 2013).

The study carried out by Özdemir and Çulha (2009) shows that the event performance regarding the festival program and the quality of facilities has a direct effect on satisfaction levels among festival visitors. Wan and Chan (2013) found that several features related to the eventscape – location and accessibility, core features of the event (e.g. food), the venue facility, and some aspects regarding entertainment – greatly contributed to satisfaction with the Macau food festival. In the

research of Bruwer (2014), undertaken on an Australian wine festival, the four dimensions of the festivalscape – generic festival features and service staff, entertainment and catering, comfort amenities, and festival venue and information – are significantly and positively correlated with festival satisfaction. Similarly, the results obtained in Dimitrovski's (2016) study reveal program content and entertainment to have a positive effect on the satisfaction of attendees at urban gastronomic festivals.

Novello and Fernandez's (2016) study also attests that the perceptions of quality of attributes composing the eventscape have a positive impact on satisfaction with the event. More recently, a meta-analysis undertaken by Tanford and Jung (2017) reveals that attributes related to the festival activities (program, entertainment and thematic activities), and the environment (atmosphere, convenience, facilities) – all relevant dimensions of the eventscape – are the most important determinants of festival satisfaction. However, these pieces of research were not undertaken in re-enactment events.

Despite the absence of studies concerning the influence of eventscape on satisfaction regarding re-enactment events, taking into consideration the research carried out in other types of events, the following hypotheses are proposed:

H1. The eventscape of re-enactment events has a positive and direct effect on attendees' satisfaction.

H1a. The facilities of re-enactment events have a positive and direct effect on attendees' satisfaction.

H1b. The design of re-enactment events has a positive and direct effect on attendees' satisfaction.

H1c. The entertainment of re-enactment events has a positive and direct effect on attendees' satisfaction.

2.2.2. The role of emotions in historical re-enactment events

Despite recognizing the central role of emotions in consumer behavior, there is still no agreed definition of emotions. Scherer (1987: 7) argues that emotions are “a sequence of interrelated, synchronized changes in the states of all of the five organismic subsystems in response to the evaluation of an external or internal stimulus event as relevant to central concerns of the organism”. Elsewhere, Kleinginna and Kleinginna (1981) state that emotions correspond to interactions between subjective and objective factors, influenced by neural/hormonal systems, which may give rise, among other features, to affective experiences (e.g. feelings), and cognitive appraisals and some kinds of behaviors, giving emphasis to some of the potential outcomes of emotions.

Emotions have already been considered an important component of customers' experience (Schmitt, 1999) and, specifically, of the tourism experience (Hosany and Gilbert, 2010; Kim, 2010; Otto and Ritchie, 1996). Many researchers (e.g. Hosany and Gilbert, 2010; Kim, 2010; Otto and Ritchie, 1996; Schmitt, 1999) therefore highlight the relevance of emotions and moods as important elements of the affective or hedonic tourism experience.

The above definitions refer to the potential causes and consequences of emotions: emotions may be triggered by stimuli (objective and subjective factors) and may induce behaviors and cognitive appraisals that potentially lead to satisfaction evaluations. According to the Stimulus-Organism-Response (SOR) paradigm proposed by Mehrabian and Russell (1974), people are affected by environmental stimuli that cause emotional states and that subsequently give rise to behavioral responses of approach or avoidance. Emotional states are related to pleasure, arousal and dominance.

There is some empirical evidence, albeit scarce, suggesting that the eventscape has a positive effect on emotions. Data collected at a sport event – one game taking place in a minor-league baseball stadium of a city of the Midwest United States (Hightower et al., 2002) – reveal that

better perceptions of the servicescape of that game led to more positive affect. In Mason and Paggiaro's research (2012), undertaken at an Italian food and wine event, the festivalscape as a whole, composed of three dimensions – food, fun, and comfort – also had a positive influence on emotions. In this study, emotions were especially related to two features – the products (wine and food) and the event – and mainly to the pleasure associated with them. Moreover, the research of Akhondnejad (2018) reveals that event quality has a positive effect on attendees' emotions.

Other research indicates that several dimensions of the servicescape have a positive impact on emotions. At the International Andong Mask Dance Festival, occurring in South Korea (Lee et al., 2008), two of the seven festivalscape dimensions (staff and facility) were found to contribute to decreasing negative emotions, and another dimension (food) contributed to increasing positive emotions, with only one dimension (information) tending to decrease positive emotions, contrary to expectations. In a study conducted with spectators of a professional German soccer team (Uhrich and Benkenstein, 2012), the dimensions of the environment, both physical (ambiance and design) and social (customer density, customer appearance, and customer behavior) led to more positive affective responses. Moreover, in a study conducted at two aboriginal festivals (Lee and Chang, 2017), the emotions of the attendees were improved by two of the four dimensions of the festivalscape (program and facilities) at both festivals, and by an additional dimension (information service) at one of them. However, these empirical studies do not refer to re-enactment events, and they almost always operationalize emotions as a unidimensional construct or separate positive from negative emotions.

There is limited research on emotions in re-enactment events. The study carried out by Fu et al. (2018) is the only known research to empirically analyze the factors influencing emotions on re-enactment events. It shows the perceived emotional value of the re-enactment event to be determined by several attributes, mainly regarding the design of the event (e.g. atmosphere, performance of program personnel, form of stages, surroundings), which suggests that design has a crucial role in eliciting positive emotions. However, in this study emotions are considered a unidimensional construct and the effect of the various dimensions of the eventscape on emotions is not properly examined.

However, some studies carried out in other tourism activities, such as hotels (Lin, 2016), restaurants (Ellen and Zhang, 2014; Lin and Matilla, 2010) and airports (Moon et al., 2016), reveal that several dimensions of the servicescape tend to have a significant positive impact on both arousal and pleasure emotions, but the magnitude of this impact differs. For example, in the Lin and Matilla's (2010) study, servicescape has a higher impact on pleasure than on arousal. In addition, there is no homogeneity in the impact of the various servicescape dimensions on arousal and on pleasure. For example, in the study carried out by Moon et al. (2016), three dimensions of the physical environment of the airport have a significant positive impact on pleasure, while only one dimension has a significant positive impact on arousal.

Considering that re-enactment events are usually staged in cultural heritage settings (Light, 1996), the eventscape of re-enactment events arguably contributes to triggering specific emotions among attendees, such as pleasure, making them feel happier and more contented. They also frequently involve a carefully designed eventscape, including costumes from specific historical periods (Light, 1996), as well as activities, music, objects, and souvenirs associated with these periods (Chhabra et al., 2003). Moreover, re-enactment events are likely to induce nostalgia (Chhabra et al., 2003; Ray et al., 2006), one of the most important tourism motivations.

Re-enactment events also offer valuable opportunities to celebrate culture and traditions (Fu et al., 2018), including forms of spectacle or performance that permit visitors to immerse themselves in past ways of life that are much different from their daily life (Carnegie and McCabe,

2008). It is also believed that the eventscape, which helps recreate important historical periods characterized by traditions, symbols, artifacts, and a general atmosphere very different from everyday life, may stimulate excitement, surprise, enthusiasm, and therefore arousal in attendees. Despite the absence of studies analyzing the effect of the eventscape on pleasure and arousal emotions separately, considering the specific characteristics of such events and the results obtained in studies carried out in other tourism contexts (Ellen and Zhang, 2014; Lin, 2016; Lin and Matilla, 2010; Moon et al., 2016), it seems appropriate to assume, in this research, that good management of the various dimensions of the re-enactment eventscape tends to stimulate both pleasure and arousal emotions in attendees, although the magnitude of this impact may differ. Therefore, the following hypotheses are proposed:

H2. The eventscape of re-enactment events has a positive and direct effect on arousal.

H2a. The facilities of re-enactment events have a positive and direct effect on arousal.

H2b. The design of re-enactment events has a positive and direct effect on arousal.

H2c. The entertainment of re-enactment events has a positive and direct effect on arousal.

H3. The eventscape of re-enactment events has a positive and direct effect on pleasure.

H3a. The facilities of re-enactment events have a positive and direct effect on pleasure.

H3b. The design of re-enactment events has a positive and direct effect on pleasure.

H3c. The entertainment of re-enactment events has a positive and direct effect on pleasure.

Emotions also have a great potential to positively influence the satisfaction of attendees of events (Akhoondnejad, 2018; Girish and Chen, 2017; Grappi and Montanari, 2011; Lee, 2014; Lee et al., 2008, 2011; Mason and Paggiaro, 2012; Organ et al., 2015; Song et al., 2015, 2018; Wong et al., 2015; Wu et al., 2016). A large proportion of these studies consider emotions as a unidimensional construct (e.g. Akhoondnejad, 2018; Lee, 2014; Lee et al., 2011; Wong et al., 2015; Wu et al., 2016) and show a strong positive significant influence on attendees' satisfaction. Another group of studies examines, separately, the role of positive and negative emotions on attendees' satisfaction (e.g. Grappi and Montanari, 2011; Lee et al., 2008; Organ et al., 2015). The results reveal that positive emotions have a positive impact on satisfaction and that negative emotions have a negative impact.

Despite the potential of events for generating different kinds of emotions (e.g. excitement, happiness), only a limited number of studies examine the influence of arousal and pleasure on attendees' satisfaction (Girish and Chen, 2017; Song et al., 2015, 2018), and the results obtained in these studies are not uniform. While in those carried out by Song et al. (2015) and by Song et al. (2018) both pleasure and arousal have a positive significant influence on attendees' satisfaction, in the study undertaken by Girish and Chen (2017) at the San Fermin Festival only arousal has a positive significant impact on satisfaction. The difference noticed in the results may be related to the characteristics of the event under analysis.

In order to get a deeper insight into the influence of pleasure and arousal on consumers' satisfaction, studies in other tourism activities were analyzed. In this scope the literature is also scarce. Nevertheless, all the studies examined in this context (e.g. Bigné et al., 2005; Lin, 2016; Lin and Matilla, 2010; Lin and Worthley, 2012; Moon et al., 2016) reveal that only pleasure has a significant positive influence on

satisfaction, and that arousal has no significant impact. However, some empirical studies in the field of tourism (e.g. Bigné et al., 2005, 2008; Miniero et al., 2014) and in other service contexts (e.g. Chebat and Michan, 2003; Hsieh et al., 2014; Ladhari, 2007; Laroche et al. 2005; Mishra et al., 2016) provide some evidence that arousal has a positive influence on pleasure. Considering that pleasure usually reveals to have a positive impact on satisfaction, this may suggest that pleasure may have a mediating role between arousal and satisfaction.

H4. Arousal generated by re-enactment events has a positive effect on pleasure.

H4a. Arousal generated by re-enactment events has a positive and direct effect on pleasure.

H4b. Pleasure mediates the relationship between arousal and attendees' satisfaction.

No studies are known in the field of re-enactment events that specifically analyze the effect of pleasure and arousal on attendees' satisfaction. However, considering that novelty, cultural exploration, and socialization are important motivations to attend events (Crompton and McKay, 1997), and that re-enactment events tend to offer unique opportunities to experience the past in a celebratory context (Carnegie and McCabe, 2008), often involving the recreation of events such as wars and battles in a way that creates surprise and excitement, it is likely that attendees will expect to have both pleasure and arousal emotions. Nevertheless, the heterogeneity of the results of previous studies suggests that the magnitude of the impact of these two kinds of emotion on satisfaction may differ.

Besides pleasure and arousal possibly directly contributing to higher levels of satisfaction, some literature notes the important role played by emotions in mediating between servicescape and consumers' satisfaction. For example, Bitner (1992) posits that the influence of the servicescape dimensions on approach or avoidance behavioral responses is mediated by people's internal responses – cognitive, physiological, and emotional. In the scope of events, Grappi and Montanari (2011), Lee et al. (2008, 2011), and Mason and Paggiaro (2012) highlight emotions as important mediators between servicescape and satisfaction. However, empirical evidence of this mediating role in events is scarce, and no studies are known that specifically examine the mediating role of pleasure and arousal. In the context of other tourism activities, this kind of research is also scarce. Nevertheless, Lin's (2016) hotel study shows that only pleasure has a mediating role between servicescape and satisfaction. Moon et al.'s (2016) research carried out in airports partially corroborates this result, revealing that pleasure has a stronger mediating role than arousal.

The arguments presented above indicate that pleasure and arousal may have both a direct impact on satisfaction and a mediating role between eventscape and satisfaction in historical re-enactment events. Consequently, the following hypotheses are suggested:

H5. Arousal generated by re-enactment events has a positive effect on attendees' satisfaction.

H5a. Arousal generated by re-enactment events has a positive and direct effect on attendees' satisfaction.

H5b. Arousal mediates the relationship between eventscape and attendees' satisfaction.

H6. Pleasure generated by re-enactment events has a positive effect on attendees' satisfaction.

H6a. Pleasure generated by re-enactment events has a positive and direct effect on attendees' satisfaction.

H6b. Pleasure mediates the relationship between eventscape and attendees' satisfaction.

2.2.3. Satisfaction and loyalty in historical re-enactment events

While the influence of satisfaction on loyalty has been intensely studied in both marketing and tourism literature (Novello and Fernandez, 2016), the topic has received little attention in historical re-enactment events. However, an increasing number of researchers have examined attendees' loyalty regarding cultural events (e.g. Akhoondnejad, 2016; Kim et al., 2010; Novello and Fernandez, 2016; Wan and Chan, 2013).

Three approaches have been most often used to measure consumers' loyalty in the tourism field: the behavioral approach, the attitudinal approach, and the composite approach (Eusébio and Vieira, 2013; Oppermann, 2000; Yoon and Uysal, 2005). In this research, in common with other studies on cultural events (e.g. Akhoondnejad, 2016; Mason and Paggiaro, 2012; Wan and Chan, 2013), attendees' loyalty is measured using the attitudinal approach, based on their behavioral intention to revisit the historical re-enactment event and their intention to recommend the event to their families and friends. The results of previous studies have demonstrated that attendees' satisfaction levels have a positive influence on their loyalty towards the event (e.g. Akhoondnejad, 2016; Dimitrouski, 2016; Kaplanidou and Gibson, 2010; Kim et al., 2010; Mason and Paggiaro, 2012; Novello and Fernandez, 2016; Tanford et al., 2012; Wan and Chan, 2013). Therefore, the following hypothesis is proposed:

H7. Attendees' satisfaction in re-enactment events has a positive and direct effect on their loyalty.

Fig. 1 presents the conceptual model proposed in the present paper.

3. Methodology

3.1. Characterization of the historical re-enactment event

The model proposed in Section 2 will be tested in a Portuguese historical re-enactment event, the Medieval Journey in the Land of Saint Mary, which takes place in a city located in the north of Portugal, Santa Maria da Feira (SMF). Each year since 1996, during the month of August, aspects of a historical event or period of the history of Portugal have been recreated in the historical center of SMF, through a wide variety of cultural and recreational activities. It is one the most important historical re-enactment event in Portugal. It was the first re-

enactment event developed in Portugal, in 1996. In 2016, over 12 days, with 260 shows and about 144 h of performances and recreational activities, the period of the reign of Dom Dinis, King of Portugal from 1279 to 1325, was recreated (Município de Santa Maria da Feira – MSMF, 2016).

Over the 20 years from 1996 to 2016, the Medieval Journey has undergone significant evolution. In 1996 the event lasted only two days, while in 2016 it took place over 12 days and covered an area of 33 ha. More than 50,000 visitors, of various ages (from young children to seniors) and nationalities, participated each day. These data clearly reveal the high importance of this re-enactment event. The local community is strongly involved in the event, taking part in many activities in order to recreate, for example, daily life in a medieval journey, castles, arts, crafts, eating habits, religious traditions, and forms of dress.

3.2. Data collection and measurement

To test the structural model proposed in Fig. 1, a survey of attendees of the 15th year of the Medieval Journey in the Land of Saint Mary was carried out. Since the exact number of attendees of the historical re-enactment event analyzed in this research was unknown, a random multistage sampling approach, through three stages, was used to select the respondents. First, of the 11 days of the event, six days were chosen through a simple random sampling approach. After this, the area of the event was divided into multiple sites (points) – e.g. castles and places where the show took place – and eight of these points were selected, also based on a simple random sampling approach. Finally, during the six days selected and, in each event site selected, every fifth visitor who arrived at the site was invited to participate in the survey. The questionnaires were administered personally by the researchers. A total of 580 attendees were asked to answer the questionnaire, and 517 completed questionnaires were obtained, corresponding to a response rate of 89%.

Based on a literature review discussed in the previous sections of this paper, a structured questionnaire was developed. Two parts of this questionnaire were used to carry out this research. The first part includes questions about the constructs included in the theoretical model proposed (Fig. 1). The second part refers to the sociodemographic profile of respondents. The eventscape construct was measured with 12

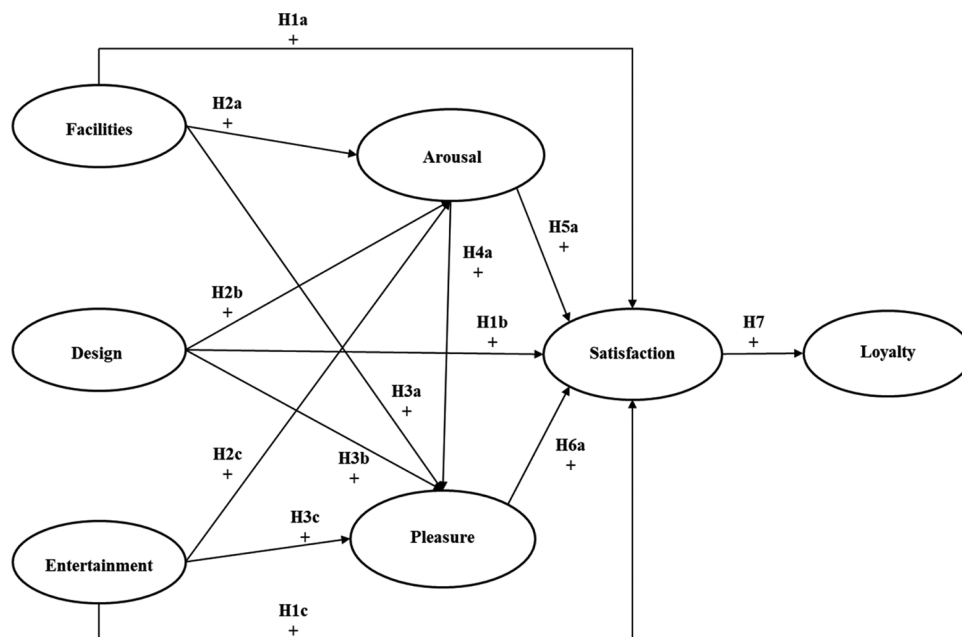


Fig. 1. Conceptual model proposed.

Table 1
Measurement model assessment.

Construct / indicators	Mean	Standard deviation	Item loading	t-value ^a	Composite reliability	Average Variance Extracted
Facilities					0.918	0.693
Resting areas	4.78	1.48	0.81	41.46		
Brochures/program flyers available	5.26	1.45	0.81	39.13		
Parking facilities	4.43	1.72	0.74	27.42		
Information panels	5.25	1.34	0.90	97.53		
Information points	5.22	1.31	0.89	73.14		
Design					0.905	0.761
Decoration used	5.99	1.11	0.85	47.08		
Disposal of thematic areas and equipment in the event area	5.85	1.07	0.88	61.67		
Space chosen for the event	6.07	1.06	0.89	76.39		
Entertainment					0.908	0.768
Circulating animation	5.84	1.21	0.89	47.26		
Thematic areas	5.72	1.17	0.88	65.99		
Daily shows	5.60	1.22	0.86	51.90		
Arousal					0.854	0.661
Sleepy – Wide-awake	5.51	1.39	0.79	27.12		
Unaroused – Aroused	5.61	1.39	0.87	58.77		
Sluggish – Frenzied	5.16	1.29	0.78	26.38		
Pleasure					0.892	0.623
Unhappy – Happy	6.07	1.05	0.76	28.80		
Bored – Relaxed	5.78	1.38	0.78	29.86		
Unsatisfied – Satisfied	6.07	1.13	0.77	24.19		
Melancholic – Contented	5.95	1.26	0.83	41.77		
Annoyed – Pleased	5.93	1.37	0.81	28.61		
Satisfaction					0.956	0.879
Overall, I am very pleased with the event	6.13	1.02	0.94	117.27		
I am satisfied with my decision to visit the Medieval Journey	6.13	1.03	0.95	177.28		
I felt very good about my participation in this event	5.95	1.11	0.92	88.63		
Loyalty					0.940	0.839
Saying positive things about the event to others	6.28	0.97	0.94	118.31		
Recommending the Medieval Journey to my friends and neighbors	6.29	0.99	0.93	79.11		
Participating in the event again	6.29	1.06	0.87	43.17		

^a t-values were obtained with the bootstrapping procedure (5000 samples) and are significant at the 0.001 level (two-tailed test).

items, adapted from the studies of Lee et al. (2008) and Yoon et al. (2010), using a 7-point scale (1 = very bad, 7 = very good). The emotions were measured with eight items, adapted from the research of Lee et al. (2008) and Mehrabian and Russell's PAD (Pleasure, Arousal and Dominance) scale (1974), through a 7-point semantic differential scale. Three items were used to evaluate the overall satisfaction with the historical re-enactment event under analysis, using a 7-point Likert scale (1 = completely disagree, 7 = completely agree). Finally, loyalty to the event was measured through three items (one relating to revisit intentions and the other two to recommending intentions), also using a 7-point scale (1 = very unlikely, 7 = very likely). The items used to assess satisfaction and loyalty were adapted from the research of Lee et al. (2008) and Yoon et al. (2010).

Considering the country of residence of the visitors of the Medieval Journey in the Land of Saint Mary and the scales used to measure the constructs under analysis, the questionnaire was first developed in English and, then, with the help of bilingual native speakers and of papers published with the translation of the PAD scale (e.g. Soriano and Foxall, 2002), it was translated into Portuguese, French, and Spanish. To examine the ambiguity and content validity of the data collection instrument, first the questionnaire was analyzed by a group of researchers in the fields of tourism and events, and, in a second stage, a pilot test was conducted with 20 attendees of the Medieval Journey. In consequence, minor changes were made to the questionnaire (e.g. rephrasing, refinements in the order of the questions).

3.3. Data analysis

The proposed research model (Fig. 1) was tested using Partial Least Squares Structural Equation Modeling (PLS-SEM) and the statistical

software SmartPLS 3 (Ringle et al., 2014). In contrast to covariance-based SEM, PLS is a prediction-oriented variance-based SEM technique that allows modeling of both composites and factors and is particularly useful for testing path model hypotheses in an exploratory manner (Nitzl et al., 2016). Considering the aim of this study and the little research concerning the influence of the eventscape on emotions, satisfaction, and loyalty, PLS was regarded as a suitable data analysis technique. Due to its advantages, particularly its flexibility (Aye et al., 2013), PLS has been increasingly adopted for tourism research (Barnes et al., 2014; Connell et al., 2015; Garrigos-Simon et al., 2017).

4. Results and discussion

4.1. Sample profile

Most of the attendees are Portuguese (89.2%) and employed (68%). There is a predominance of females (61.3%) and of people with high education (41%). There is great heterogeneity in terms of age (standard deviation = 13.73), with the average age being 34.90.

The Medieval Journey in the Land of Saint Mary attracts essentially day visitors (83.6%), who travel in groups of 4.94 persons on average. The majority of attendees participate in this re-enactment event with relatives (65.2%) or friends (48.2%). Most attendees seem to be loyal to the event, since 72.1% have already participated in this event in the past.

4.2. Measurement model

The PLS estimation and assessment procedure is a two-step process (Hair et al., 2014): (i) validation of the measurement (outer) model,

which involves evaluating the relationships between the latent variables (LVs) and their associated items; and (ii) assessment of the structural (inner) model, in order to analyze the hypothesized relations between the LVs.

The measurement model adopted in this study includes seven reflective LVs. Three of them are dimensions of the eventscape (facilities, design, and entertainment), two are dimensions of emotions (arousal and pleasure), one represents attendees' satisfaction, and the other corresponds to loyalty towards the re-enactment event.

Looking in further detail into the eventscape dimensions, it is possible to observe that: (i) the facilities dimension encompasses features related to information provision, parking, and resting areas; (ii) the design is mainly related to the space where the event occurs, its decoration, and the disposal of thematic areas and equipment; and (iii) the entertainment includes, essentially, the thematic areas and the kinds of entertainment offered (circulating and shows). Although overall the eventscape dimensions are evaluated positively, the design emerges as the most-appreciated dimension, followed by entertainment (Table 1).

Pleasure and arousal were the two dimensions relating to emotions that were considered in this study, being adapted from the PAD scale (Mehrabian and Russell, 1974). Pleasure, including five items (unhappy – happy, bored – relaxed, unsatisfied – satisfied, melancholic – contented, annoyed – pleased), emerged as the emotion most felt by attendees. The findings on arousal, which encompasses three items (sleepy – wide-awake, unaroused – aroused, sluggish – frenzied), also reveal that this event has a great potential to promote positive arousal feelings (Table 1).

Overall satisfaction was measured through three items related to satisfaction with the event, with the decision to participate in the event, and with that participation. In general, the attendees of the Medieval Journey reveal high levels of overall satisfaction. Loyalty was assessed using an attitudinal approach, encompassing two items related to positive word of mouth and one associated with the intention to participate in the event again. The attendees show a high level of loyalty towards this event (Table 1), which is very good for its sustainability.

The reliability of the constructs was assessed through the loadings of the items and the composite reliability (CR) coefficients. The item reliability threshold is fulfilled, since all loadings are higher than 0.7 (Hair et al., 2011), ranging from 0.74 to 0.95 (Table 1). Moreover, the internal consistency reliability is confirmed, given that all the CR coefficients are between 0.85 and 0.96, clearly above the cut-off of 0.7 (Table 1). Concerning the validity assessment, the average variance extracted (AVE) values attest a suitable convergent validity of the scales used, since the AVE values vary from 0.62 to 0.88, all being higher than 0.50. The heterotrait-monotrait (HTMT) ratio of correlations, the more demanding criterion proposed by Henseler et al., 2014, likewise confirms discriminant validity, taking into account the threshold value of 0.90 (Table 2), revealing that the constructs are distinct and more strongly related to their own construct than to any other construct.

4.3. Structural model

The structural model, which tests the conceptual model hypotheses (Fig. 1), was examined in terms of both the model's predictive power

and the relationships between the constructs (Fig. 2). The coefficient of determination (R^2) and the Stone–Geisser criterion (Q^2) account for the predictive power of the research model proposed. According to Hair et al., 2013: 430), there is not a fixed acceptable level of R^2 values; in this study, all exceed 0.1, varying between 0.13 and 0.57. Hair et al., (2013: 430) also note that “ $Q^2 > 0$ is indicative of predictive relevance”, which is verified with values ranging from 0.08 to 0.38 (Fig. 2). The LVs with highest variance explained by the model are attendees' loyalty towards the re-enactment event and attendees' satisfaction with the re-enactment event. On the other hand, the model only explained 13.1% of the variance of the arousal created by the re-enactment event.

In order to test the hypotheses proposed concerning the direct effects of the constructs under analysis, path coefficients and their significance level were analyzed, with *t*-values being obtained with the bootstrapping procedure (5000 samples). Only two of these hypotheses were not supported (Fig. 2 and Table 3). The first hypotheses, H1a to H1c, which predict that the dimensions of the eventscape (facilities, design, and entertainment) have a direct and positive impact on attendees' satisfaction, are confirmed as expected. These findings reveal that the positive effect of the eventscape on attendees' satisfaction already observed in other types of cultural events (Bruwer, 2014; Novello and Fernandez, 2016; Tanford and Jung, 2017; Wan and Chan, 2013) also occur in re-enactment events. These results point to the relevance of correctly managing the eventscape dimensions to increase attendees' satisfaction with re-enactment events. Moreover, the present research also shows that design and entertainment are the dimensions of the eventscape with the highest direct impact on satisfaction, being in line with some results of the studies carried out by Bruwer (2014) and Wan and Chan (2013), especially those related to entertainment effects.

The findings confirm a positive and direct influence of the dimensions of the eventscape on attendees' emotions (H2a, H2b, H2c, H3b, H3c) (Fig. 2 and Table 3). The entertainment and design are the eventscape dimensions with the highest impact on pleasure ($\beta = 0.20$, $p < 0.001$; $\beta = 0.15$, $p < 0.001$, respectively) and arousal ($\beta = 0.15$, $p < 0.05$ and $\beta = 0.16$, $p < 0.01$, respectively). The facilities have a lower positive impact on arousal and no significant impact on pleasure (H3a). These results emphasize the crucial role of design in creating rewarding emotions, as also found in the study of Fu et al. (2018), carried out on the Feast of the Hunters' Moon re-enactment event in the United States. The relevance of entertainment to eliciting pleasure and arousal emotions found in the present study may be associated with the crucial importance of offering opportunities, in the scope of re-enactment events, to celebrate culture and traditions through spectacle and performances, and to experience past ways of life (Carnegie and McCabe, 2008; Fu et al., 2018).

A direct influence of arousal on pleasure (H4a) was also observed ($\beta = 0.59$, $p < 0.001$), with the second higher path coefficient of the model. This finding corroborates the results of other studies in the field of tourism (e.g. Bigné et al., 2005, 2008; Miniéro et al., 2014) and in other service contexts (e.g. Chebat and Michan, 2003; Hsieh et al., 2014; Ladhari, 2007; Laroche et al. 2005; Mishra et al., 2016).

Concerning the impact of attendees' emotions on satisfaction, arousal was not found to have a significant direct influence on

Table 2
Discriminant validity of the constructs – Heterotrait-Monotrait Ratio (HTMT).

	Facilities	Design	Entertainment	Arousal	Pleasure	Satisfaction	Loyalty
Facilities							
Design	0.545						
Entertainment	0.523	0.713					
Arousal	0.331	0.387	0.378				
Pleasure	0.356	0.528	0.541	0.865			
Satisfaction	0.469	0.628	0.616	0.459	0.593		
Loyalty	0.388	0.656	0.556	0.383	0.559	0.749	

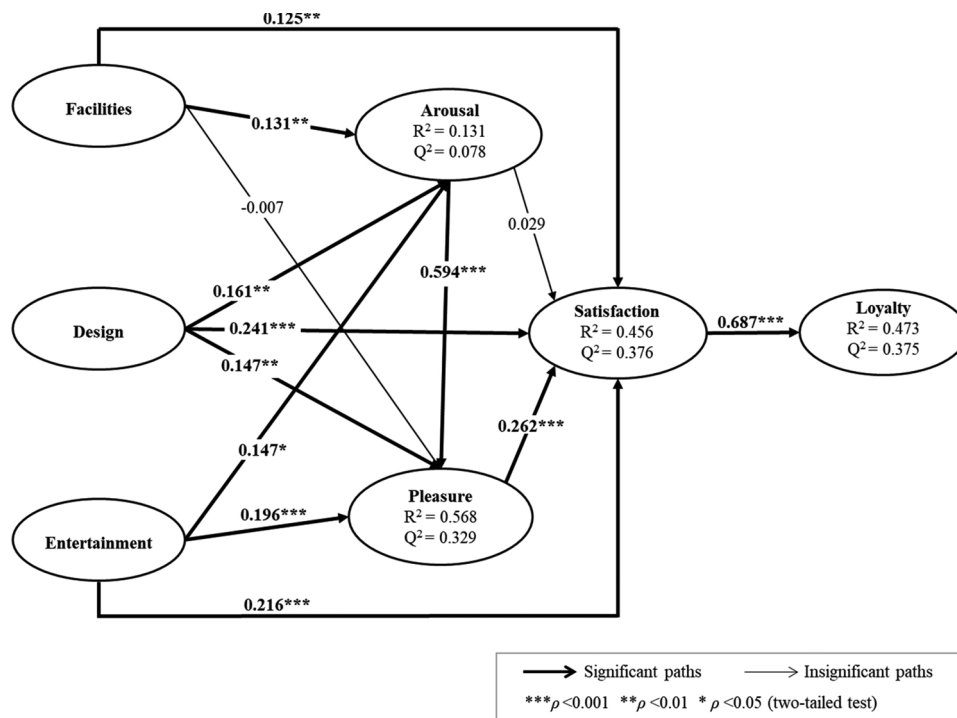


Fig. 2. Structural model assessment.

Table 3
Testing of hypotheses.

Path	Coefficient	t-value ^a	p value	Support
H1a: Facilities -> Satisfaction	0.125	2.758	0.006	Yes
H1b: Design -> Satisfaction	0.241	4.390	0.000	Yes
H1c: Entertainment -> Satisfaction	0.216	4.128	0.000	Yes
H2a: Facilities -> Arousal	0.131	2.612	0.009	Yes
H2b: Design -> Arousal	0.161	2.933	0.003	Yes
H2c: Entertainment -> Arousal	0.147	2.504	0.012	Yes
H3a: Facilities -> Pleasure	-0.007	0.208	0.836	No
H3b: Design -> Pleasure	0.147	3.441	0.001	Yes
H3c: Entertainment -> Pleasure	0.196	5.107	0.000	Yes
H4a: Arousal -> Pleasure	0.594	16.422	0.000	Yes
H5a: Arousal -> Satisfaction	0.029	0.567	0.571	No
H6a: Pleasure -> Satisfaction	0.262	4.040	0.000	Yes
H7: Satisfaction -> Loyalty	0.687	22.536	0.000	Yes

^a t-values were obtained with the bootstrapping procedure (5000 samples).

satisfaction, refuting hypothesis 5a. However, an indirect effect was observed. Pleasure, meanwhile, impacts directly and positively on attendees' satisfaction (hypothesis 6a; $\beta = 0.26$, $p < 0.001$) (Fig. 2 and Table 3). Although no studies were identified that analyze the impact of attendees' emotions (assessed through pleasure and arousal) on satisfaction in the context on re-enactment events, these findings are in line with the results of other studies carried out in the field of tourism (e.g. Bigné et al., 2005; Lin and Matilla, 2010; Lin and Worthley, 2012; Moon et al., 2016). Bigné et al. (2005), in a study undertaken in a Spanish theme park, found pleasure to have a positive influence on satisfaction, but no significant direct impact of arousal on satisfaction. Similar results were obtained in the study carried out by Moon et al. (2016) in airports. These results suggest that feeling good and joyful can have a more crucial role in ensuring satisfaction than excitement and stimulation. However, the results of studies on other types of events (Song et al., 2015, 2018) reveal that both pleasure and arousal positively influence attendees' satisfaction, while the study carried out by Girish and Chen (2017) shows that only arousal has a positive impact

Table 4
Direct, indirect and total effects.

Path	Direct	Indirect	Total			
				coefficient	t-value	p value
Facilities -> Satisfaction	0.125**	0.022	0.147**	3.089	0.002	
Design -> Satisfaction	0.241***	0.068**	0.309***	5.505	0.000	
Entertainment -> Satisfaction	0.216***	0.078***	0.295***	5.514	0.000	
Facilities -> Arousal	0.131**		0.131**	2.612	0.009	
Design -> Arousal	0.161**		0.161**	2.933	0.003	
Entertainment -> Arousal	0.147*		0.147*	2.504	0.012	
Facilities -> Pleasure	-0.007	0.078*	0.071	1.563	0.118	
Design -> Pleasure	0.147**	0.096**	0.243***	4.257	0.000	
Entertainment -> Pleasure	0.196***	0.087*	0.283***	5.376	0.000	
Arousal -> Pleasure	0.594***		0.594***	16.422	0.000	
Arousal -> Satisfaction	0.029	0.155***	0.184***	5.052	0.000	
Pleasure -> Satisfaction	0.262***		0.262***	4.040	0.000	
Facilities -> Loyalty		0.101**	0.101**	3.107	0.002	
Design -> Loyalty		0.212***	0.212***	5.135	0.000	
Entertainment -> Loyalty		0.202***	0.202***	5.243	0.000	
Satisfaction -> Loyalty	0.687***		0.687***	22.536	0.000	
Arousal -> Loyalty		0.127***	0.127***	4.846	0.000	
Pleasure -> Loyalty		0.180***	0.180***	3.908	0.000	

***p < 0.001; **p < 0.01; *p < 0.05 for a two-tailed test based on 5000 bootstraps.

on satisfaction. This heterogeneity of results suggests that the impact of pleasure and arousal on attendees' satisfaction differs according to the characteristics of the cultural events under analysis.

Hypothesis 7, predicting that satisfaction has a positive and significant impact on loyalty, is fully supported, with the higher path coefficient of the model ($\beta = 0.69$, $p < 0.001$) (Fig. 2 and Table 3) being in line with the findings obtained in other studies carried out on cultural events (e.g. Akhoondnejad, 2016; Kim et al., 2010; Novello and Fernandez, 2016; Wan and Chan, 2013).

The direct, indirect, and total effects of the constructs under analysis are presented in Table 4. The design dimension of the eventscape

Table 5
Mediation analysis.

Mediator	Path	Direct effect without mediator	Indirect effect [CIs]	VAF (%)	Mediation
Arousal	Facilities -> Satisfaction	0.125**	0.004 [-0.011; 0.019]	2.9	No
	Design -> Satisfaction	0.237***	0.005 [-0.012; 0.023]	1.9	No
	Entertainment-> Satisfaction	0.210***	0.004 [-0.012; 0.023]	1.9	No
Pleasure	Facilities -> Satisfaction	0.123**	0.018 [-0.020; 0.017]	12.6	No
	Design -> Satisfaction	0.279***	0.064 [0.014; 0.071]	20.6	Partial
	Entertainment -> Satisfaction	0.267***	0.074 [0.023; 0.087]	25.1	Partial
	Arousal -> Satisfaction	0.184***	0.155 [0.080; 0.237]	84.3	Full

*** $p < 0.001$; ** $p < 0.05$ based on 5000 bootstraps for a two-tailed test. VAF > 80% = Full mediation, 20% ≤ VAF ≤ 80% = Partial mediation, and VAF < 20% = No mediation. CIs, 95% Confidence Intervals; VAF, Variance Accounted For.

emerges as the dimension with highest impact on both satisfaction and loyalty, followed by the entertainment dimension. Although facilities are relevant to the success of a re-enactment event, the results reveal that features such as decoration, the layout and organization of the space, the performances, and the shows put on during re-enactment events are most important in order to have happy, satisfied, and loyal attendees. Regarding emotions, both pleasure and arousal have significant positive indirect effects on loyalty.

Given that arousal has only a significant indirect effect on satisfaction, it is possible that pleasure mediates the relationship between arousal and satisfaction (H4b). In order to ascertain this possible mediation (H4b), as well as to validate hypotheses 5b and 6b, which supposed that emotions – arousal and pleasure – would have a mediating effect between the different dimensions of the eventscape and satisfaction, the procedure described by Hair et al. (2014) was followed. According to these authors, testing mediating effects encompasses a consecutive exclusion process based on the following conditions, presented in Table 5. Firstly, the direct effect between the independent variable and the dependent variable must be significant, which was the case for all the relationships under analysis. Secondly, after including the mediator variable in the PLS path model, the indirect effect, based on the bootstrap of the sampling distribution, must be significant. This was not found in four of the paths considered, as can be concluded by the confidence intervals analysis (Table 5). Thirdly, to assess the size and strength of the mediation, the variance accounted for (VAF) must be calculated. A VAF score lower than 20% means that (almost) no mediation takes place; between 20% and 80% is indicative of partial mediation; and higher than 80% represents full mediation. As observed in Table 5, and according to the previous assumption, the VAF values point to partial mediation of pleasure between design and satisfaction (20.6%) and between entertainment and satisfaction (25.1%). No mediating effects of arousal between eventscape dimensions and satisfaction were found. Therefore, it may be concluded that hypothesis H5b was not confirmed and that H6b was partially confirmed. By contrast, hypothesis 4b is fully confirmed. A full mediation of pleasure between arousal and satisfaction (84.3%) was observed, showing that arousal only impacts significantly satisfaction when generating pleasure. Although in the field of events some studies highlight the important mediating role of emotions between eventscape and satisfaction (Grappi and Montanari, 2011; Lee et al., 2008, 2011; Mason and Paggiaro, 2012), no empirical research examines the mediating role of pleasure and arousal. However, the present study corroborates the results of some studies in other tourism activities (e.g. Lin, 2016), which reveal that only pleasure has a mediating role between servicescape and satisfaction. The results of the present study are of high relevance, confirming not only the link between pleasure and satisfaction, but also the importance of correctly managing the design and entertainment dimensions of the eventscape in order to generate pleasure emotions, and consequently to satisfy attendees. The findings also indicate that more research is needed to investigate the mediating role of pleasure and arousal in cultural events.

5. Conclusions

5.1. Contributions

The research undertaken provides important insights into the interrelationships among eventscape, emotions, satisfaction, and loyalty. This research also tests the mediating role of arousal and pleasure between eventscape and satisfaction and, additionally, the mediating role of pleasure between arousal and satisfaction. The theoretical model proposed was empirically tested using a structural equation model in a sample of 517 attendees of one of Portugal's most important historical re-enactment events.

The distinct characteristics of the historical re-enactment events justify the development of research in this field, namely in order to deeply understand the influence of their eventscape on satisfaction and loyalty. This kind of events have the specificity of combining entertainment and informal education through the recreation of historical periods involving the local community (Carnegie and McCabe, 2008; Light, 1996), permitting to learn and celebrate culture and history (Fu et al., 2018). These events are usually locally controlled and, due to the high involvement of the community in the recreation of the past, they offer unique host-tourist interaction opportunities and a strong attachment to local identity (Fu et al., 2018).

This paper provides important theoretical and practical contributions in an under-researched field. As far as theoretical contributions are concerned, the present paper enriches the events literature in several ways. First, it expands the knowledge on historical re-enactment events, concerning the structural relationship among eventscape, emotions, satisfaction and loyalty, which has received little attention. Second, the present study provides insights into the eventscape knowledge of re-enactment events, yielding a better understanding of important dimensions of this eventscape, as well as the impacts of these dimensions on emotions, satisfaction, and loyalty. The findings indicate that in re-enactment events, the eventscape may contribute to improving the satisfaction and loyalty of attendees, in line with the findings on other cultural events (Bruwer, 2014; Novello and Fernandez, 2016; Tanford and Jung, 2017). The research reveals that the design and entertainment are the eventscape dimensions with the most positive effect on emotions, satisfaction, and loyalty. Third, the integrated model developed also allowed more in-depth knowledge to be obtained concerning the emotions triggered by re-enactment events, since it considered emotions as a multidimensional construct. Specifically, the present research expands the contributions of other studies, showing that the impact of the eventscape on emotions differs according to the dimension of the eventscape and emotions. Thus, two dimensions of the eventscape – entertainment and design – emerge as having a greater positive impact both on pleasure and on arousal. Moreover, the impact of emotions on satisfaction also differs according to the dimensions of emotions. Only pleasure has a significant positive direct impact on satisfaction, but arousal has a significant indirect effect on satisfaction through a full mediation of pleasure.

Fourth, although the relationships among the eventscape, emotions, satisfaction, and loyalty have already been examined in the event literature (e.g. Grappi and Montanari, 2011; Lee et al., 2008, 2011; Mason, and Paggiaro, 2012), the mediating role of pleasure and arousal has been neglected. In this context, this research allowed the direct impact and the mediating role of different kinds of emotions – arousal and pleasure – on satisfaction to be examined simultaneously. In this scope, the research shows that pleasure has an important role in mediating the influence of the eventscape on satisfaction, while arousal does not have this kind of effect. These results partially corroborate the findings of previous research, mostly developed in the scope of other types of events (Grappi and Montanari, 2011; Lee et al., 2008, 2011; Mason and Paggiaro, 2012), which reveal emotions to have a mediating role between eventscape and satisfaction. However, no studies are found that analyze the mediating role of pleasure and arousal in the event literature. Therefore, these results are in accordance with results obtained in other studies in the field of tourism (e.g. Lin, 2016; Moon et al., 2016), and highlight that it is of utmost importance to develop more research in the scope of events, considering emotions as a multidimensional construct and specifically examining the pleasure and arousal dimensions. Research designed to analyze the attributes of the eventscape most likely to generate arousal, notably the kind of arousal with higher potential to increase attendees' satisfaction, would be of particular relevance.

Fifth, the study reveals a mediating role of pleasure between arousal and satisfaction and no direct effect of arousal on satisfaction, showing that arousal only leads to satisfaction when generating pleasure emotions. This is an important contribution of this research, which is line with the study carried out by Bigné et al. (2005) in theme parks. This also suggests that the influence of different kinds of emotions on satisfaction depends on the specific characteristics of the setting and on the experience provided. Re-enactment events recreate, with a specific historic setting and specific experiences, a historical period that enable attendees to re-experience the ways of life of that past period, sometimes generating adrenaline, for example when battles are recreated and when attendees have opportunity to actively participate in the activities offered. However, if this adrenaline or excitement does not generate pleasure, it is not likely to create satisfaction. Further studies should be developed in the scope of re-enactment events to more deeply analyze this relationship.

Finally, this study validates the positive effect of satisfaction on loyalty found in other kinds of events (Akhoondnejad, 2016; Dimitrouski, 2016; Kaplanidou and Gibson, 2010; Kim et al., 2010; Mason and Paggiaro, 2012; Novello and Fernandez, 2016; Tanford et al., 2012; Wan and Chan, 2013), in the field of re-enactment events. This shows the relevance of ensuring the satisfaction of attendees of re-enactment events to the success of these events.

From a practical perspective, the findings provide several implications for organizers and managers of historical re-enactment events, and specifically to those involved in the Medieval Journey in the Land of Saint Mary. This empirical study examines the factors influencing satisfaction and loyalty in historical re-enactment events, which are crucial for the long-term success of these events. Event managers should manage the eventscape to trigger arousal and pleasure emotions that increase the attendees' satisfaction and loyalty.

Moreover, given the important role of re-enactment events in heritage preservation and community development, managers should use these findings to better understand, attract, and retain attendees. In this context, managers should consider that although the three dimensions of the Medieval Journey eventscape were evaluated quite positively, facilities (including information provision, parking, and rest areas) fared the worst. Therefore, special efforts should be made to improve the information provision in the context of the communication plan of the event, providing more detailed information in several languages and taking greater advantage of information and communication technologies – by using social media or electronic newsletters, for

example – to spread the message to a wide number of potential attendees. Managers should also allocate resources to offering appropriate parking areas and design appropriate transportation solutions to avoid congestion. In this context, they should invest in building parking spaces outside the village and organize the transportation to and from the event, providing shuttle transportation services to increase attendees' satisfaction.

Event managers may also have a crucial role in designing the eventscape in a way that ensures positive emotions on the part of attendees. Although the findings of this research reveal that arousal and pleasure emotions are positively influenced by most of the dimensions of the eventscape, design and entertainment have the greatest impact on both dimensions of emotions. These are also the eventscape dimensions with greatest influence on attendees' satisfaction and loyalty. Since this is an important source of competitive advantage, the managers of re-enactment events should address special attention to the design of the physical environment (decoration, placement of theme areas and facilities, and location of the event) and to diversify the educational and entertainment activities provided. The findings of the present paper suggest that the arousal generated by the activities offered is not enough to directly increase attendees' satisfaction. However, arousal already promotes satisfaction indirectly through generating pleasure emotions. In order to increase the impact of arousal on satisfaction, it would therefore be of value to include activities in the program that offer opportunities to promote the engagement of attendees, for example by: (i) participating in workshops to make products typical of the period of the past being recreated; (ii) dressing as characters who lived in that period; (iii) learning dances of that time; and (iv) actively participating in re-enacted battles. Virtual reality and, specifically, augmented reality technologies could also be used to diversify the range of activities offered and to promote deeper engagement on the part of attendees.

5.2. Limitations and future research

Despite the relevance of its contributions, this research also has some limitations. First, it only focuses on a single re-enactment event carried out in Portugal in a specific year. Considering that the attendees' emotional response to the eventscape can vary according to the characteristics of the re-enactment event under analysis (e.g. themes, activities), it would be of value to expand this research to other re-enactment events staged in other countries and settings, to confirm whether the model is validated in other re-enactment contexts. Second, the present study focused mainly on tangible dimensions of the eventscape. Future research should also encompass more intangible dimensions. It would also be relevant to investigate the impact of other features of the eventscape (e.g. appropriate schedules for entertainment, good quality and variety of activities, shapes of stages, surrounding area, lighting, music) already mentioned by other researchers (e.g. Bruwer, 2014; Fu et al., 2018; Hightower et al., 2002) on the emotions, satisfaction, and loyalty of attendees of re-enactment events.

Although the measurements used to assess emotions and satisfaction have been supported by previous literature (e.g. Bigné et al., 2005; Girish, and Chen, 2017; Lee et al., 2008; Mehrabian & Russel, 1974; Yoon et al., 2010) and the discriminant validity of all the constructs has been validated, some overlap may occur between both constructs, specifically between the “unsatisfied-satisfied” item of pleasure and one item of the satisfaction - “overall, I am very pleased with the event”. This overlap can be inappropriate to clearly discriminate between two constructs. Therefore, in future studies, measurements of constructs should be selected to avoid this overlap.

This study only includes one dimension of the experience – the emotional experience. It would be relevant to analyze how the eventscape affects other dimensions of experience – e.g. cognitive, sensory – and examine how these dimensions of experience directly influence satisfaction and indirectly promote loyalty towards the event.

Another limitation is relying only on a positivist approach, and on quantitative analysis, while conducting the study. Developing complementary research using qualitative approaches (e.g. interviews or focus groups) would therefore be desirable. This would be especially important to obtain a more in-depth perspective, for example, on the mediating role of emotions analyzed in this paper, in order to better understand the effects of the various dimensions of the eventscape on various dimensions of emotions and how the latter induce satisfaction and loyalty. This qualitative approach could also offer a deeper understanding of the relationship between arousal emotions and attendees' satisfaction in the context of re-enactment events.

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