EFFECT OF EVENT STAGING STRATEGIES ON QUALITY OF EXPERIENCE

A Thesis

by

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ABSTRACT

This study examined the effects of two sets of event staging factors ("technical" and "artistic") on the quality of experience (delight, perceived value, and intrinsically motivated fast thinking) of participants at a simulated tailgate experience. The experiment was conducted by distributing video depictions of four tailgate events to a sample of Texas A&M University students via the internet. Each video depiction represented one of the four conditions that resulted from crossing technical factors (excellent execution vs. poor execution) and artistic factors (provided vs. not provided). The set of technical factors included reliability, assurance, tangibles, empathy, and responsiveness. The set of artistic factors included use of a clear and pervasive theme, personalization, inclusion of multi-sensory elements, and absence of negative cues. Data were analyzed through linear modeling techniques. Results indicate that event participants experience higher prevalence of intrinsically motivated fast thinking, delight and perceived value when they attend an event that provides excellent technical factors as well as events that depict a presence of artistic factors. There was, however, no evidence of an interaction effect. Technical and artistic factors have separate, independent effects on intrinsically motivated fast thinking, delight or perceived value.

DEDICATION

I would like to dedicate this thesis to my brilliantly supportive husband, Robbie Stricklin, without whom, I would not have made it through graduate school.

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CHAPTER I

INTRODUCTION AND LITERATURE REVIEW

For over two decades, consumer behavior scholars and industry leaders have emphasized the importance of consumer experiences in the purchase and consumption of goods and services (Holbrook & Hirshman, 1982; Kano, Seraku, Takahashi, & Tsuji, 1984; Oliver, Rust, & Varki, 1997; Pine & Gilmore, 1999; Ellis & Rossman, 2008; Pine & Gilmore, 2011; and Torres & Kline, 2012). This body of research has involved inquiry into topics ranging from "atmospherics" such as music, aromas, and sensations in retail stores to "experience industry" (Kotler, 1973; Hirsch, 1995; Jacob, 2006; Pine & Gilmore, 2011) principles and techniques in both product and service industries. The pivotal importance of customer and guest experiences has become clear; successful "experience industry" organizations employ a variety of strategies to delight (Plutchik, 1980; Chandler, 1989; Oliver, Rust & Varki, 1997; Lee, 2008; Lee, Ralston, Ellis & Park, 2011; and Torres & Kline, 2013) their customers. Among these are providing exceptional customer service, providing unanticipated value-added elements, incorporating themes, and creatively staging interactions that engage and delight customers. Success of such programs is contingent upon knowledge about specific strategies that can be used to facilitate customer delight. From an empirical perspective, though little is known of the relative efficacy of different techniques or of how select techniques may interact to delight customers.

Based on integration of diverse bodies of literature related to the staging of service encounters and guest experiences (Parasuraman, Zeithaml, & Berry, 1988; and

Pine & Gilmore, 1999, 2011), Ellis and Rossman (2008) created an experience staging model to highlight techniques that are thought to be effective in delighting guests. Their model proposes that two types of provider performance, "technical performance" and "artistic performance" have a joint, interactive effect on delight of guests at an attraction or event. "Technical performance" factors include the elements of service quality that were identified by Parasuraman and his colleagues (Parasuraman, Zeithaml, & Berry, 1988). These include reliability, assurance, tangibles, empathy, and responsiveness. Effective deployment of these strategies is assumed to preclude guest dissatisfaction, but will not, in themselves, delight guests. "Artistic performance" is assumed to delight guests, given that "technical performance" strategies are effectively deployed. Artistic performance factors include execution of a clear and pervasive theme, personalization, multi-sensory elements, and absence of negative cues. Research had not been conducted to evaluate this interaction hypothesis before this study. This study did, therefore, examine the effects of technical and artistic factors on the quality of experience of participants at an event experience.

A review and integration of literature on staging experiences in the event management and experience industries follows. The review and integration is divided into five sections: (1) experiential outcomes of events; (2) tailgating at sporting events; (3) staging events and experiences; (4) simulating experiences; and (5) summaries, definitions and hypotheses.

Experiential Outcomes of Events

The outcome of event staging strategies and quality of immediate experiences will be multi-dimensional constructs. Components will be intrinsically motivated fast-thinking (Kahneman, 2011; and Ellis, Jamal, & Jiang, 2015), delight (e.g., Oliver, 2010; and Torres & Kline, 2013), and perceived value (e.g., Zeithaml, 1988; Petrick 2002, 2004; and Oliver 2010). A description of the conceptualization and operationalization of each of these follows.

Intrinsically Motivated Fast Thinking

Nobel Prize winner Daniel Kahneman (2011) identified two systems of immediate consciousness that are relevant to consumer behavior: system one and system two. He refers to system one as "fast thinking" and system two as "slow thinking." Fast-thinking is impulsive and intuitive; it operates quickly and automatically. For fast-thinking "seeing and orientating are automatic functions…but they depend on the allocation of some attention to the relevant stimulus" (Kahneman, 2011, p. 24). It "effortlessly originat[es] impressions and feelings that are the main sources of the explicit beliefs and deliberate choices" (Kahneman, 2011, p. 21). An example of an activity that may cause fast-thinking is brushing your teeth in the morning; this activity occurs with little or no effort.

But fast-thinking does not only occur with activities as simple as brushing your teeth or answering the equation "2 + 2 =?" Fast-thinking is also characteristic of experiences that are deeply absorbing and deeply meaningful. As Kahneman (2011) points out, fast-thinking is inherent in the intrinsically motivated "optimal experience"

that Csikszentmihalyi describes as “flow.” Intrinsically motivated fast-thinking experiences thus are states of “effortless concentration so deep that [people] lose their sense of time, of themselves, of their problems...their descriptions of the joy of that state are so compelling that Csikszentmihalyi has called it the ‘flow’ experience.” (Kahneman, 2011, p. 40).

In order for flow to occur, a balance between skill of participants and the challenges of the task must be present (Csikszentmihalyi, 1975, 1990). In addition, participation must be driven by intrinsic motivation, a deep interest in the activity founded in the individual’s preferences and valued beliefs she or he holds about her or him “self.” As one’s skills in an intrinsically motivated activity increase, the challenges faced must also increase in order for an optimal flow experience to occur (Csikszentmihalyi, 1975, 1990; and Ellis, Voelkl, & Morris, 1994).

The concept of intrinsically motivated fast thinking has been used to describe a desired outcome of “situated” tourism experiences (Ellis, Jamal, & Jiang, A theory of situated tourist experiences, 2015). Ellis, Jamal, and Jiang(2015) proposed that three types of tourist activities are contexts for intrinsically motivated fast-thinking experiences. “Immersion” experiences (Pine and Gilmore, 1999) correspond to Csikszenmihalyi’s (1990) construction of flow. These experiences demand action and reaction in performance of a skill. The interaction of intrinsic motivation, challenge, and skill determines whether intrinsically motivated fast thinking will occur. “Absorption” is an immediate sensory experience that lacks the demands for action and reaction. Examples of activities that might tend to give rise to absorption are relaxing on a beach,

wine tasting, listening to music, and taking a leisurely walk. Finally, "engagement" experiences involve stories or narratives. Examples of activities that might tend to evoke engagement are reading books, watching television, attending plays, visiting museums, and listening to interpretive talks at heritage sites.

It is notable that a participant in many events, including heritage festivals, tailgates, and other events, may have opportunities to engage in activities that give rise to all three of these experience types. Food and drink experiences, for example, would tend to facilitate absorption. Participation in competitive games would create potential for immersion and being a spectator at a sporting event or dramatic production is an opportunity for an engagement experience.

Perceived Value

Intrinsically motivated fast-thinking is a deeply meaningful and joyful experience (Kahenemann, 2011; Csikszenmihalyi, 1990). It is reasonable to assume that such experiences have value to participants in events or visitors to tourist attractions (Ellis, Jamal, & Jiang, A theory of situated tourist experiences, 2015). The concept of perceived value has been linked to and confused with constructs such as utility, satisfaction and quality. Value is different from quality because value is more personal and individual to the consumer (Zeithaml, 1988; Chang & Wildt, 1994). Value is different from satisfaction because satisfaction occurs after use of a product or service, and value can happen before use of a product (Sweeney & Soutar, 2001).

Researchers have advanced definitions of this illusive construct. Zeithaml (1988) conducted focus group interviews about beverage quality and value to try to reach an

answer. Four consumer definitions of value came about: "(1) value is low price; (2) value is whatever I want in a product; (3) value is the quality I get for the price I pay; and (4) value is what I get for what I give" (Zeithaml, 1988). Each of these consumer definitions is distinct. Value as low price meant that consumers focused most on what they had to give up. Value defined as whatever the consumer wanted in a product meant that those consumers focused on the benefits received from using the product. Quality for the price the consumer paid referenced the "tradeoff between one 'give' component, price, and one 'get' component, quality" (Zeithaml, 1988, p. 13). Lastly, what consumers get for what they give is just that, focusing on the aspects received as well as the aspects sacrificed.

Zeithaml (1988) took each of these consumer definitions to create an overall definition of perceived value: "the consumer's overall assessment of the utility of a product based on perceptions of what is received and what is given" (p. 14). Two research approaches follow from this conception of value; uni-dimensional and multi-dimensional. Zeithaml's (1988) definition of perceived value comes from the uni-dimensional construct research approach. This uni-dimensional construct approach states that value can be measured by simply asking the consumer to rate the value of the product or service (Sanchez-Fernandex & Iniesta-Bonillo, 2007). This approach represents the early stages of researching perceived value. Many studies focused on the utilitarian perspective of value. According to Sanchez-Fernandex and Iniesta-Bonillo (2007) there are two main research paths included in the uni-dimensional construct approach: priced-based and means-end theory. Price-based studies focus on the quality-

price relationship and the tradeoff between quality and sacrifice (Dodds & Monroe, 1985). The means-end theory states "the decision-making processes regarding consumption are influenced by: (i) linkages among product attributes; (ii) the perceived consequences of consumption, and (iii) the personal values of consumers" (Sanchez-Fernandex & Iniesta-Bonillo, 2007, p. 432). Though the uni-dimensional measure is often used, some researchers find criticism in the validity because it assumes consumers have the same definition of value (Chen & Chen, 2010).

The second approach to the construction of perceived value is the multi-dimensional perspective. This approach overcomes the validity issue of the uni-dimensional measure because it incorporates individual meanings of value. Five research paths comprise the muli-dimensional approach to perceived value (Sanchez-Fernandex & Iniesta-Bonillo, 2007): the customer value hierarchy; utilitarian and hedonic value; axiology or value theory; consumption-value theory; and Holbrook's typology of consumer value. Customer value hierarchy focuses on "customer's perceived preference for an evaluation of those product attributes, attribute performances, and consequences arising from use that facilitate (or block) achieving the customer's goals and purposes in use situations" (Woodruff, 1997, p. 142). The utilitarian and hedonic value research path incorporates both the utilitarian perspective from the uni-dimensional approach and the hedonic entertainment and emotional perspective (Babin, Darde, & Griffin, 1994). The axiology path breaks down value into different areas such as extrinsic, intrinsic, systematic, emotional, practical, logical, etc. (Sanchez-Fernandex & Iniesta-Bonillo, 2007). Consumption-value theory focuses on different dimensions of value such as

emotional, social, quality/performance and price/value for money in the PERVAL model (Sweeney & Soutar, 2001). Other researchers built on this model but included nonmonetary issues such as time and the like (Wang, Lo, Chi, & Yang, 2004). Lastly, Holbrook's typology of consumer value focused on three thoughts: extrinsic versus intrinsic, self-oriented versus other-oriented, and active versus reactive (Holbrook, 1994, 1996, 1999). Both the uni-dimensional approach and the multi-dimensional research approach to perceived value are valid research perspectives. One approach is simple and the other complex.

Delight

Customer delight originated by Plutchik (1980) with the publication of *Emotion: A Psychoevolutionary Synthesis*. This book described secondary emotions created from a circular pattern of eight basic emotions with delight as a consequence of the combination of joy and surprise (Plutchik, 1980). Both joy and surprise are positive emotional outcomes from Izard's Differential Emotions Scale (Izard, 1977). The concept of delight as a consequence of the interaction between joy and surprise has been affirmed by Westbrook and Oliver (1991). According to Magnini, Crotts and Zehrer (2011), Chandler (1989) defined customer delight as "the reaction that customers have when they experience a product or service that not only satisfies but provides unexpected value or unanticipated satisfaction" (p. 536). Another early conceptual framework was presented by Oliver, Rust, and Varki (1997), in an article named *Customer Delight: Foundations, Finding & Managerial Insight*. The authors proposed the first model of the

antecedents and consequences of customer delight. Their model proposed delight and satisfaction to work parallel to each other (Oliver, Rust, & Varki, 1997).

In order to study delight, Oliver et al. (1997) conducted two studies, one in a park setting and one in a symphony setting. Different from the symphony setting, the study in the park setting resulted in delight not affecting intention (Oliver, Rust, & Varki, 1997). This caused potential implications for managers in the experience industry because managers may not invest in delight if it does not affect intention. Another result of this study was that the authors proposed that delight can only affect intention in a situation if there is adequate customer involvement and the product qualities vary.

Adam Finn (2005) reassessed the foundations created by Oliver et al. (1997). The author questioned whether or not customer satisfaction versus customer delight has the same reaction with non-entertainment industries. Finn used structural equation modeling to test whether or not mundane activities could elicit delight. Finn's (2005) study involving commonplace visits to websites supported Oliver et al.'s (1997) conceptualization that delight and satisfaction are distinct constructs, however, the results do not support Oliver et al.'s concept that delight will only have an impact on intention for services that have a high level of customer involvement.

There are three avenues that researchers have typically followed in regards to the examination of delight: the confirmation-disconfirmation paradigm, the satisfaction of human needs, and through human emotions (Torres & Kline, 2013). The

confirmation-disconfirmation paradigm revealed that a consumer can have negative disconfirmation, positive disconfirmation or confirmation (Oliver, Rust, & Varki, 1997). This means that the product or service will be less than expected, more than expected or meets expectation, respectively.

Delight regarding the satisfaction of human needs was studied by Schneider and Bowen (1999). They believed that "firms cannot understand or manage emotionally charged customer reactions, such as delight and outrage, by merely meeting or exceeding specific service expectations" (Schneider & Bowen, 1999, p. 37). Their study resulted in a continuum ranging from outraged customers that will most likely result in defection, to dissatisfaction and satisfaction which are likely to result in ambivalence, to delight which results in loyalty.

This study suggested that humans are determined to satisfy core needs in life. These core needs include: security, justice, and self-esteem. "Expectations can be satisfied; needs are such that continuous gratification yields enhanced states of well-being – pleasure or delight (Schneider & Bowen, 1999, p. 37). Schneider and Bowen (1999) gave suggested paths to follow in order to fulfill these core needs. To fulfill security and justice, a company should not violate these needs because these two needs are considered hygiene attributes. They argued the most important need to be fulfilled by the company or service provider is self-esteem. This can be done by giving the consumer the opportunity to feel confident and competent (Schneider and Bowen, 1999). When self-esteem is fulfilled, consumers are thus more likely to be delighted.

The third avenue, finding delight through emotions, was illustrated by Kumar, Olshavsky, and King (2001), who explored alternative emotional antecedents to delight customers by replicating Plutchik (1980). Kumar et al. (2001) found the following: "our research suggests that Oliver et al.'s findings are consistent with what we would predict based on our theory. As our theory suggests that delight based on real joy is likely to be attributed to someone or something other than luck and is likely to be characterized by desires to maintain an on-going relationship, this kind of delight would be related to intentions" (p. 24).

Kumar et al. (2001) disagreed with Oliver et al. (1997) that delight can only happen with surprise. The results of their study showed that there were two different ways to be delighted, one comprised of joy and surprise and the other without surprise (Kumar, Olshavsky, & King, 2001). The authors' findings expressed that the effect of delight on intention could depend upon which type of delight occurred. They suggested to managers that in order to delight customers a business should provide services that either physically or mentally engage their customers to evoke "real joy" because this can make the customer want to have an on-going relationship with that business. This suggests to firms a quest for delight might not need to raise the bar too much.

Yet some companies and organizations are against customer delight because they believe that they are setting the bar too high for the next interaction with the customer. Rust and Oliver (2000) addressed this issue through a mathematical model of delight.

They came to the outcome that "although delighting the customer heightens repurchase expectations…the non-delighting competition is hurt worse through customer attrition to the delighting firm" (p. 86). What Rust and Oliver (2000) suggested is that businesses who want to delight should either focus on practices not easily replicated by others or implement these delight practices when the competitors do not have the opportunity or the means. The question for firms then is how can they best provide delight. Product attributes are a central concept in deciding what features of a product or service cause dissatisfaction, satisfaction or delight. Kano, Seraku, Takahashi and Tsuji's (1984) model of customer satisfaction distinguished between "must-be requirements," "one-dimensional requirements," and "attractive requirements."

The must-be requirements are those generally taken for granted by customers. These requirements are no longer characteristics that make a customer satisfied. They have become prerequisites. If the must-be requirements are met, the customer is typically not dissatisfied. The one-dimensional requirements are those features that could either satisfy or dissatisfy depending on its functionality, and the attractive requirements are those features that satisfy when present but do not dissatisfy if they are absent (Kano, Seraku, Takahashi, & Tsuji, 1984). The attractive requirements are not expected by the customer; therefore, you are able to surprise your customer, in turn delighting them.

Sauerwein, Bailom, Matzler and Hinterhuber (1996) proposed a method for figuring out which product or service features lead to satisfaction or dissatisfaction based

on Kano et al. (1984). Their assessment involved creating the Kano questionnaire based on identified product requirements from customer focus group interviews. The questionnaire was administered via standardized oral interviews and the outcomes were evaluated and interpreted. A business has the opportunity to delight customers by using Matzler et al. (1996) assessment. After completing the interviews and the evaluation of the data, a company will be better informed on which features to focus. Because delightful practices can eventually become expected, "the application of Matzler et al.'s method must be regular. Improvements to product or service quality are not a once-and-for-all-time exercise" (Matzler, Hinterhuber, Bailom, & Sauerwein, p. 18).

The antecedents of customer delight are likely important for academics and practitioners wanting to raise loyalty, positive word-of-mouth and higher profits. Crotts and Pan (2008) undertook a study to provide a method to identify drivers of customer delight. They reflected on Oliver et al. (1997) who used a Likert-type scale to identify how frequently delight was felt. Crotts and Pan (2008) felt Oliver et al. (1997) "did little to identify what aspects of the customer experience might have elicited delight versus normal satisfaction" (p. 465). Because of this, the authors adopted two questions from Pritchard and Havitz (2005, 2006) to reveal the positive and negative service attributes according to respondents. The other two questions were "used to identify the most delighted customers who have a strong revisit intention since high loyalty is more strongly correlated with a delight experience than satisfaction alone" (p. 466).

The online survey resulted in 310 completed surveys after the 2006 Charlston Food and Wine Festival (Crotts & Pan, 2008). The outcomes of the survey were liked service attributes and disliked service attributes. The "likes" found via the questionnaire would be considered the key drivers because they were positively associated with the overall attendee enjoyment and intention to revisit (Cross and Pan, 2008). The "dislikes" found should also be tended to, but if they do not have a measurable impact on overall enjoyment, they would not be considered key drivers (Crotts and Pan, 2008). According to Crotts and Pan (2008), the most important step in using this questionnaire is to recognize the key drivers mentioned by respondents with moderate satisfaction and intention to revisit.

Yang (2011) proposed a customer delight barometer to classify the delight and satisfaction drivers. Yang used a quantitative method based on Kano et al.'s (1984) model and used the Matzler and Hinterhuber (1998) definition of extent of satisfaction. This definition is as follows:

$$\text{Extent of satisfaction} = \frac{A+O}{A+O+M+I}$$

In which *A* is the percentage of respondents reporting an attribute is 'attribute'; *O* the percentage of respondents reporting an attribute is 'one-dimensional'; *M* the percentage of respondents reporting an attribute is 'must-be'; and *I* the percentage of respondents reporting an attribute is 'indifferent'.

The result of Yang's study was a mathematical equation consisting of the extent of satisfaction, the degree of importance and the frequency of interaction. This was created as a tool for firms to determine actions for improvement (Yang, 2011). It can be used by managers to identify what features of their product or services are considered a driver of delight.

The concepts of customer satisfaction/dissatisfaction and delight mainly began in the retail journals, and then moved to marketing journals. Starting in the early 2000's hospitality authors started to incorporate these studies. Torres and Kline (2006) created a model for the hotel industry to move from satisfaction to delight and was one of the first delight articles published for the hospitality industry. They proposed a managerial model of satisfaction and delight that "present[ed] the basic customer, employee, and organizational influences that lead to customer satisfaction and delight" (Torres & Kline, 2006, p. 300). Each component specifies what should be seen if the result is to be satisfied customers or delighted customers. The authors found that delight was a better measure of customer relationship management than satisfaction (Torres & Kline, 2006). Their model expressed the importance of employees within hotels to delight customers. One strategy they suggested to delight customers is to empower employees (Torres & Kline, 2006). One empowerment tactic they suggested was giving more decision-making privileges to employees. Lastly, consistent with Schneider and Bowen, (1999); Lee

(2008); and Lee, Ralston, Ellis and Park (2011), Torres and Kline (2006) saw delight on a continuum from satisfied to very satisfied to delighted.

Torres and Kline (2013) provided a typology of delight which identified patterns by which hotels can delight. Their content analysis of 105 customer written letters addressed to seven, four star hotels in two Midwestern cities, expressed their thoughts on delightful features they, the customers, experienced. They found that "taking care of the guest's needs, exceptional friendliness, professionalism of staff, employees going outside of the call of duty and problem solving skills" were the most frequently mentioned experiences that caused delight (2013, p. 642). Five types of delight were proposed by Torres and Kline (2013): fulfillment delight, charismatic delight, professional delight, comparative delight and problem resolution delight.

They defined the five types of delight as follows: fulfillment delight occurs when a guest's needs are satisfied and the guest feels important; charismatic delight occurs when employees are predominantly personable and friendly; professional delight occurs when the staff is knowledgeable and completes their tasks properly; comparative delight occurs when a customer compares their current service experience with a previous service experience from a different provider and realizes the current experiences is superior; and lastly, problem resolution delight occurs when a staff member goes out of their way to solve a guest's problem, even if it is not their responsibility (Torres & Kline, 2013).

Much of this study supported the Torres and Kline (2006) model with the addition of the organizational culture component (Torres & Kline, 2013). According to Torres and Kline (2013), "organizational culture provides the social context in which employees perform their jobs within the organization" (pp. 645-655). Because they found an indirect link between organizational culture and delighting customers they suggested hotels evaluate their organizational culture to create strategies promoting delight.

Magnini, Crotts, and Zehrer (2011) used the realm of travel blogs to analyze customer delight. They studied 743 travel blogs and looked for the phrases: "pleasant surprise," "delightful surprise," "excellent surprise," or "positive surprise." They found that customer service was the top reason to be delighted, followed by cleanliness.

The theme park industry started jumping into the subject of customer delight when Ma, Gau, Scott, and Ding (2013) was "the first in the tourism literature to provide empirical support for the effects of appraisals on the dimension affecting emotional intensity" (p. 375). Ma et al. (2013) empirically tested the ability of the cognitive appraisal model to clarify customer delight drivers. They conducted 645 face-to-face interviews at Happy Valley theme park in Shanghai and they analyzed their results using structural equation modeling.

The authors found the following: "all four hypotheses were supported indicating that delight can be elicited when tourists appraise their theme park experience

either as unexpected, or as important to their personal well-being or special needs, or as in their interests, or as highly goal congruent" (p. 372-373). These findings demonstrated that delight can occur from a number of approaches other than surprise (Lee, 2008; and Lee, Ralston, Ellis, & Park, 2011).

Their original hypotheses were as follows:

> "H1: Delight is significantly related to an appraisal of unexpectedness on the dimension of novelty; H2: Delight is significantly related to an appraisal of a high degree of goal realization on the dimension of goal realization; H3: Delight is significantly related to an appraisal of goal importance (H3a) and goal interest (H3b) on the dimension of goal relevance."

Tailgating at Sporting Events

Tailgating Experiences

Tailgating can be seen as value added to the overall experience of a sporting event. The definition of a tailgate party is "a party held just before a football game [or other sporting event] in the parking lot, with the food and drinks served from people's cars" (Macmillan Dictionary, 2015). The first of these events is said to have taken place on November 6, 1869, at the first intercollegiate football game between Princeton and Rutgers (Drenten, Peters, Leigh, & Hollenbeck, 2009; Gillentine, Miller, & Crow, 2010; Kerstetter, Stansfield, Dombroski, Bae, Usher, & McKinney, 2010; and Chen, Teater, & Whitaker, 2012). Princeton and Rutgers fans travelled by horse and carriage with baskets of food and drinks; thus "hosting" the first "tailgate." Yale University, however, claims to have hosted the first tailgate in their 1904 season (Gillentine, Miller, & Crow, 2010).

James, Breezeel, and Ross (2001) conducted a two part study in order to develop a profile of tailgate attendees, their reasons for tailgating, how often they tailgated, and whether the tailgating persisted over time. This study expressed that: 75 percent of tailgaters are married, 70 percent have a college degree and make at least $55,000 a year, and 53percent of these tailgaters were 35 to 54 years old. It was also found that: 45 percent of the respondents have been tailgating for over ten years, 43 percent of them attending all home games, and 31 percent attend a tailgate at at least one away game (James, Breezeel, & Ross, 2001). This study illustrated that the frequency of tailgating increased as attendees aged. “The behaviors of tailgaters [are] so significant that it could be argued they have formed their own subculture” (Delaney, 2008, p. 10).

Delaney (2008) provided insight into the social world of sport tailgaters. This social world consists of tailgaters from many sporting events such as baseball, but the most popular would be for auto racing and football. It is said that having one race or game per week, such as in racing and football, “heightens the importance of each game and the fans’ desires to make the most of each opportunity by tailgating” (Delaney, 2008, p. 5). Tailgaters believe that tailgates provide opportunities for bonding and prepping the fans for the game or race ahead (Delaney, 2008). This article also went on to describe what components are needed in order to host a good tailgate party, such as: alcoholic and nonalcoholic beverages, meat, sides dishes like baked beans and chicken wings, tables clothes in team colors, pregame shows, tailgate games, and tailgaters wearing team colors.

With the activity of tailgating being such a popular activity in both college and professional sports, the lack of studies on tailgating is shocking. A few of the studies have researched the motivations behind hosting and/or attending a tailgate party. James et. al. (2001) found that their respondents saw tailgating as an escape from their daily routine as well as a chance to spend time with friends. Drenten, Peters, Leigh and Hollenbeck (2009) expanded on motives by going deeper into the dualities of social interaction. A qualitative ethnographic approach of observations and in depth interviews with 32 participants resulted in four tailgating motivations with respective dual natures. These four motivations were: "involvement (preparation and participation), social interaction (camaraderie and competition), inter-temporal sentiment (retrospection and prospection), and identity (collectivism and individualism)" (Drenten, Peters, Leigh, & Hollenbeck, 2009, p. 97).

Kerstetter, Stansfield, Dombroski, Bae, Usher and McKinney (2010) found that Drenten et al. (2009) lacked the meaning of tailgating according to the individual. As a result of this opinion, Kerstetter e. al. (2010) documented the meaning that individuals connect with tailgating. Through photo-elicitation and follow up interviews with 30 individuals at Penn State football games between the months of October and November in 2009, the authors found 15 themes. Of the 15 themes, only seven of them met the minimum acceptable level. Those seven themes were: togetherness, food, fun, drinking, college pride, tradition, and football (Kerstetter, Stansfield, Dombroski, Bae, Usher, & McKinney, 2010). The results of this study illustrate that individuals can assign multiple meanings of the tailgate experience and many of these themes support earlier works

(James, Breezeel, & Ross, 2001; Delaney, 2008; and Drenten, Peters, Leigh, & Hollenbeck, 2009).

Individuals from different groups can view tailgates differently. Chen, Teater, and Whitaker (2012) studied the perceptions of college students, faculty, and administrators about tailgates. Results of a questionnaire given to 235 students, 88 faculty and staff, and 19 administrators expressed that students focused on tailgates completely opposite of faculty and administrators. Students care about social and entertainment aspects and do not worry about negative consequences, while faculty and administrators focus on the "policies and environmental control during tailgating, but not the positive consequences" (Chen, Teater, & Whitaker, 2012). However, all groups did show great enthusiasm for tailgating.

These faculty and administrators may be able to see the positive consequences of tailgates if a best practice model for tailgating were enacted. Gillentine, Miller and Crow (2010) identified components that would allow event organizers to have a best practice model for hosting tailgates. Twelve components were found: tailgate specific policies and procedures; enforcement procedures; co-operative agreements; designated tailgating areas; tailgating hours; parking; grilling; glass containers; trash receptacles; stadium reentry; alcohol consumption; and evaluation and monitoring (Gillentine, Miller, & Crow, 2010). Experience stagers should implement a best practice model because it would allow for decisions to be made quickly and consistently.

Staging Events and Experiences

Artistic versus Technical Factors

Ellis and Rossman (2008) created an experience staging model to highlight techniques that are thought to be effective in delighting guests. Their model distinguishes between "technical performance" factors and "artistic performance" factors in staging events. Technical factors refer to strategies that are pivotal to customer service excellence: reliability, responsiveness, empathy, tangibles, and assurance of the provider (Ellis & Rossman, 2008). Reliability is the "ability to perform the promised service dependably and accurately" (Parasuraman, Zeithaml, & Berry, 1988, p. 23). Responsiveness is the "willingness to help customers and provide prompt service" (Parasuraman, Zeithaml, & Berry, 1988, p. 23). Empathy is "caring, individual attention the firm provides its customers" (Parasuraman, Zeithaml, & Berry, 1988, p. 23). Tangibles are the "physical facilities, equipment, and appearance of personnel" (Parasuraman, Zeithaml, & Berry, 1988, p. 23). Assurance is the "knowledge and courtesy of employees and their ability to inspire trust and confidence" (Parasuraman, Zeithaml, & Berry, 1988, p. 23).

Ellis and Rossman (2008) proposed that effective performance of technical factors will minimize participant dissatisfaction, but will not yield higher levels of emotion and motivation, which they refer to as "delight." To achieve an experience that delights customers, Ellis and Rossman endorsed mechanisms identified by Pine and Gilmore (1999) in their seminal book, *The Experience Economy*. Artistic factors include pervasive use of a clear and compelling theme, activating multiple senses over the

course of the activity engagement, providing unanticipated value-added elements, customizing to the level of the individual, and eliminating negative cues.

The Experience Economy

Pine and Gilmore wrote *The Experience Economy* (1999, updated 2011) on guest and customer experiences. The point of this seminal book is that "goods and services are no longer enough to foster economic growth, create new jobs, and maintain economic prosperity" (Pine & Gilmore, 2011, p. ix). This text begins by illustrating the progression of economic value with the coffee bean. A commodity is extracted (coffee bean), a good is made (ground coffee), a service is delivered (coffee from a local convenience store), and an experience is staged (enjoying a cup of coffee in a Starbucks café) (Pine & Gilmore, 2011). They offer four opportunities for creating valued experiences. These are: "(1) more offerings should be mass customized; (2) more companies should direct their employees to act; (3) more offerings should find ways to explicitly charge for time; and (4) more experiences should yield transformations" (pp. xiii, xiv, xv, xvi).

Five principles are presented by Pine and Gilmore (2011) that form the acronym THEME. **T**heme the experience, **H**armonize impressions, **E**liminate negative cues, **M**ix in memorabilia, and **E**ngage the five senses. A pervasive theme can create a memorable experience, but a poorly imagined theme can yield no lasting memory. In order to create a successful theme five principles are required: (1) altering a guest's sense of reality by (2) altering space, matter and time into (3) a consistent and realistic whole with (4) multiple places with a place and (5) this theme should accurately reflect the values and character of the hosting organization (Pine & Gilmore, 2011).

Cues, or signals in the experience environment are used to create impressions. These cues should create positive impressions for the guest in regards to time, space, technology, authenticity, sophistication and scale, among other impressions (Pine & Gilmore, 2011). The authors suggest eliminating negative cues because these can distract the guest from the theme. When a guest has a memorable experience, they are likely to purchase memorabilia to remember their experience and/or to show others. A successfully staged experience should provide the opportunity to sell or give away memorabilia. Lastly, engaging the five senses can stimulate the experience and enhance the overall theme (Pine & Gilmore, 2011). "Services turn into engaging experiences when layered with sensory phenomena" (Pine & Gilmore, 2011, p. 89).

The authors used theatre as "a model for human performance in staging experiences" (p. xviii). Following this model, they state that stagers must perform to form. There are four forms of theatre presented in *The Experience Economy*: Street Theatre, Improv Theatre, Platform Theatre, and Matching Theatre. "Street theatre" happens with "audience-unique performance by reusing something known" (p. 201). With "improve theatre" scripts and performances are dynamic, "platform theatre" has stable scripts and performances, and "matching theatre" has stable performances but a dynamic script. Employees must first choose and fully understand their form of theater they are to perform in their jobs.

Atmospherics

The need for research into atmospherics became necessary in the 1970's because the everyday buyer of goods and services became harder to please. The researcher who

coined the term atmospherics was Philip Kotler. Kotler (1973) expressed buyers respond to more than the tangible product, they respond to the total product. The atmosphere of the place in which the good or service is being consumed can be influential to the consumer.

Kotler defined atmospherics as "the effort to design buying environments to product specific emotional effects in the buyer that enhance his purchase probability" (1973, p. 50). The elements of atmospherics that can be manipulated are described in sensory terms: visual, aural, olfactory and tactile (Kotler, 1973). According to Kotler, a consumer's purchase probability is affected by atmospherics in three ways: (1) attention-creating medium which allows differentiation between businesses; (2) message-creating medium by which businesses express to consumers their values; and (3) affect-creating medium by which atmospherics may trigger a reaction from the consumer (1973).

Many researchers since Kotler have studied and manipulated atmospherics in different situations. Studying the influence of music is prevalent in atmospherics literature (Jacob, 2006; Mattila and Wirtz, 2001; Milliman, 1982; North, Hargreaves, & McKendrick, 1999; and Sullivan, 2002). Through these studies, these authors have found that music can affect behavior. For example, Milliman (1982) found that the tempo of music significantly affects not only the pace of the in-store shoppers, but also the monetary sales volume. The authors of *Congruency of Scent and Music as a Driver of In-Store Evaluations and Behavior* found that the key to creating pleasant experiences is the matching of the arousing qualities of scent and music (Mattila & Wirtz, 2001). The manipulation of scent/odors in experimental studies was studied by Hirsch (1995). This

experiment studied the effects of odors on slot-machine usage in a Las Vegas casino, through the use of two different odors in two different sections of the casino. The findings express that one of the two pleasant scents significantly influenced money spent on slot machines and when it was removed the spending decreased significantly (Hirsch, 1995).

There have been numerous atmospherics studies within the retail industry, but not as many in the experience industry. Mayer and Johnson (2003) wanted to address the literature gap between the services marketing and hospitality. In order to close this gap, the authors surveyed over 200 gaming customers in a large Las Vegas strip casino. These slot tournament players were asked to answer questions about 11 aspects of atmospherics from theme, décor and noise level to floor layout, temperature and employee uniforms (Mayer & Johnson, 2003). The results of this study stated that the tournament players found that floor layout and theme were "significant to the customer's conception of casino atmospherics" and the other elements were not as significant (Mayer & Johnson, 2003, p. 28).

The study of atmospherics includes the manipulation of environmental elements such as: color, brightness, size, shapes, volume, pitch, scent, freshness, softness, smoothness, and temperature (Kotler, 1973). This area of research has been revolutionized with the study of servicescapes. A closer look at the study of servicescapes will illustrate the link between the two.

Servicescapes

Bernard Booms and Mary Bitner (1982), bring to light the marketing issue of selling intangible products versus tangible products. These authors discuss the potential impact that the consumer's surroundings can influence their behavior (Booms & Bitner, 1982). This study brings in the perspective of environmental psychology regarding how people either approach or avoid environments (Booms & Bitner, 1982). Bitner (1990) conducted a 3 x 2 x 2 factorial experiment in which she studied the manipulation of the physical environment of a travel agency. The results of this study found that nonverbal cues such as an environment influence a consumer's attributions and satisfaction. Bitner created the term servicescapes in 1992 with a leading article in the Journal of Marketing. This term was created in order to integrate different disciplines such as environmental psychology. Servicescapes refers to "the manmade, physical surroundings as opposed to the natural or social environment" (Bitner, 1992, p. 58). Bitner categorized servicescape elements into three classifications: ambient conditions; spatial layout and functionality; and signs, symbols and artifacts (1992).

Other researchers have furthered the literature on servicescapes. Some researchers have studied the influence of store environments on quality inferences and store image (Baker & Parasuraman, 1994). Many others have studied servicescapes in leisure settings (Kubacki, Skinner, Parfitt, & Moss, 2007; Lucas, 2012; Wakefield and Blodgett, 1994, 1996). The term servicescapes has even been transformed into other subgroups of the experience industry. One such study was *Investigating the Role of Festivalscape in Culinary Tourism: The Case of Food and Wine Events* (Mason &

Paggiaro, 2012). For many studies regarding servicescapes, the outcome of service quality was used.

A Brief Overview of Service Quality

Service Quality has been a long debated construct since its infancy. Parasuraman, Zeithaml, and Berry (1985) completed an exploratory investigation of quality in four service businesses. This study consisted of focus groups and in depth interviews with consumers and executives, respectively (Parasuraman, Zeithaml, & Berry, A Conceptual Model of Service Quality and It's Implications for Future Research, 1985). Through this initial study, the authors were able to identify four gaps between the providers' thoughts and the consumers' thoughts about service quality as well as the identification of ten dimensions consumers use in creating their expectations and perceptions of service quality.

The results of this study were the driving force for the creation of SERVQUAL, a quality management framework. Through scale purification, the authors took the original ten dimensions and brought it down to five dimensions: tangibles, reliability, responsiveness, assurance, and empathy (Parasuraman, Zeithaml, & Berry, 1988). There have been researchers who have disagreed with the generalizability of SERVQUAL, such as James Carman (1990). The issues Carman raises such as: the dimensions not being generic, negatively worded items causing confusion, and using seven to eight dimensions instead of five were all addressed by a follow up article by Parasuraman, Berry, and Zeithaml (1991). SERVQUAL was refined and edited in their 1991 study. SERVQUAL is yet again under fire by other researchers not agreeing with service

quality being a "difference score" (Brown, Churchill, & Peter, 1993), the expectations component being unnecessary (Cronin & Taylor, 1992), and SERVQUAL's perceptions minus expectations specification (Teas, 1993). Though some researchers have had issues with SERVQUAL, this quality management model is still largely used by practitioners and academics alike.

Simulating Experiences

Factorial Design

According to Yates (1964) the idea of factorial designs was informally used by Lawes and Gilbert at Rothamsted Manor in Great Britain with fertilizer trials. Fisher (1992) began using the word "factor" when describing pieces of complex experimentation. This study was Fisher's first attempt at "setting out the rational principles on which he might proceed" in regards to "increasing the precision and of providing a valid estimate of error" with field experiments (Fisher, 1992, p. 83). Though the term factorial design was not yet used, Fisher noted that these types of experiments were more efficient because all combinations and interactions of factors were investigated and the plots were used numerous times (1992). The earliest published experiment using what describes, but not officially termed factorial design, was done by Eden and Fisher (1929). This study described a 3 x 3 x 3 factorial design. Finally in *The Design of Experiments*, written by Fisher (1935) the term "factorial design" first appeared. Since then, many researchers have expanded the knowledge of factorial designs.

Privitera (2014) defined factorial design as a "research design in which participants are observed in groups created by combining the levels of two or more factors" (p. 397). There are three types of factorial designs: between subjects, within subjects, and mixed factorial design (Privitera, 2014). Between subjects factorial designs require randomly assigned participants in each of the different groups. Within subjects requires the observation of the same participants in each group or factor level with the use of timing and order effects control. Lastly, Privitera described mixed factorial design as creating "groups by crossing the levels of at least one between subjects and one within subjects factor" (2014, p. 375).

"The goal in experimentation is to minimize the possibility that individual differences, or something other than a manipulation, caused differences between groups" (Privitera, 2014, p. 377). The individual differences are controlled with the use of two-way analysis of variance (ANOVA) (Privitera, 2014). Privitera describes ANOVA as a "statistical procedure used to analyze the variance in a dependent variable between groups created by the levels of two factors" (2014, p. 377). Factorial designs can demonstrate cause and effect as the experimenter uses both methodological and statistical controls and no quasi-independent factors are present (Privitera, 2014). The causes and effects can be illustrated by main effects and interactions. Main effects are "the extent to which the levels of a single factor cause changes in a dependent variable…a source of variation associated with mean differences across the levels of a single factor" (Privitera, 2014, pp. 397-398). An interaction tells the researcher that

changes in the "dependent variable across the levels of one factor depend on the level of the second factor" (Privitera, 2014, p. 380).

According to Privitera (2014), there are three reasons to include two or more factors in an experiment: "to build on previous research, to control for threats to validity, [and] to enhance the informativenss of interpretation" (p. 387). The author expands by expressing that previous research can be replicated by factorial designs through additions, and become more enlightening because more than one factor and its effects can be studied concurrently.

Simulation

Environmental simulation is "the family of techniques utilized for replicating…in the laboratory every day environments that have not yet been built, modified, or otherwise utilized" (McKechnie, 1977, p. 169). The use of simulation has been used in studies for years, but this method should only be chosen if it has ecological validity. According to McKechnie, ecological validity is "the applicability of the results of laboratory analogues to nonlaboratory, real-life settings" (1977, p. 169).

Over the years, there has been the question of whether or not simulation or role playing can be successfully used in research. Surprenant and Churchill (1984) try to answer that question. These authors wished to review the issues with the role playing method and the requirements for "appropriate usage." They define role playing as "a research technique in which the researchers ask a subject to behave as if he or she were in some situation" (1984, p. 122). Both role playing and simulation have been used as interchangeable terms through studies. The authors found five conditions in which role

playing is appropriate. These conditions are: "(1) when subjects are forecasting their own behavior; (2) when there is no embarrassment; (3) circumstances are familiar; (4) the research situation is simple; and (5) hypotheses limited to main effects" (1984, p. 125). This study compared role playing to actual consumption of a video disc player and a plant. The results of this study suggested that role playing produced equivalent results to those who actually consumed the products (Surprenant & Churchill, 1984).

Surprenant and Churchill (1984) stated situations in which using a role playing technique would be beneficial to use. Some of these situations are when constructs are too difficult to measure in real settings; when manipulating multiple factors at once; testing inaccessible groups; or when examining expensive products. These authors also stated the negative side of using the role playing/simulation method. These disadvantages are that the participants may be unable to see themselves in that situation and the researchers may not be able to produce the participant involvement that is found in real settings (Surprenant & Churchill, 1984). Overall, Surprenant and Churchill stand behind the use of role playing because "both laboratory and field experiments have strengths and weaknesses as do survey methods" (1984, p. 123).

Simulations and role playing can be used in a variety of ways. Some studies use written descriptions, static pictures, videos, or a combination of these. Simulation methods have been used in a diverse group of research areas: environmental psychology, recreation, consumer research, social behavior and more. Another type of simulation method has been studied; third person. Gardner and Siomkos (1986) assessed the feasibility of manipulated store atmospherics in a laboratory setting as well as to see the

differences in method type (role playing versus third person). The participants who were given the third person method were to answer as they think someone else in the situation would respond. This study used written descriptions to describe the simulated experience. The results suggested that written descriptions were a good method for manipulating atmospherics and the effects were not biased towards either role playing or third person (Gardner & Siomkos, 1986).

The use of videos has been used successfully to simulate different experiences and environments in several studies. A videotaped simulation of a small architectural model was used in a study to figure out participants turning behavior at a hospital (Carpman, Grant, & Simons, 1985). Carpman et al. (1985) supported the use of simulation methods because "researchers can bring potential environment users 'inside' and 'through' an environment that otherwise exists only on paper," and simulations can be more cost effective than creating the real setting (p. 311). Videos have also been successfully used in studies that simulate wilderness experiences (Ellis, Williams, & Harwell, 1989).

Photographs are the least labor intensive simulation method used in studies. Photos have been used to study child cuteness, the influence of facial hair in impressions, interactions between a consumer and their service setting, fear, physical attractiveness and more (Koyama, Yuwen, & Mori, 2006; Reed & Blunk, 1990; Bateson & Hui, 1992; Wang, & Taylor, 2006; Jorgensen, Ellis, & Ruddell, 2012; and Furnham & Swami, 2007). All of these studies found that photographs were a successful method for simulating an environment or experience.

Realism

Experimental and mundane realism started in the realm of social psychology. Many of the experiments in the social psychology field were implemented in a laboratory setting. One of the criticisms of laboratory settings is that they are "invalid for examining how people truly think and act" (Kosloff, 2007). Addressing this concern early on, Aronson and Carlsmith (1968) differentiate between experimental realism and mundane realism.

Mundane realism is the degree to which the experimental setting *looks* or resembles the real life setting (Privitera, 2014). Experimental realism is the degree to which the experimental setting *feels* like the real life setting; the situation is meaningful to the participant (Privitera, 2014). When conducting experiments in a laboratory setting, the external validity is generally low (Privitera, 2014). In order to raise the external validity of their laboratory experiments, researchers may create their experiment so that it looks and feels as close to the real setting or experience as possible. External validity may be improved by increasing both mundane realism and experimental realism.

Experimental realism can be seen as more important than mundane realism because "participants must find the situation attention-grabbing and convincing in order for the experiment to elicit targeted sets of beliefs, motives, and affective states necessary to test the research hypothesis" (Kosloff, 2007). That being said, researchers should strive for both mundane and experimental realism, especially in simulated experiments.

Summaries, Definitions and Hypotheses

Summary, Integration of Literature and Hypotheses

There are numerous experiential outcomes for a participant of a special event. Some these event participants may be intrinsically motivated to attend the event, have a deep interest in what is occurring, and find value in participating in that special event. If this occurs, the participant has the opportunity to experience intrinsically motivated fast thinking. This participant would need to be in a state of effortless concentration that is so deep that they lose (a) their sense of time, (b) their thoughts about themselves, and (c) their awareness of their problems (Kahneman, 2011). These participants could have a genuine interest in the activity in which they are involved and a deep desire to continue doing that activity (Ellis, Jamal, & Jiang, A theory of situated tourist experiences, 2015).

Perceived value is an important outcome of an event for numerous reasons. Value has been found to gain competitive edge (Parasuraman, 1997) and act as an indicator for repurchase intentions (Parasuraman & Grewal, 2000). Another way to gain competitive edge is to delight consumers instead of merely not dissatisfying them. Event managers should attend to specific planning factors that create unexpected value or unanticipated satisfaction.

Event managers should be knowledgeable and have experience in implementing concepts such as: technical and artistic factors; theming an experience, harmonizing impressions, eliminating negative cues, mixing in memorabilia, engaging the five senses; as well as using atmospherics, servicescapes, and service quality. By taking these concepts into consideration when planning and implementing a special event, such as a

tailgate, positive outcomes such as delight, perceived value, and intrinsically motivated fast thinking can occur.

This literature review has brought to light different aspects of planning a memorable special event/experience that may bring about delight in participants/consumers. "Experience stagers must constantly refresh their experiences – change or add elements that keep the offering new, exciting, and worth paying more to experience all over again. Failing to do so devalues the offering. Rather than an experience that remains the same between visits, people would rather try a new one where they do not know quite what to expect and are sure to be pleasantly surprised" (Pine & Gilmore, 2011, p. 145). Research had not been conducted to evaluate the interaction between Ellis and Rossman's (2008) artistic and technical factors before this study. This study did, therefore, examine the effects of technical and artistic factors on delight of participants with an event experience. The following hypotheses were tested:

H_1: The interaction between technical factors and artistic factors brings about intrinsically motivated fast thinking in event participants.

H_2: People who attend a vicarious tailgate experience depicting excellent technical factors will report higher prevalence of intrinsically motivated fast thinking than people who attend a vicarious tailgate experience depicting poor technical factors.

H_3: People who attend a vicarious tailgate experience depicting presence of artistic factors will report higher prevalence of intrinsically motivated fast

thinking than people who attend a vicarious tailgate experience depicting absence of artistic factors.

H_4: The interaction between technical factors and artistic factors brings about delight in event participants.

H_5: People who attend a vicarious tailgate experience depicting excellent technical factors will report higher delight than people who attend a vicarious tailgate experience depicting poor technical factors.

H_6: People who attend a vicarious tailgate experience depicting presence of artistic factors will report higher delight than people who attend a vicarious tailgate experience depicting absence of artistic factors.

H_7: The interaction between technical factors and artistic factors brings about perceived value in event participants.

H_8: People who attend a vicarious tailgate experience depicting excellent technical factors will report higher perceived value than people who attend a vicarious tailgate experience depicting poor technical factors.

H_9: People who attend a vicarious tailgate experience depicting presence of artistic factors will report higher perceived value than people who attend a vicarious tailgate experience depicting absence of artistic factors.

Definition of Terms

Intrinsically Motivated Fast Thinking: A state of effortless concentration that is so deep that individuals lose (a) their sense of time, (b) their thoughts about themselves, and (c) their awareness of their problems. Participants have a genuine interest in the activity in

which they are involved and a deep desire to continue doing that activity (Kahneman, 2011).

Perceived Value: the consumer's overall assessment of the utility of a product based on perceptions of what is received and what is given (Zeithaml, 1988).

Delight: the reaction that customers have when they experience a product or service that not only satisfies but provides unexpected value or unanticipated satisfaction (Chandler, 1989).

Tailgate: a party held just before a football game [or other sporting event] in the parking lot, with the food and drinks served from people's cars (Macmillan Dictionary, 2015).

Artistic Factor: pervasive use of a clear and compelling theme, activating multiple senses over the course of the activity engagement, providing unanticipated value-added elements, customizing to the level of the individual, and eliminating negative cues.

Technical Factor: strategies that are pivotal to customer service excellence; reliability, responsiveness, empathy, tangibles, and assurance of the provider (Ellis & Rossman, 2008).

Reliability: Ability to perform the promised service dependably and accurately (Parasuraman, Zeithaml, & Berry, 1988).

Responsiveness: Willingness to help customers and provide prompt service (Parasuraman, Zeithaml, & Berry, 1988).

Empathy: Caring, individual attention the firm provides its customers (Parasuraman, Zeithaml, & Berry, 1988).

Tangibles: Physical facilities, equipment, and appearance of personnel (Parasuraman, Zeithaml, & Berry, 1988).

Assurance: Knowledge and courtesy of employees and their ability to inspire trust and confidence (Parasuraman, Zeithaml, & Berry, 1988).

Atmospherics: the effort to design buying environments to product specific emotional effects in the buyer that enhance his purchase probability (Kotler, 1973).

Servicescape: the manmade, physical surroundings as opposed to the natural or social environment (Bitner, 1992).

Service Quality: Actions taken by a provider with the intent of avoiding dissatisfaction of its customers and/or consumers (Ellis, Jamal, & Jiang, A theory of situated tourist experiences, 2015).

Factorial Design: research design in which participants are observed in groups created by combining the levels of two or more factors (Privitera, 2014).

Environmental Simulation: the family of techniques utilized for replicating…in the laboratory every day environments that have not yet been built, modified, or otherwise utilized (McKechnie, 1977).

Role Playing: A research technique in which the researchers ask a subject to behave as if he or she were in some situation (Surprenant & Churchill, 1984).

Mundane Realism: the degree to which the experiment setting *looks* or resembles the real life setting (Privitera, 2014).

Experimental Realism: the degree to which the experimental setting *feels* like the real life setting; the situation is meaningful to the participant (Privitera, 2014).

CHAPTER II

METHOD

Introduction

This chapter provides a description of the methods that were used to conduct this study. Included are descriptions of the participants, measurement, procedure, manipulation checks, and method of data analysis. In brief, a 2 x 2 factorial survey design (Auspurg & Hinz, 2015) was used to examine the effects of two sets of event staging factors ("technical" and "artistic") on the quality of experience of participants at a simulated tailgate experience (Ellis & Rossman, 2008). The experiment was conducted by distributing video depictions of four tailgate events to university students via internet technologies. Each video depiction represented one of the four conditions that resulted from crossing technical factors (excellent execution vs. poor execution) and artistic factors (provided vs. not provided). The set of technical factors included reliability, assurance, tangibles, empathy, and responsiveness (RATER; Parasuraman, Zeithaml, & Berry, 1988). The set of artistic factors included use of a clear and pervasive theme, personalization, inclusion of multi-sensory elements, memorabilia, and absence of negative cues (Pine & Gilmore, 1999; and Ellis & Rossman, 2008). Measures of experience quality were intrinsically motivated fast thinking, delight, and perceived value. The design is illustrated in Figure 1.

Figure 1: 2 x 2 Factorial Survey

		Artistic Factors	
		Provided	*Not Provided*
Technical Factors	*Excellent*	Pervasive Theme Personalization Multisensory Absence of Negative Cues RATER (excellent)	RATER (excellent)
	Poor	Pervasive Theme Personalization Multisensory Absence of Negative Cues RATER (poor)	RATER (poor)

Participants

Participants were students enrolled at Texas A&M University (TAMU) during the spring semester of Calendar Year 2016. Texas A&M University is located in southeastern Texas. The total enrollment for the spring 2015 semester was 58,577 (Data and Research Services, 2015). TAMU students spanned several age groups: 49 percent were ages 18-21; 36.2 percent ages 22-25; 8.3 percent ages 26-30; 4.7 percent ages 31-39; and 1.8 percent ages 40+ (Data and Research Services, 2015). Females comprised 47.6 percent of the student population and 52.4 percent male. The colleges from which the TAMU students came were as follows: 14.1 percent Agriculture and Life Sciences; 4.6 percent Architecture; 24.8 percent Dwight Look College of Engineering; 12.4 percent Education and Human Development; 0.8 percent George Bush School of

Government; 2.8 percent Geosciences; 14.2 percent Liberal Arts; 10.5 percent Mays Business School; 6.1 percent Science; 5.1 percent Veterinary Medicine and Biomedical Science; 4.9 percent Transition Academic Programs [General Studies], and 0.1 percent other special population (Data and Research Services, 2015). These various statistics should be similar to the spring 2016 enrollment for Texas A&M University. The spring 2016 enrolment information is not yet published.

As illustrated in Table 1, the research participants comprised of 1,276 currently enrolled students at Texas A&M University with 59.25 percent female and 40.75 percent male. The largest number of participant age was 20 years old (18.27%). The oldest participant was 64 years old. The average age was 22.54 (SD=5.31). Almost seventy-nine (78.67%) percent of participants were below the age of 25. The student classification breakdown of the sample was undergraduate students 70.30 percent and graduate students 29.70 percent. The average number of home game tailgates attended each year was 2.04 (SD=226). Three hundred sixteen (32.58%) participants reported attending zero home game tailgates per year. One participant stated she or he attend 29 home game tailgates per year.

One hundred thirty-seven different majors were represented in the sample of Texas A&M University students. The largest percentage of students came from Biomedical Sciences majors (*n*=53; 4.15%) followed by Psychology (*n*=46; 3.61%). There were 19 engineering majors represented: Manufacturing and Mechanical Engineering Technology (*n*=1; 0.08%), Engineering System Management (*n*=1; 0.08%); Structural Engineering (*n*=1; 0.08%), Subsea Engineering (*n*=1; 0.08%), Electronic

Systems Engineering Technology (*n*=4; 0.31%), Material Science and Engineering (*n*=5; 0.39%), Computer Engineering (*n*=11; 0.86%), Nuclear Engineering (*n*=13; 1.02%), Biomedical Engineering (*n*=15; 1.18%), Aerospace Engineering (*n*=18; 1.41%), Computer Science (*n*=22; 1.65%), Petroleum Engineering (*n*=24; 1.88%), Chemical Engineering (*n*=26; 2.04%), Industrial Engineering (*n*=26; 2.04%), Civil Engineering (*n*=26; 2.04%), Industrial Engineering (*n*=26; 2.04%), Mechanical Engineering (*n*=27; 2.12%), Electrical Engineering (*n*=35; 2.74%), and General Engineering (*n*=44; 3.45%). When all engineering majors are combined, they represent 24.49 percent of the sample.

Table 1
Participant Characteristics

Characteristics	**Students** (*N*=1,276)
Sex	
Female	59.24%
Male	40.75 %
Student Classification	
Graduate	29.70%
Undergraduate	70.30%
Major	
Bush School of Government and Public Service	0.86%
College of Agriculture and Life Sciences	16.26%
College of Architecture	5.18%
College of Education & Human Development	13.20%
College of Geosciences	2.44%
College of Liberal Arts	13.43%
College of Science	5.82%
College of Veterinary Medicine & Biomedical Sciences	5.02%
Dwight Look College of Engineering	24.94%
Health Science Center	2.20%
Interdisciplinary Degree Programs	0.08%
Mays Business School	9.33%
Transitional Academic Programs	1.24%

Materials

The experiment required the development of four videos, each depicting a different simulated tailgate experience. Each video represented a unique combination of technical (excellent execution vs. poor execution) and artistic (provided vs. not provided) factors. One video, for example, represented excellent execution of technical factors and presence of artistic factors in the experience context. The other videos represented the remaining possible treatment combinations. Each video included recorded narration, appropriate to the relevant treatment condition. To minimize the potential for bias as a function of the tone of voice, a narrator was recruited. The narrator was a collegiate dual degree candidate for a Bachelor of Arts in Theatre and Arts Administration from University of Kentucky, with substantial acting experience. The actor was naive to the purpose of the study. The same individual narrated all four videos.

Each video was assembled from a series of storyboards representing phases of a hypothetical tailgate experience encounter: (1) exposure to promotion materials, (2) arrival, (3) welcome, (4) engagement, (5) departure, and (6) follow up. Table 2 provides details of the manipulation of the experimental conditions. An example of this table is below and the entirety of the table can be found in Appendix A. PowerPoint® slideshows for each of the four experimental conditions are included in Appendix B.

Table 2: Example of Manipulation of the Experimental Conditions

Scenario 1: Technical Excellent, Artistic Not Present

Phase: Exposure to Promotion (Slides 1 & 2)			*Excellent Execution*	*Poor Execution*
	Technical Factors	Reliability	Accurate Information	-
		Assurance	Conversation is courteous	-
		Tangibles	Invitation arrived in good shape	-
		Empathy	Conversation is caring	-
		Responsiveness	Phone answered after first ring	-
			Present	*Not Present*
	Artistic Factors	Theme	-	No theme
		Personalization	-	No customization
		Multi-sensory	-	No engagement with numerous senses
		Absence of Negative Cues	-	Other ads distract from invitation

Measurement

Three dependent variables were measured: intrinsically motivated fast thinking, delight, and perceived value. Copies of the intrinsically motivated fast-thinking scale, the delight scale, and the perceived value scale are included in Appendix C.

The intrinsically motivated fast thinking measurement was based on Ellis, Jamal, and Jiang's (2015) interpretation of Kahneman (2011). Kahneman observed that, when

people have intrinsic interest in challenging tasks at hand, the automatic attentional system that is inherent to his work in consumer behavior (i.e., "System 1") is very similar to Csikszentmihalyi's (1988) "flow" phenomenon. Like "System 1," flow is a subjective state in which behaviors seem to be occurring automatically and individuals have keen interest in continuing apart from external incentives or disincentives. Measurement of this phenomenon involved presenting participants with a definition of intrinsically motivated fast thinking, and then asking them to indicate the percent of time they would expect to be in that attentional state if they were to actually attend a tailgate similar to the one depicted in the videos. The definition of intrinsically motivated fast thinking presented to respondents was as follows:

> ***I was in a state of effortless concentration so deep that I lost a) my sense of time, b) my thoughts about myself, and c) my thoughts about my problems. I wanted very much to keep doing this activity.***

Participants were asked to reflect on the period from the welcome phase until the end of the tailgate experience. They were asked specifically "what percentage of time do you think you would experience this state if you attended the tailgate in the video?" This measure allowed participants to use a toggle tool to choose their exact percentage of prevalence, ranging from one percent to one hundred percent.

The delight measure used was based on the theory that delight is on a continuum (Schneider and Bowen, 1999; Kline and Torres, 2006, 2014; Lee, 2008; Lee, Ralston, Ellis & Park, 2011). Only one item was needed to measure delight within that framework. This item stated: "Please rate what you think your overall satisfaction with

your experience would be in you attended this tailgate." The research participant then chose a number from one to nine, ranging from disgusted to delighted, respectively. Intermediate points were "dissatisfied," "indifferent," and "satisfied."

The perceived value measure used was a uni-dimensional approach to perceived value (Zeithaml, 1988). Participants were asked "Please indicate the extent to which you think you would agree or disagree with the following if you attended this tailgate." There were five items pertaining to perceived value: (1) "I would wish I had spent my time doing something else;" (2) "I would be glad that I chose to attend this tailgate;" (3) "I would think that I chose wisely when I chose to attend this tailgate;" (4) "I would think this tailgate was an excellent use of my time;" and (5) "I would think this tailgate was worth what I invested in it." The first item measuring perceived value, "I would wish I had spent my time doing something else," required reverse coding. The raw score meanings were opposite of the other items. A low score on this perceived value item represented high perceived value. A low score on the other perceived value items represented low perceived value. The formula used to recode the item was ((highest score possible + 1) – observed item score). Each of these five items allowed respondents to choose an answer, ranging from strongly disagree to strongly agree. The alpha reliability estimate of the perceived value measure was 0.97.

Select demographic questions were also presented to respondents. These included sex (female versus male), age in years, student classification (undergraduate versus graduate), and major. Finally, respondents were invited to submit their email address for a drawing. The randomly selected participant received a $50 gift card. The

opportunity to win this gift card (Best Buy, Saltgrass Restaurant, or Amazon.com) was an incentive for participation in the study

The data provided opportunity to evaluate criterion-related evidence of validity. All dependent variables (intrinsically motivated fast thinking, delight and perceived value) were indicators of the quality of participants' experiences. As such, strong, positive correlations would be expected. Strong, positive, and significant correlations were observed: delight and intrinsically motivated fast thinking (r=0.67, p<0.01); delight and perceived value (r=*0*.94, p<0.01); and perceived value and intrinsically motivated fast thinking (r=0.67, p=<0.01).

Procedure

Academics familiar with the Ellis and Rossman (2008) model were consulted about the appropriateness of each set of storyboards for assurance of construct validity of cause. Six professors reviewed the four sets of storyboards and indicated that the intended experimental manipulations were correctly represented. They also suggested minor modifications to improve the fidelity of the treatments. Next, approval of the Texas A&M University Institutional Review Board was secured. The four videos were distributed through "bulkmail.tamu.edu" to all students enrolled during the spring semester of Calendar Year 2016. The online survey application, Qualtrics®, was used for that process. A brief statement introducing students to the study was presented:

> You are invited to participate in a simulated tailgate experience through a web-based online survey! This research study is conducted by Melyssa-Anne Stricklin for her Masters Degree. The purpose of this study is to

better understand the features of events that are appealing to attendees. The event context for this study is tailgating. If you choose to participate in the study you will view a brief film of an Aggie tailgate experience and then answer some questions about your experience

Approximately 10 minutes will be required to view the brief video and respond to the questions. Your participation in this study is fully voluntary. You can choose to not participate or to discontinue participation at any time. If you do choose to not participate or to withdraw, there will be no penalty whatsoever. As a sign of my appreciation for your assistance, people who complete the study will be invited to enter a drawing for a $50 gift card to Best Buy, Saltgrass Restaurant, or Amazon.com.

You must be at least 18 years old to participate. The questionnaire is anonymous, except for the optional email address given for entering the gift card drawing. The records and data will be kept private and confidential to the extent permitted by law. Results may be published but neither your name nor your individual answers will be accessible by anyone other than the researcher (Ms. Stricklin). Any data that could be used to identify the participant who provided a particular response will be destroyed by Ms. Stricklin when data collection is complete. Email

addresses that are provided for the purpose of the drawing will be extracted from the remaining data so that those data cannot be associated with responses to other questionnaire items.

Return of the completed questionnaire will be considered your consent to participate.

If you have questions at any time about this study or the procedures, you may contact: Melyssa-Anne Stricklin, Masters Student at melyssa.stricklin@tamu.edu. If you are concerned about ethical matters related to the study, you may contact the Institutional Review Board Human Research Protection Program at 979-458-4067, irb@tamu.edu or fill out a Human Subjects Research Concern Form.

Following that introduction, respondents were presented with a question designed to randomly assign them to one of the four treatment conditions. They chose one of four responses to the following question: "Please choose the category that includes your birthday:"

___ January, May, or September

___ February, June, or October

___ March, July, or November

___ April, August, or December

Through use of a random numbers table, each video was linked to one of the four treatment conditions defined by the 2 by 2 factorial design. The respondent's choice thus linked her or him to one of the four videos. She or he watched the video and then completed responses to the three measures of quality of experience: intrinsically motivated fast thinking, delight, and perceived value. There were seven questions in total. One item measured delight, five items measured perceived value and one item measured prevalence of intrinsically motivated fast thinking. The group sizes for each video were as follows: Technical Excellent, Artistic Not Provided (n=324); Technical Excellent, Artistic Provided (n=317); Technical Poor, Artistic Not Provided (n=311); and Technical Poor, Artistic Provided (n=324).

After viewing the randomly assigned video, participants were presented a series of questions via a Qualtrics® online questionnaire. They answered these questions after they viewed one of the four scenario videos, chosen at random. Each participant answered the questions once after viewing only one video. These questions measured three dimensions of participants' quality of experience: prevalence of intrinsically motivated fast-thinking, delight, and perceived value. Each respondent was directed to answer the questionnaire as if she or he were in the actual tailgate situation. This method has been referred to as role playing (Surprenant & Churchill, 1984).

Manipulation Checks

The questionnaire included two items for manipulation checks. The first item checked if the research participant noticed features pertaining to the technical factors. It stated, "Which of the following is true concerning the video you watched?" The answer

options were: a) “Canopies were torn, games were broken, and parking was under construction;” and b) “No canopies were broken, games were not broken, and parking was not under construction.” The vast majority of research participants (90.83%) correctly classified that torn canopies, broken games, and construction represented poor technical performance and that nothing torn, broken or under construction represented excellent technical performance.

The second item checked if the research participant noticed features pertaining to the artistic factors. It stated “What was the theme of the event, if any?” The answer options were: a) “No theme was evident;” b) “Saw ‘em off;” c) “Farmers Fight;” and d) “Advancing Aggie Spirit and Values.” Of the participants who watched the Artistic Provided videos (*n*=641), 91.20 percent correctly classified the theme as “Saw ‘em off.” Overall, however, only 46.10 percent of participants correctly classified the theme. Of the participants who watched the Artistic Not Provided videos (*n*=635), 75.50 percent stated that the theme was “Saw ‘em off.”

Method of Data Analysis

Descriptive statistics and graphs were used to evaluate the distributions of scores on the dependent variables. Analysis of variance was used to test hypotheses about effects of technical and artistic factors on intrinsically motivated fast thinking, delight, and perceived value. A separate model was tested for each of the three dependent variables. Of special interest in each model is the significance of the interaction effect. Ellis and Rossman (2008) proposed that artistic factors elevate the quality of experience only if technical factors are effectively implemented.

CHAPTER III

RESULTS

This chapter provides a summary of results of data analysis. The chapter is divided into two sections. The first summarizes the distributions of the dependent variables, both overall and per group. The second section describes results of analysis of variance. The chapter concludes with a summary of the results of the hypothesis tests.

Descriptive Statistics

Measures of central tendency, dispersion, and shape of the distributions of prevalence of intrinsically motivated fast-thinking, delight, and perceived value are presented in Table 3. The intrinsically motivated fast thinking prevalence mean was 36.95 percent on a scale from one to one hundred percent. This means that participants reported that they would expect to be in the heightened subjective state approximately one third of the time during their tailgate experiences. The mean for delight was 4.86 on a scale from one to nine; disgusted to delight. The perceived value mean was 4.07 on a seven-point scale (ranging from strongly disagree to strongly agree). None of the three dependent variable distributions approximated a normal curve. All three outcome variables had negative skewness. The perceived value and delight distributions were bi-modal and the distribution of prevalence of intrinsically motivated fast thinking was positively skewed.

Table 3
Distribution of Dependent Variables:
Intrinsically Motivated Fast Thinking, Delight, and Perceived Value

	α	*n* items	N	$\overline{X}$	SE	SD	Skewness	Kurtosis
Intrinsically Motivated Fast Thinking	-	1	969	36.95	0.92	28.52	0.41	-1.01
Delight	-	1	970	4.86	0.09	2.66	-0.08	-1.41
Perceived Value	0.97	5	970	4.07	0.06	1.91	-0.02	-1.42

Descriptive statistics per group are summarized in Tables 4, 5, and 6 and illustrated in Figures 2, 3, and 4. For intrinsically motivated fast thinking prevalence, the group that had the highest mean was technical excellent, artistic provided (*M*=55.90, *SD*=25.67). The group with the lowest prevalence of intrinsically motivated fast thinking was technical poor, artistic not provided (*M*=19.80, *SD*=22.35). For delight, the group with the highest mean was also technical excellent, artistic provided (*M*=7.18, *SD*=1.51). The lowest mean was technical poor, artistic not provided (*M*=2.54, *SD*=1.66). Perceived value followed the same pattern. The highest mean was observed for the technical excellent, artistic provided group (*M*=5.70, *SD*=1.13) and the lowest mean was for the technical poor, artistic not provided group (*M*=2.42, *SD*=1.16).

Table 4
Means and Standard Error: Intrinsically Motivated Fast Thinking

		Artistic		
		Provided	Not Provided	Total
Technical	Excellent	55.90 (1.67)	47.18 (1.58)	51.43 (1.16)
	Poor	24.99 (1.53)	19.80 (1.47)	22.51 (1.07)
	Total	39.91 (1.33)	33.94 (1.25)	

Table 5
Means and Standard Error: Delight

		Artistic		
		Provided	Not Provided	Total
Technical	Excellent	7.18 (0.10)	6.73 (0.09)	6.95 (0.07)
	Poor	3.02 (0.12)	2.54 (0.11)	2.79 (0.08)
	Total	5.03 (0.12)	4.70 (0.12)	

Table 6
Means and Standard Error: Perceived Value

		Artistic		
		Provided	Not Provided	Total
Technical	Excellent	5.70 (0.07)	5.40 (0.69)	5.55 (0.05)
	Poor	2.77 (0.09)	2.42 (0.08)	2.60 (0.06)
	Total	4.18 (0.09)	3.96 (0.09)	

Figure 2: Group Means: Intrinsically Motivated Fast Thinking

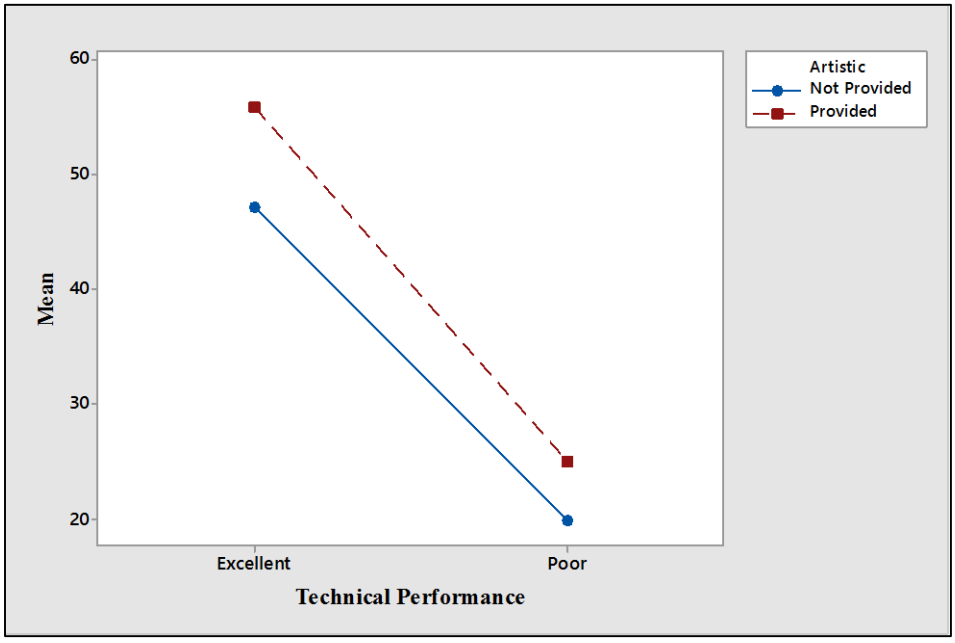


Figure 3: Group Means: Delight

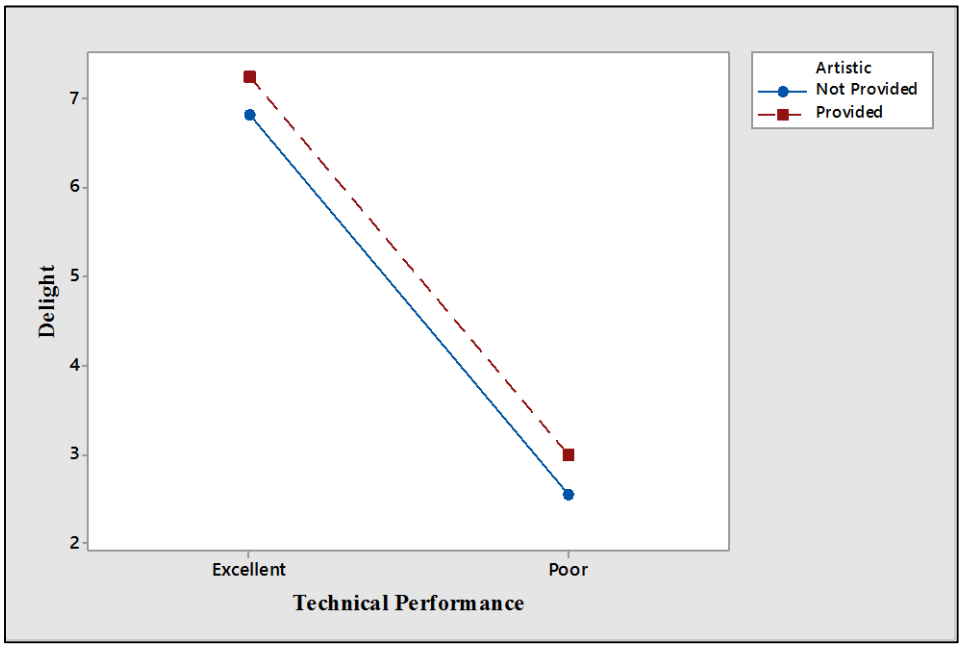
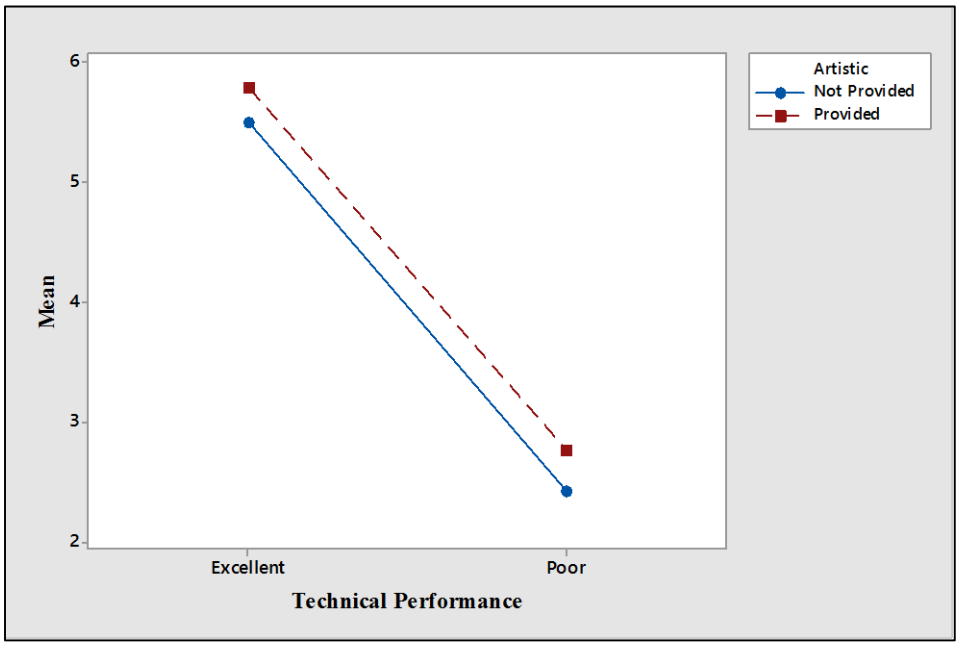


Figure 4: Group Means: Perceived Value



Analysis of Variance, Hypothesis Tests

Distributions of all three variables were tested for conformity with assumptions of analysis of variance: normality and homogeneity of variance. As reported previously, the distributions of all three dependent variables were clear departures from the normal curve (see the histograms in Figures 5, 6 and 7). The Kolmogorov-Smirnov tests were all significant ($p<0.01$). Homogeneity of variance was tested using Levene's method. Again significant differences ($p<0.05$) were observed for each of the three variables.

Figure 5: Distribution of Intrinsically Motivated Fast Thinking

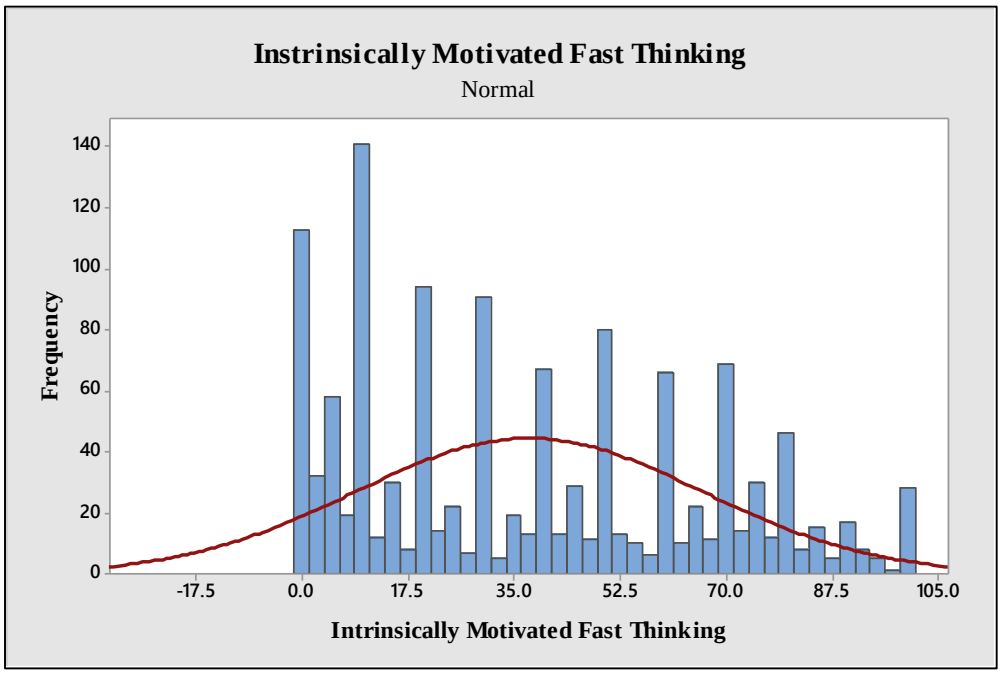


Figure 6: Distribution of Delight

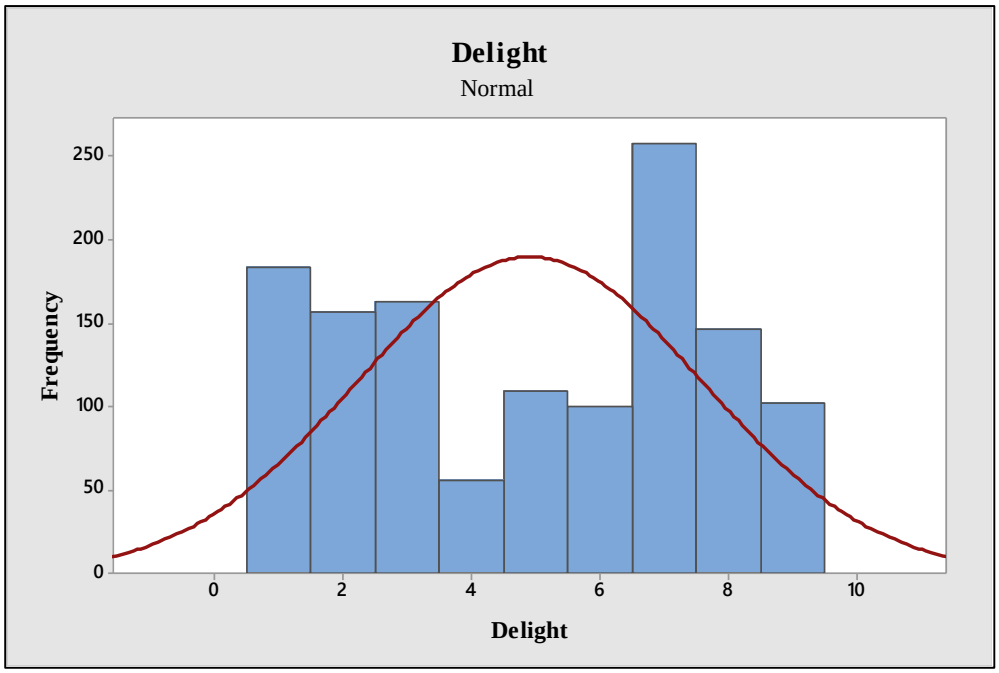
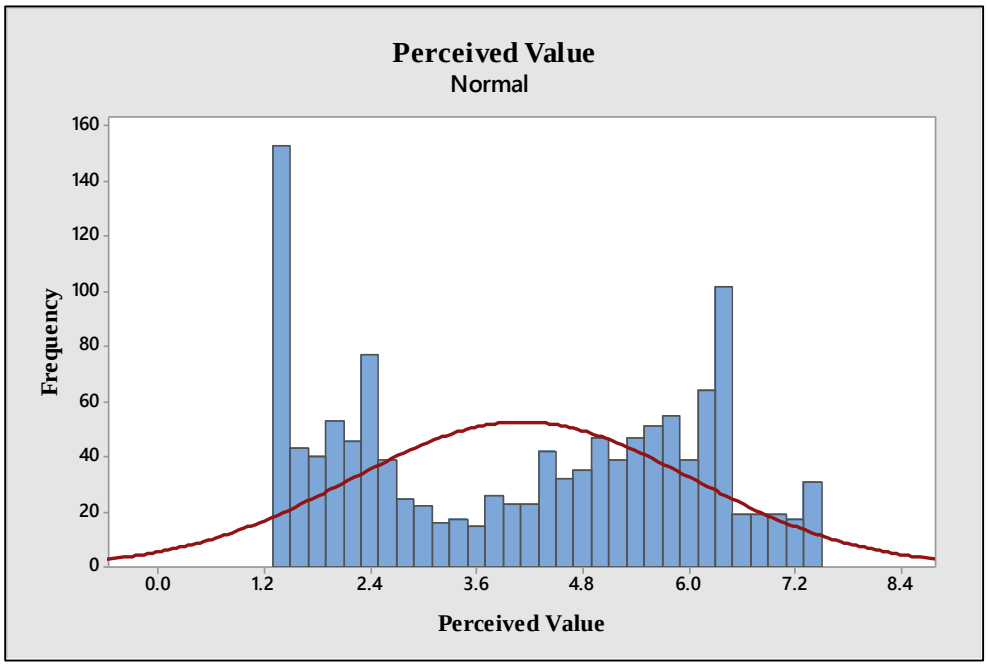


Figure 7: Distribution of Perceived Value



Given the violation of the homogeneity of variance assumption, it is appropriate to suggest caution in interpretation of the *F* ratios. Authors have pointed out that the Kolmogorov-Smirnov test is highly sensitive to sample size. Maxwell and Delaney point out that "…when you have enough observations to have an accurate picture of the form of an empirical distribution, you probably have enough power to reject the hypothesis of normality" (2004, p. 115).

Results of hypothesis tests are summarized in Tables 7, 8, and 9. Results were consistent across all three dependent variables. The interaction effect was non-significant in all three analyses. Both main effects (artistic factors and technical factors) were significant ($p<0.05$) in all three analyses. As Table 4 shows, the intrinsically motivated

fast thinking mean of artistic provided was significantly greater than the mean of artistic not provided ($F_{1;\ 1,270}$=25.12, p<0.01, η_p^2=0.02). The effect of technical factors on intrinsically motivated fast thinking was also significant ($F_{1;1,270}$=492.24, p<0.01, η_p^2=0.28), and the pattern of means (Table 4) shows that the group that received excellent technical performance (service quality) had higher scores than the poor technical performance group.

As Table 5 illustrates, the delight mean of the artistic provided treatment group was again, significantly greater than the mean of artistic not provided ($F_{1;\ 1,272}$=23.45, p<0.01, η_p^2=0.02). The effect of technical factors on delight was significant ($F_{1;1,272}$=1,266.20, p<0.01, η_p^2=0.64), and the pattern of means (Table 5) shows that the group that received excellent technical performance had higher scores than the poor service quality group.

Table 6 displays, the perceived value mean of artistic provided was significantly greater than the mean of artistic not provided ($F_{1;\ 1,272}$=23.90, p<0.01, η_p^2=0.02). The effect of technical factors on perceived value was significant ($F_{1;1,272}$=1,142.01, p<0.01, η_p^2=0.63), and the pattern of means (Table 6) shows that the group that received excellent technical performance had higher scores than the poor technical factors group.

Table 7
Analysis of Variance Results: Intrinsically Motivated Fast Thinking

Source of Variation	ms	df	F	p	R^2_p
Artistic Factors	14,618	1	25.12	<0.01	0.02
Technical Factors	286,508	1	492.24	<0.01	0.28
Artistic by Technical	763	1	1.31	0.25	<0.01
Error	582	1,270			

Overall model $R^2 = 0.29$

Table 8
Analysis of Variance Results: Delight

Source of Variation	ms	df	F	p	R^2_p
Artistic Factors	60.30	1	23.45	<0.01	0.02
Technical Factors	5,826.42	1	2,266.20	<0.01	0.64
Artistic by Technical	0.05	1	0.05	0.89	<0.01
Error	2.57	1,272			

Overall model $R^2 = 0.64$

Table 9
Analysis of Variance Results: Perceived Value

Source of Variation	ms	df	F	p	R^2_p
Artistic Factors	33.0	1	23.90	<0.01	0.02
Technical Factors	2,965.21	1	1,142.01	<0.01	0.63
Artistic by Technical	0.17	1	0.12	0.73	<0.01
Error	1.38	1,272			

Overall model $R^2 = 0.63$

Summary

Nine null hypotheses were tested during this study. The three null hypotheses specifying an interaction effect were retained. All null hypotheses associated with main

effects were rejected. Partial eta squared values consistently showed the effect of technical factors to be substantially stronger than the effect of artistic factors.

CHAPTER IV

CONCLUSION

Introduction

This chapter provides a discussion of the results of this study. It first revisits the study's purpose and summarizes findings. Following the summary are limitations, integration with previous research, directions for future research, and implications for managers.

Summary

This study examined the effects of technical factors (service quality) and artistic factors (theme, personalization, multisensory experience, unanticipated value-added take-away) on the quality of experiences of event participants, specifically participants of a vicarious tailgate. Results indicate that event participants experience higher prevalence of intrinsically motivated fast thinking, delight and perceived value when they attend an event that provides excellent technical factors as well as events that depict a presence of artistic factors. There was, however, no evidence of an interaction effect. Technical and artistic factors have separate, independent effects on intrinsically motivated fast thinking, delight or perceived value.

Limitations

It is important to highlight some of the limitations of this research study. The first of which is that a simulated experience was used instead of an actual real life situation. The potential impact of this is that factors manipulated in each scenario could have achieved higher reactions had they been experienced in person. The simulation/role

playing method was chosen because it does allow for more factors to be manipulated, it is cost effective, and it allowed the research to reach a larger audience (N=1,276). This decision was supported by previous research (e.g., Surprenant and Churchill, 1984; McKechnie, 1977; Gardner and Siomkos, 1986). A related limitation is that the videos created for this study were not accessible to students who have visual impairments.

Another limitation of this study was that this study actually had no sample, it included the entire population of the Texas A&M University student body; a census was used instead of a sample. The questionnaire was emailed to all 58,000+ currently enrolled students. The data analysis, though, was approached as if the respondents were a random sample of the population of TAMU students. Thus, results of hypothesis tests may not, in fact, generalize to the population of TAMU students.

The final limitation to be highlighted was the manipulation check with artistic performance. The question asked of participants was "What was the theme of the tailgate, if any?" with answer options: "No theme was evident," "Saw 'em off;" "Farmers Fight;" and "Advancing Aggie Spirit and Values." The potential impact of this question was its strength of effect size. The artistic not provided groups chose "Saw 'em off" even though no specific theme was communicated in their video they viewed. This could have been the outcome because most students understand the Texas A&M University culture and the historically intense rivalry with the University of Texas Longhorns. Any tailgate associated with a game between these two teams might be thought of as having a "Saw 'em off" theme. Perhaps the relatively weak effect size of artistic factors is a function of the theme implied by the rivalry. Artistic effects might be

found to have much stronger effects if the context changed to competition in which a strong rivalry is not present.

Integration with Previous Research

Experiential Outcomes of Events

From a social science perspective, little was known of the relative efficacy of different techniques or of how select techniques (use of technical factors and/or artistic factors) may interact to delight customers. This study addresses the need for knowledge in that area. In addition, previous research related to this topic has invariably been correlational. Assumptions about cause and effect relations are thus tenuous. In contrast, this study provides experimental evidence of the effects of technical factors and artistic factors on three indicators of quality of experience: intrinsically motivated fast thinking, delight, and perceived value.

Contrary to the prediction of Ellis and Rossman (2008), the interaction terms were nonsignificant. Two of the dependent variables can be thought of as post-hoc evaluations of the activity (delight and perceived value). The third is a reflective characterization of the flow of attentional state during the course of the activity. For the two post-hoc evaluation dependent variables, the pattern of sample means suggested a stronger effect of artistic performance in the poor technical performance condition versus the excellent performance condition. For perceived value, for example, the difference between the means of the artistic provided versus not provided conditions when technical factors were poor was 0.35. When technical factors were excellent, the difference between artistic provided versus not provided was 0.30, a difference of 0.05

units. The reverse is true in the pattern of means associated with intrinsically motivated fast thinking. The difference between artistic provided vs. not provide was 8.72% (i.e., 55.9%-47.18%) in the technical performance, excellent condition. Within the technical performance, poor condition, the difference was 5.19%, a difference of 3.53%. The non-significant interaction effects, of course, indicate that we should attribute such differences to random error. Perhaps, though, future research might further investigate the possibility of interaction. Such research might be particularly important, given the ambiguous results of the manipulation check for artistic effects. A treatment effect with greater fidelity might yield the predicted interaction effect.

This study also builds on perceived value literature (Zeithaml, 1988; Sanchez-Fernandez and Iniesta-Bonillo, 2007). It provides another investigation using the uni-dimensional conception of value. The outcomes of this study illustrate that both technical factors and artistic factors are separately very important in achieving high perceived value. Though not statistically significant, this study does show that the interaction between technical factors and artistic factors does bring higher perceived value. Reflecting back to the literature review, delight is typically researched in three ways: the confirmation-disconfirmation paradigm, the satisfaction of human needs, and through human emotions (Torres & Kline, 2013). This study gives evidence that a fourth avenue can be taken; tending to both technical and artistic factors. The results also reaffirmed that antecedents of delight can be excellent technical factors, and added that other antecedents of delight are having a presence of artistic factors. Also the result of

excellent technical factors generating delight in this study confirms the employee influence on delight to which Torres and Kline (2006) refer.

Tailgating at Sporting Events

Tailgate literature is lacking, but this study can help raise the number of studies focused on tailgating. James, Breezeel, and Ross (2001) directed a study to develop a profile of tailgate attendees. The results of this thesis can give additional insight into the profile of college tailgate attendees. This would include: frequency of tailgate attendance per year, age, student classification (undergraduate versus graduate), sex, and major of study. This study also gives understanding of what is needed to make a good tailgate; technical and artistic factors. These results support other tailgate studies such as Delaney (2008) and Gillentine, Miller and Crow (2010). Lastly, Chen, Teater, and Whitaker (2012) studied perceptions of college students, faculty and administrators about tailgates. The results of this thesis give insight into what factors of a tailgate would make a student delighted, find value in the event, and experience intrinsically motivated fast thinking.

Staging Events and Experiences

The literature on guest and customer experiences, atmospherics, and servicescapes (Ellis and Rossman, 2008; Pine and Gilmore, 1999, 2011; Kotler, 1973; Mayer and Johnson, 2003; Booms and Bitner, 1982; and Bitner, 1990) pertains to the manipulation of factors in an experience. Nelson (2009) stated that "experimental methods and surveys would also be appropriate for assessing the impact of design dimensions on attendees and providers" (p. 130). This study is a response to Nelson's call. It supports the research areas of guest and customer experiences, atmospherics and

servicescapes in that artistic factors did increase scores, whether or not the technical factors were performed excellently or poorly. The results of this study clearly illustrate how important technical factors (service quality) are to an experience (refer to Figures 2, 3 and 4). When technical factors were performed poorly, the scores for intrinsically motivated fast thinking, delight and perceived value were all low, but when technical factors were performed excellently, the scores were high. Partial R^2 values for technical factors were substantial: 0.64,0 .63, and 0.28 for perceived value, delight, and intrinsically motivated fast thinking. These results support just how relevant, useful and important Parasuraman, Zeithaml, and Berry's (1985) SERQUAL model is to the experience industry.

Simulating Experiences

This study was a between subjects factorial design in which participants were asked to role play built upon the conditions found in Surprenant and Churchill's (1984) study. The role playing/simulation technique was used because multiple factors were manipulated at once as well cost efficiency. This study extends on other simulation methods such as written descriptions (Gardner & Siomkos, 1986), videotapes (Carpman, Grant, and Simons, 1985; Ellis, Williams and Harwell, 1989) and photographs (Koyama, Takahashi, & Mori, 2006; Reed & Blunk, 1990; Bateson & Hui, 1992; Wang & Taylor, 2006; Jorgensen, Ellis, & Ruddell, 2012; and Furnham & Swami, 2007). The use of storyboards turned into a video with music and narration is a new simulation method for experiments.

Directions for Future Research

The event management field is still relatively young and is need of more research. This study did illustrate how technical factors and artistic factors affect the quality of experience for tailgate attendees, but it would be beneficial to have more studies test the interaction between technical and artistic factors in different event types such as conferences, trade shows, festivals, and concerts. Other directions for future research could be to test how technical and artistic factors affect other outcomes such as loyalty, purchase intentions, and the like.

Implications for Managers

According to Pine and Gilmore (2011) "goods and services are no longer enough to foster economic growth, create new jobs, and maintain economic prosperity" (1999, p. ix). This tells managers that providing memorable experiences is how an organization can foster economic growth, create new jobs, and maintain economic prosperity. This study illustrates to managers that providing excellent technical factors (service quality) is essential to reaching high levels of intrinsically motivated fast thinking, delight, and perceived value. More importantly, it shows that providing artistic factors (pervasive theme, multisensory elements, eliminating negative cues and the like) can bring levels of intrinsically motivated fast thinking, delight, and perceived value even higher. Rust and Oliver (2000) state that some companies do not want to implement artistic factors because it continuously raises the bar for reaching those same outcomes (delight, etc.) with each visit, but they go on to say that it is important because it sets you apart from other competitors. This study extends on Rust and Oliver's (2000) notion and illustrates

that it is indeed true (see Figures 2, 3, and 4). One strategy to become and stay competitive in today's economy is to provide not only excellent execution of technical factors (service quality), but to provide artistic factors (pervasive theme, multisensory elements, memorabilia, and elimination of negative cues).

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APPENDIX A

Scenario 1: Technical Excellent, Artistic Not Present

Phase: Exposure to Promotion (Slides 1 & 2)			*Excellent Execution*	*Poor Execution*
	Technical Factors	Reliability	Accurate Information	-
		Assurance	Conversation is courteous	-
		Tangibles	Invitation arrived in good shape	-
		Empathy	Conversation is caring	-
		Responsiveness	Phone answered after first ring	-
			Present	*Not Present*
	Artistic Factors	Theme	-	No theme
		Personalization	-	No customization
		Multi-sensory	-	No engagement with numerous senses
		Absence of Negative Cues	-	Other ads distract from invitation

Phase: Arrival (Slide 3)			*Excellent Execution*	*Poor Execution*
	Technical Factors	Reliability	Parking spaces available	-
		Assurance	-	-
		Tangibles	Road is in good condition	-
		Empathy	-	-
		Responsiveness	-	-
			Present	*Not Present*

	Artistic Factors	Theme	-	No themed signage
		Personalization	-	No host to customize experience
		Multi-sensory	-	No engagement with numerous senses
		Absence of Negative Cues	-	-

Phase: Welcome (Slide 4)			*Excellent Execution*	*Poor Execution*
	Technical Factors	Reliability	Welcome signage accurate; host gives accurate information	-
		Assurance	Host is knowledgeable & courteous	-
		Tangibles	Venue, host, & tailgate equipment clean, appropriate and useable	-
		Empathy	Host gives empathetic welcome	-
		Responsiveness	Host answers questions immediately	-
			Present	*Not Present*
	Artistic Factors	Theme	-	Venue, host, & tailgate equipment lack theme
		Personalization	-	Attendees welcomed as one collective group
		Multi-sensory	-	No smell of food, no sounds of Aggie band

		Absence of Negative Cues	-	Distractions from other activities around

Phase: Engagement (Slides 5 & 6)			*Excellent Execution*	*Poor Execution*
	Technical Factors	Reliability	Host gives accurate information	-
		Assurance	Host is knowledgeable & courteous	-
		Tangibles	Venue, host, & tailgate equipment clean, appropriate and useable. Enough equipment & food to go around	-
		Empathy	Host is caring when explaining tailgate games	-
		Responsiveness	Host answers questions immediately	-
			Present	*Not Present*
	Artistic Factors	Theme	-	Venue, host, & tailgate equipment, games & prizes lack theme
		Personalization	-	Attendees taught games as one collective group
		Multi-sensory	-	No smell of food, no sounds of Aggie band
		Absence of Negative Cues	-	Distractions from other activities around

Phase: Departure (Slide 7)			*Excellent Execution*	*Poor Execution*
	Technical Factors	Reliability	Police officers directing automobile & pedestrian traffic. Appropriate signage	-
		Assurance	Police officers know how to accurately direct traffic	-
		Tangibles	Venue is clean	-
		Empathy	Police officers are caring in the way they interact with guests	-
		Responsiveness	Police officers are answer questions immediately	-
			Present	*Not Present*
	Artistic Factors	Theme	-	Venue & signage lack theme
		Personalization	-	Police officers communicating to one collective group
		Multi-sensory	-	-
		Absence of Negative Cues	-	Distractions from other activities around

			Excellent Execution	*Poor Execution*
Phase: Follow Up (Slide 8)	*Technical Factors*	Reliability	Post card has accurate information	-
		Assurance	-	-
		Tangibles	Post card arrived in good condition	-
		Empathy	Post card is written in caring manner	-
		Responsiveness	Post card came in the mail in timely manner after event	-
			Present	*Not Present*
	Artistic Factors	Theme	-	Post card lacks theme
		Personalization	-	Post card not written to specific individuals
		Multi-sensory	-	-
		Absence of Negative Cues	-	-

Scenario 2: Technical Excellent, Artistic Present

			Excellent Execution	*Poor Execution*
Phase: Exposure to Promotion (Slides 9 & 10)	*Technical Factors*	Reliability	Accurate Information	-
		Assurance	Conversation is courteous	-
		Tangibles	Invitation arrived in good shape	-
		Empathy	Conversation is caring	-
		Responsiveness	Phone answered after first ring	-
			Present	*Not Present*

	Artistic Factors	Theme	Themed advertisement and perforated ticket	-
		Personalization	Tailgate ticket customized	-
		Multi-sensory	Perforated edge tailgate ticket allows for touch and memorabilia	-
		Absence of Negative Cues	No distraction from other advertisements	-

Phase: Arrival (Slide 11)			*Excellent Execution*	*Poor Execution*
	Technical Factors	Reliability	Parking spaces available	-
		Assurance	Host is knowledgeable and courteous	-
		Tangibles	Road is in good condition, no trash	-
		Empathy	Host helps cars find parking space	-
		Responsiveness	Host helps guests immediately	-
			Present	*Not Present*
	Artistic Factors	Theme	Themed signage, road chalk design, & host apparel	-
		Personalization	Host welcomes each guest & personal photo opportunity	-
		Multi-sensory	Sounds of Aggie band	-
		Absence of Negative Cues	No outside distractions	-

Phase: Welcome (Slide 12)			*Excellent Execution*	*Poor Execution*
	Technical Factors	Reliability	Welcome signage accurate; host gives accurate information	-
		Assurance	Host is knowledgeable & courteous	-
		Tangibles	Venue, host, & tailgate equipment clean, appropriate and useable	-
		Empathy	Host gives empathetic welcome	-
		Responsiveness	Host answers questions immediately	-
			Present	*Not Present*
	Artistic Factors	Theme	Venue, host, signage & tailgate equipment are themed	-
		Personalization	Attendees welcomed individually	-
		Multi-sensory	Smell of food & sounds of Aggie band	-
		Absence of Negative Cues	No outside distractions	-

Phase: Engagement (Slides 13 & 14)			*Excellent Execution*	*Poor Execution*
	Technical Factors	Reliability	Host gives accurate information	-
		Assurance	Host is knowledgeable & courteous	-
		Tangibles	Venue, host, & tailgate equipment clean, appropriate and useable. Enough equipment & food to go around	-
		Empathy	Host is caring when explaining tailgate games	-
		Responsiveness	Host answers questions immediately	-
			Present	*Not Present*
	Artistic Factors	Theme	Venue, host, signage & tailgate equipment, games & prizes are themed. Reveille made an appearance	-
		Personalization	Attendees taught games individually	-
		Multi-sensory	Smell of food & sounds of Aggie band	-
		Absence of Negative Cues	No outside distractions	-

Phase: Departure (Slide 15)			*Excellent Execution*	*Poor Execution*
	Technical Factors	Reliability	Police officers directing automobile & pedestrian traffic. Appropriate signage	-
		Assurance	Police officers know how to accurately direct traffic	-
		Tangibles	Venue is clean	-
		Empathy	Police officers are caring in the way they interact with guests	-
		Responsiveness	Police officers are answer questions immediately	-
			Present	*Not Present*
	Artistic Factors	Theme	Venue & signage are theme	-
		Personalization	Host gives out free 12th man towels individually	-
		Multi-sensory	Sounds of Aggie Band	-
		Absence of Negative Cues	No outside distractions	-

Phase: Follow Up (Slide 16)			*Excellent Execution*	*Poor Execution*
	Technical Factors	Reliability	Post card has accurate information	-
		Assurance	-	-
		Tangibles	Post card arrived in good condition	-
		Empathy	Post card is written in caring manner	-
		Responsiveness	Post card came in the mail in timely manner after event	-
			Present	*Not Present*
	Artistic Factors	Theme	Post card is theme	-
		Personalization	Post card has personalized photo from arrival	-
		Multi-sensory	Post card scented like new leather football	-
		Absence of Negative Cues	No outside distractions	-

Scenario 3: Technical Poor, Artistic Not Present

Phase: Exposure to Promotion (Slides 17 & 18)			*Excellent Execution*	*Poor Execution*
	Technical Factors	Reliability	-	Information full of errors
		Assurance	-	Tailgate representative doesn't know accurate information
		Tangibles	-	Invitation arrived stained and creased
		Empathy	-	Tailgate representative is rude

		Responsiveness	-	Phone answered after ten rings
			Present	*Not Present*
	Artistic Factors	Theme	-	No theme
		Personalization	-	No customization
		Multi-sensory	-	No engagement with numerous senses
		Absence of Negative Cues	Spelling errors	-

Phase: Arrival (Slide 19)			*Excellent Execution*	*Poor Execution*
	Technical Factors	Reliability	-	Parking spaces not available due to construction
		Assurance	-	Lack of confidence because signage still says to park even though there is construction. Photographer keeps dropping camera
		Tangibles	-	Road is in poor condition, surroundings dirty with trash & construction materials
		Empathy	-	-
		Responsiveness	-	-

			Present	*Not Present*
	Artistic Factors	Theme	-	No themed signage
		Personalization	-	No host to customize experience
		Multi-sensory	Loud sounds of construction.	-
		Absence of Negative Cues	Trash and construction equipment not eliminated	-

Phase: Welcome (Slide 20)			*Excellent Execution*	*Poor Execution*
	Technical Factors	Reliability	-	Signage is not legible, missing game pieces, grill fell & caught fire. Not enough seating
		Assurance	-	-
		Tangibles	-	Venue trashed, broken chair, grill fell over
		Empathy	-	Host didn't give attention to surrounding problems
		Responsiveness	-	Host did not tend to problems in timely manner
			Present	*Not Present*

	Artistic Factors	Theme	-	Venue, host, & tailgate equipment lack theme
		Personalization	-	Attendees welcomed as one collective group
		Multi-sensory	Smell of fire & trash	No smell of food, no sounds of Aggie band
		Absence of Negative Cues	Graffiti on sign, trash throughout venue	-

			Excellent Execution	*Poor Execution*
Phase: Engagement (Slides 21 & 22)	*Technical Factors*	Reliability	-	-
		Assurance	-	Host isn't very knowledgeable
		Tangibles	-	Canopy has holes, games broken, prizes ripped open, animals/bugs getting to food, trash overfilled, TV not working, not enough food & not enough seating
		Empathy	-	Host does not care about surrounding problems
		Responsiveness	-	Host is not tending to problems

			Present	*Not Present*
	Artistic Factors	Theme	-	Venue, host, & tailgate equipment, games & prizes lack theme
		Personalization	-	Attendees taught games as one collective group
		Multi-sensory	Smell of trash, sounds of construction	-
		Absence of Negative Cues	Drunk man on ground, trash everywhere, & construction in surrounding areas. People playing soccer in background	-

Phase: Departure (Slide 23)			*Excellent Execution*	*Poor Execution*
	Technical Factors	Reliability	-	No police officers directing automobile or pedestrian traffic. No appropriate signage
		Assurance	-	-
		Tangibles	-	Venue has trash, traffic jam
		Empathy	-	-
		Responsiveness	-	-
			Present	*Not Present*

	Artistic Factors	Theme	-	Venue & signage lack theme
		Personalization	-	-
		Multi-sensory	Sounds of honking horns & construction	-
		Absence of Negative Cues	Construction in the background	-

Phase: Follow Up (Slide 24)			*Excellent Execution*	*Poor Execution*
	Technical Factors	Reliability	-	Post card has many errors
		Assurance	-	-
		Tangibles	-	Post card arrived bent
		Empathy	-	-
		Responsiveness	-	Post card did not come in the mail in timely manner after event
			Present	*Not Present*
	Artistic Factors	Theme	-	Post card lacks theme
		Personalization	-	Post card not written to specific individuals
		Multi-sensory	-	-
		Absence of Negative Cues	Spelling errors	-

Scenario 4: Technical Poor, Artistic Present

Phase: Exposure to Promotion (Slides 25 & 26)			*Excellent Execution*	*Poor Execution*
	Technical Factors	Reliability	-	Information full of errors
		Assurance	-	Tailgate representative doesn't know accurate information
		Tangibles	-	Invitation arrived stained and creased
		Empathy	-	Tailgate representative is rude
		Responsiveness	-	Phone answered after ten rings
			Present	*Not Present*
	Artistic Factors	Theme	Themed advertisement and perforated ticket	-
		Personalization	Tailgate ticket customized	-
		Multi-sensory	Perforated edge tailgate ticket allows for touch and memorabilia	-
		Absence of Negative Cues	Spelling errors	-

Phase: Arrival (Slide 27)			*Excellent Execution*	*Poor Execution*
	Technical Factors	Reliability	-	Parking spaces not available
		Assurance	-	Lack of confidence because host still says to park even though their lot is full & spelling errors. Photographer keeps dropping camera
		Tangibles	-	Road is in poor condition, surroundings dirty with trash & signs broken and falling
		Empathy	-	Host not caring that there are no parking spaces open. Photographer is rude
		Responsiveness	-	Host not tending to problems in timely manner
			Present	*Not Present*
	Artistic Factors	Theme	Themed signage, road chalk design, & host apparel	-
		Personalization	Host welcomes each guest & personal photo opportunity	-
		Multi-sensory	Sounds of Aggie band	-

		Absence of Negative Cues	Signs falling apart, spelling errors on signs	-

Phase: Welcome (Slide 28)			*Excellent Execution*	*Poor Execution*
	Technical Factors	Reliability	-	Signage is not legible, missing game pieces, grill fell & caught fire. Not enough seating
		Assurance	-	-
		Tangibles	-	Venue trashed, broken chair, grill fell over
		Empathy	-	Host didn't give attention to surrounding problems
		Responsiveness	-	Host did not tend to problems in timely manner
			Present	*Not Present*
	Artistic Factors	Theme	Venue, host, signage & tailgate equipment are themed	-
		Personalization	Attendees welcomed individually	-
		Multi-sensory	Smell of fire & trash. Sounds of Aggie band	-
		Absence of Negative Cues	Graffiti on sign, trash throughout venue	-

Phase: Engagement (Slide 29 & 30)			*Excellent Execution*	*Poor Execution*
	Technical Factors	Reliability	-	-
		Assurance	-	Host isn't very knowledgeable
		Tangibles	-	Canopy has holes, games broken, prizes ripped open, animals/bugs getting to food, trash overfilled, TV not working, not enough food & not enough seating
		Empathy	-	Host does not care about surrounding problems
		Responsiveness	-	Host is not tending to problems
			Present	*Not Present*
	Artistic Factors	Theme	Venue, host, signage & tailgate equipment, games & prizes are themed. Reveille makes appearance	-
		Personalization	Attendees taught games individually	-
		Multi-sensory	Smell of food, sounds of construction over Aggie band	-

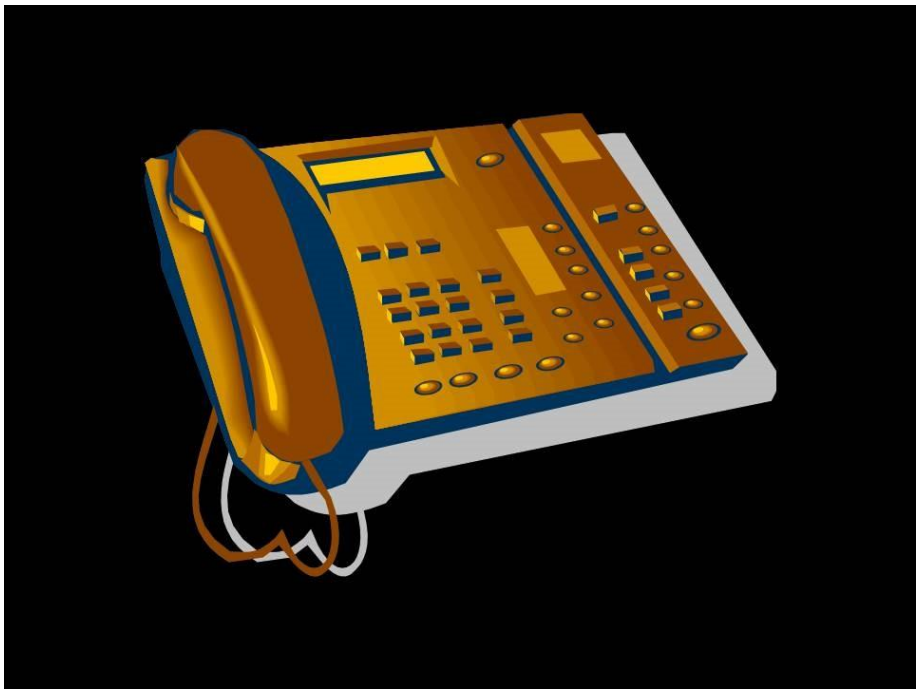
		Absence of Negative Cues	Drunk man on ground, trash everywhere, & construction in surrounding areas	-

Phase: Departure (Slide 31)			*Excellent Execution*	*Poor Execution*
	Technical Factors	Reliability	-	No police officers directing automobile or pedestrian traffic. No appropriate traffic signage.
		Assurance	-	Host runs out of free 12th man towels
		Tangibles	-	Venue has trash, traffic jam, & event sign falling
		Empathy	-	-
		Responsiveness	-	-
			Present	*Not Present*
	Artistic Factors	Theme	Venue & signage are theme	Venue & signage lack theme
		Personalization	Host gives out free 12th man towels individually	-
		Multi-sensory	Sounds of honking horns over Aggie Band	-
		Absence of Negative Cues	Distractions all around	-

Phase: Follow Up (Slide 32)			*Excellent Execution*	*Poor Execution*
	Technical Factors	Reliability	-	Post card has many errors
		Assurance	-	-
		Tangibles	-	Post card arrived bent
		Empathy	-	-
		Responsiveness	-	Post card did not come in the mail in timely manner after event
			Present	*Not Present*
	Artistic Factors	Theme	Post card is theme	-
		Personalization	Post card has personalized photo from arrival	-
		Multi-sensory	-	-
		Absence of Negative Cues	Spelling errors & photo background is backwards	-

APPENDIX B

Slide 1

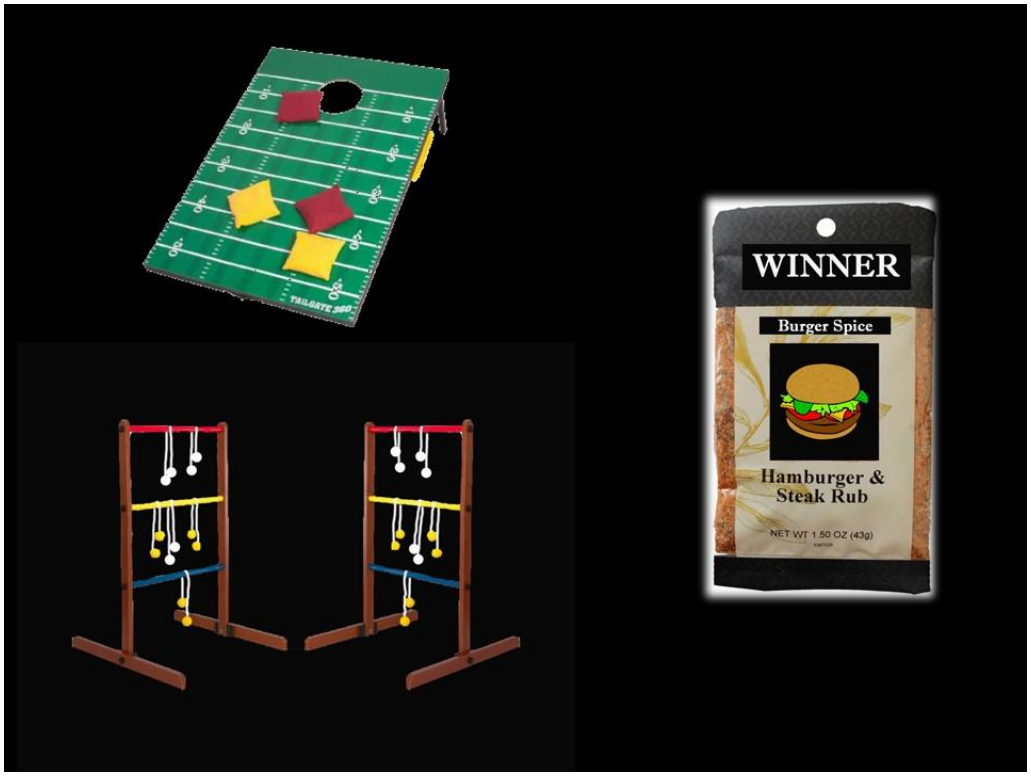


Slide 2

Slide 3

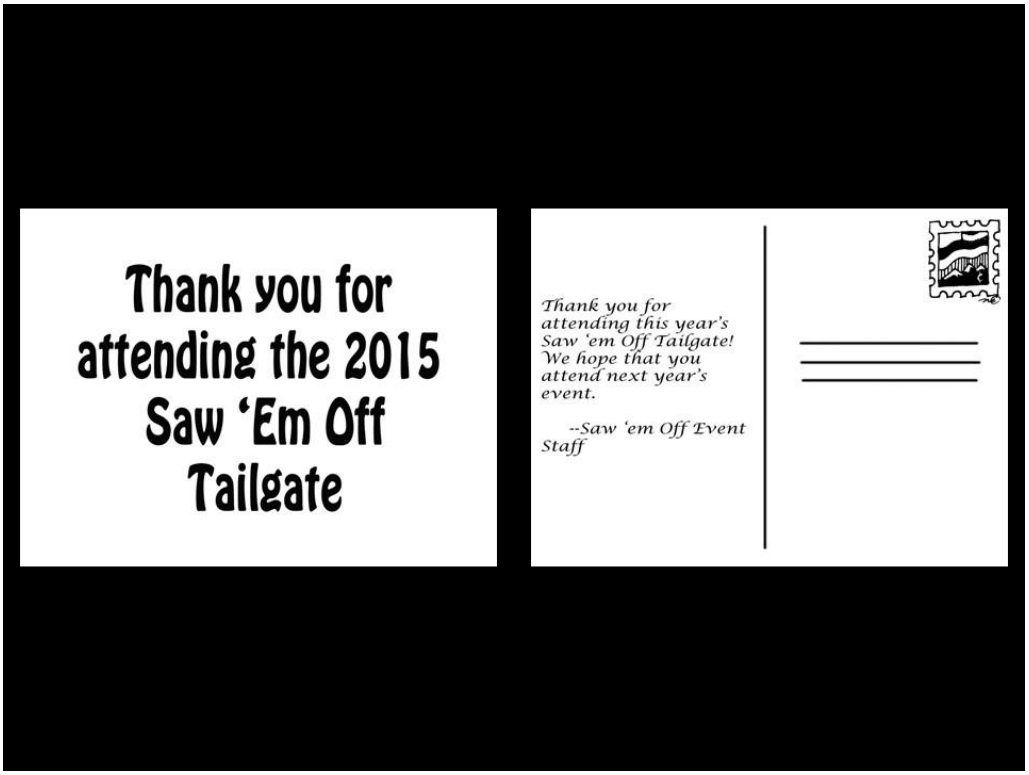
Slide 4

Slide 5



Slide 6

Slide 7



Slide 8

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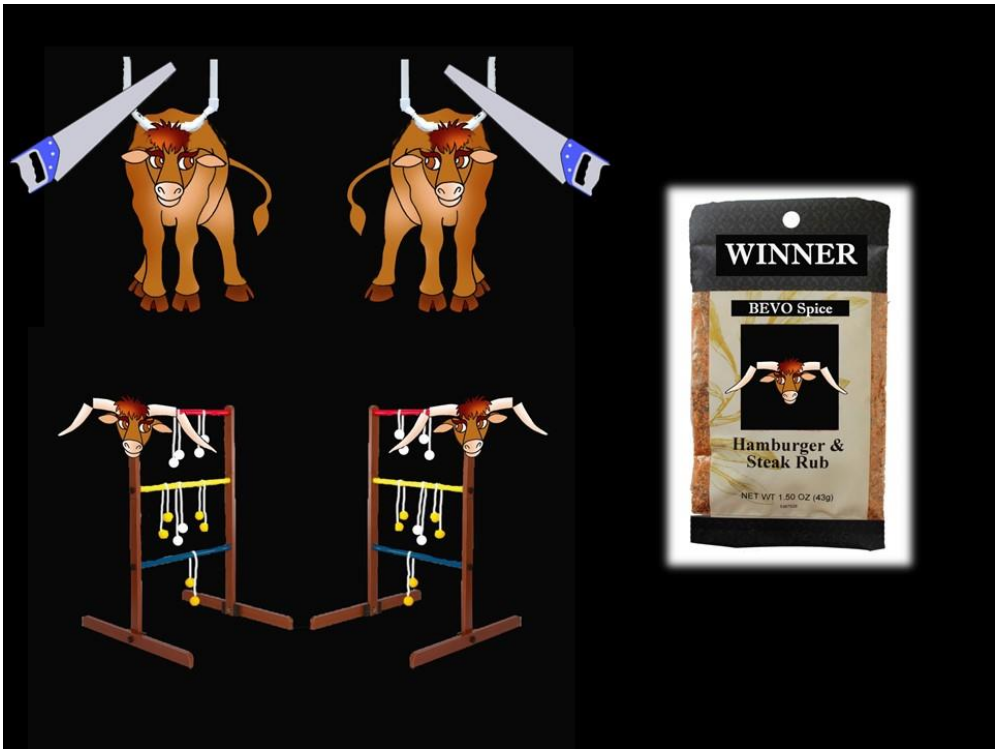
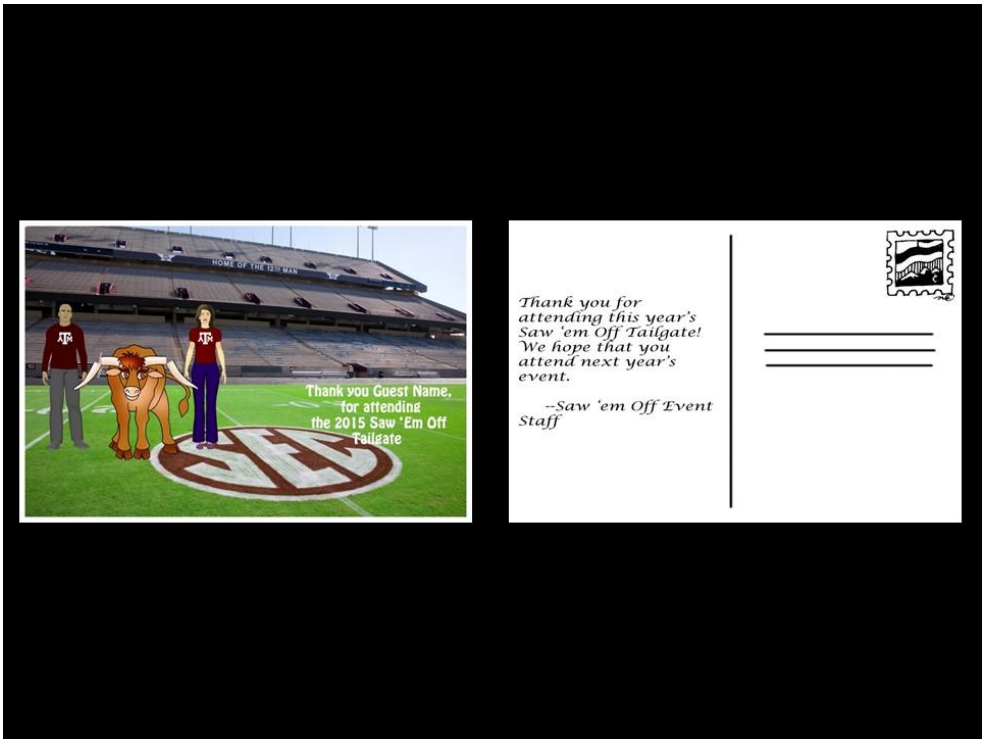
Slide 13



Slide 14

Slide 15



Slide 16

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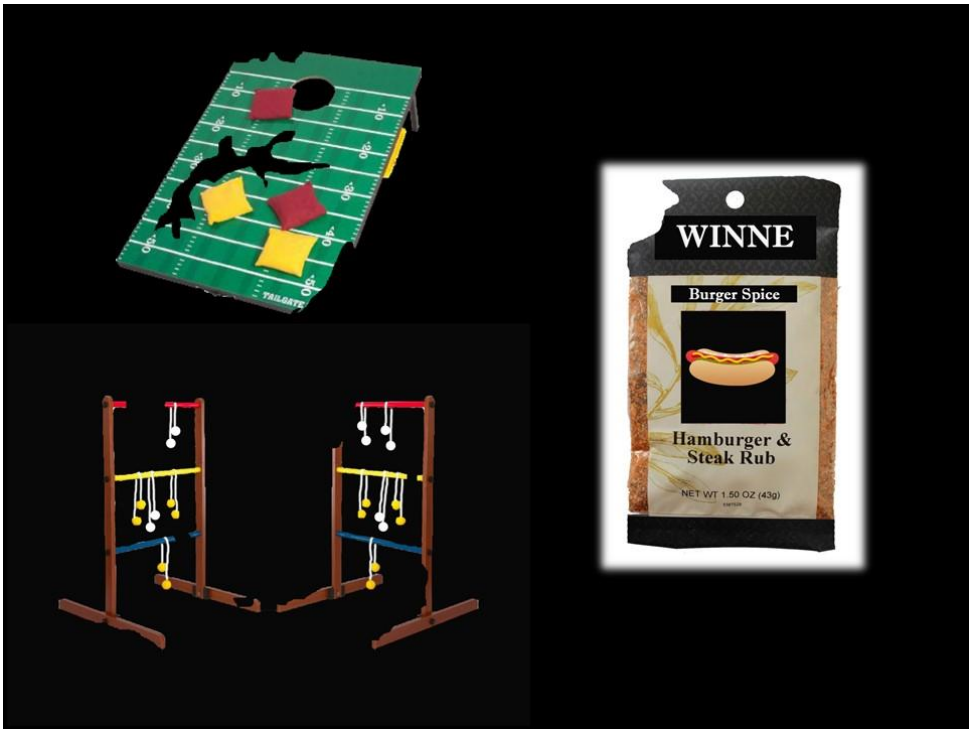

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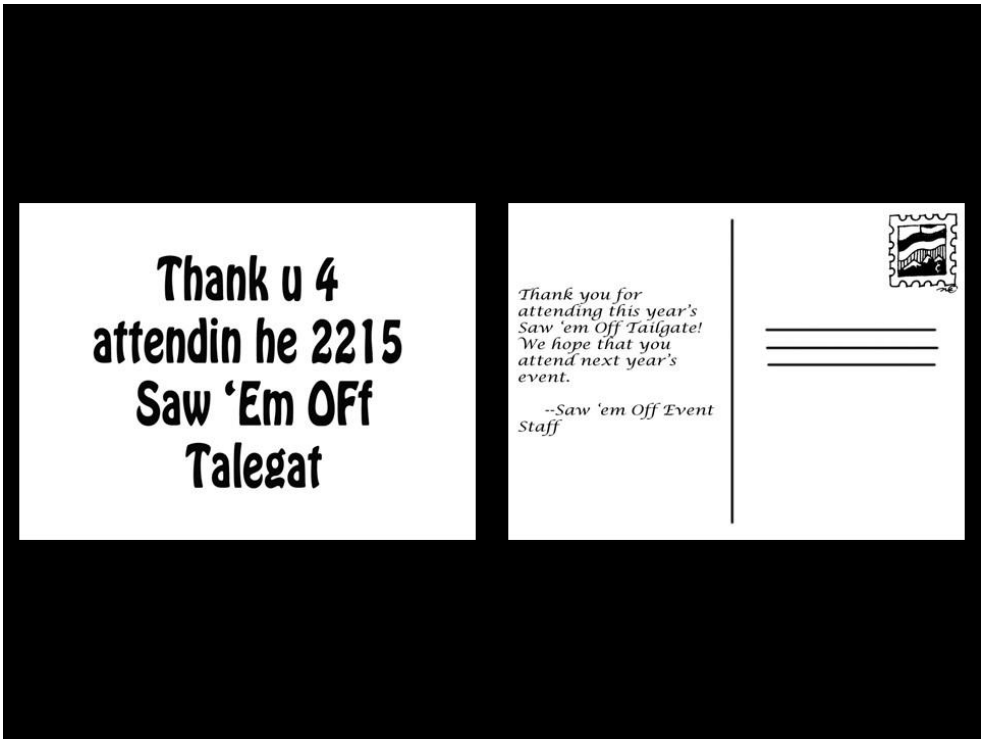
Slide 23



Slide 24

Slide 25

Slide 26

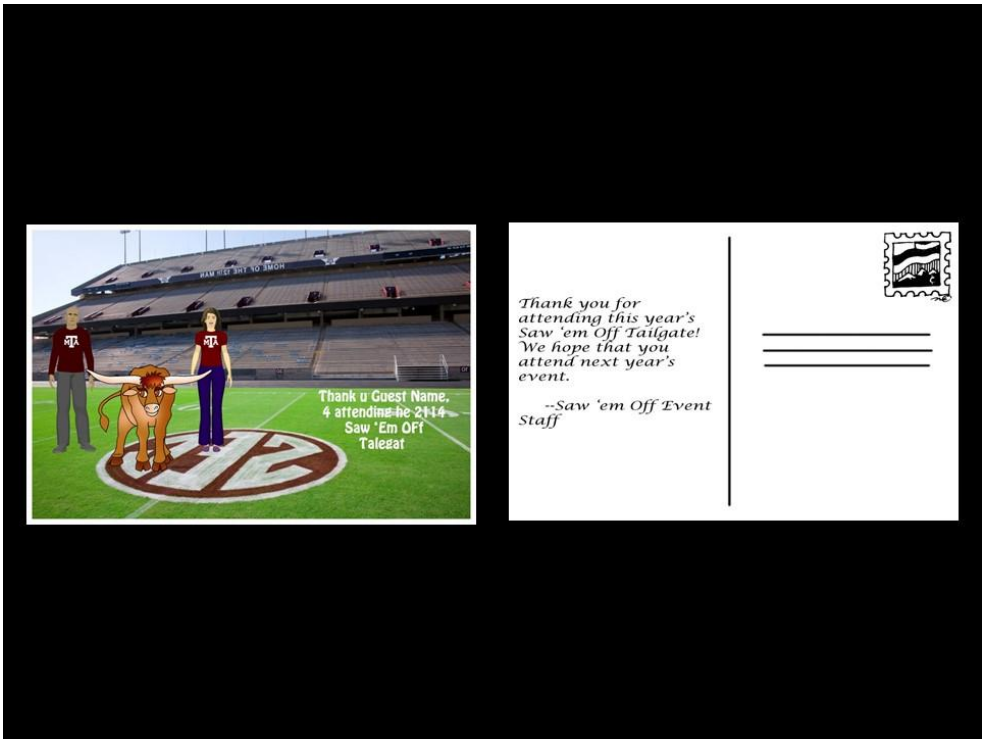
Slide 27

Slide 28

Slide 29

Slide 30

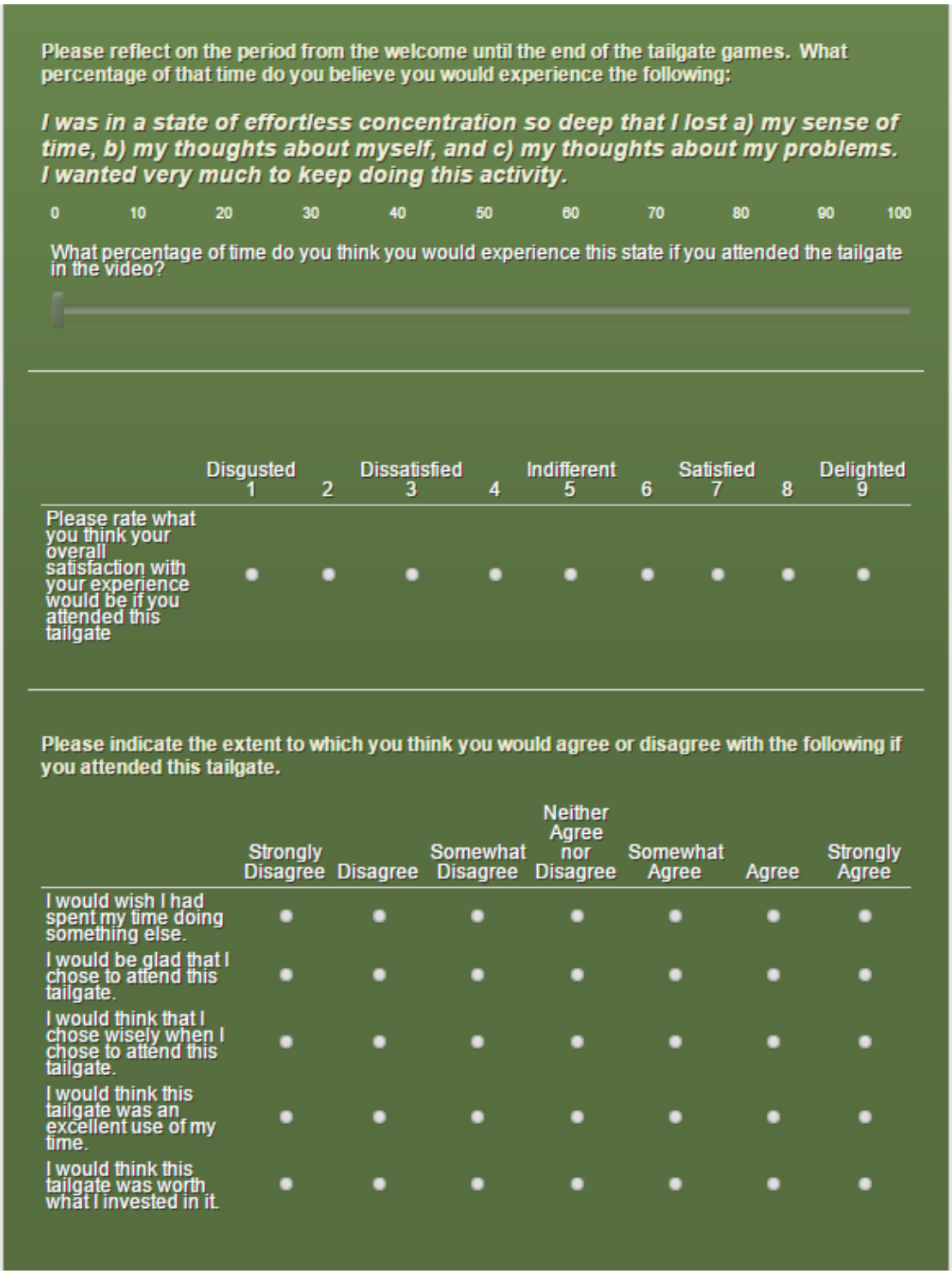
Slide 31



Slide 32

APPENDIX C

Imagine you are actually attending the tailgate event you are about to watch in the video.



Please reflect on the period from the welcome until the end of the tailgate games. What percentage of that time do you believe you would experience the following:

I was in a state of effortless concentration so deep that I lost a) my sense of time, b) my thoughts about myself, and c) my thoughts about my problems. I wanted very much to keep doing this activity.

0 10 20 30 40 50 60 70 80 90 100

What percentage of time do you think you would experience this state if you attended the tailgate in the video?

	Disgusted 1	2	Dissatisfied 3	4	Indifferent 5	6	Satisfied 7	8	Delighted 9
Please rate what you think your overall satisfaction with your experience would be if you attended this tailgate	●	●	●	●	●	●	●	●	●

Please indicate the extent to which you think you would agree or disagree with the following if you attended this tailgate.

	Strongly Disagree	Disagree	Somewhat Disagree	Neither Agree nor Disagree	Somewhat Agree	Agree	Strongly Agree
I would wish I had spent my time doing something else.	●	●	●	●	●	●	●
I would be glad that I chose to attend this tailgate.	●	●	●	●	●	●	●
I would think that I chose wisely when I chose to attend this tailgate.	●	●	●	●	●	●	●
I would think this tailgate was an excellent use of my time.	●	●	●	●	●	●	●
I would think this tailgate was worth what I invested in it.	●	●	●	●	●	●	●