

The Influence of Media Advertisement on Young People's Intention to Attend a Cultural Festival in Adelaide

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Declaration

I certify that this work does not incorporate without acknowledgement any material previously submitted for a degree or diploma in any university; and that to the best of my knowledge and belief it does not contain any material previously published or written by another person except where due reference is made in the text.

Sharareh Farbod



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Although there is only one name on the cover of this thesis, there are many people who have helped me through the completion of this research and I would have never been able to achieve progress without their help.

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Abstract

Festivals play a key role in attracting tourists in the tourism market. Festivals act as instruments to boost tourism and thereby the regional economy. The unique features of festivals as a type of cultural event make them travel attractions for cultural event visitors. Festivals which take place in tourist destinations are usually cultural festivals. South Australia is well-known for possessing artistic characteristics and cultural festivities. South Australia is often associated with events and festivals which create a party atmosphere. The Adelaide Fringe Festival, WOMAdelaide Festival and the Adelaide Festival are popular exemplars of this. It is opined that the capital of South Australia, Adelaide in itself is an ideal venue for festivals, as every aspect of Adelaide's socio-cultural environment can support festival aims.

The aim of this research is to explore the influence of media advertisement on young people's intention to attend three particular cultural festivals in Adelaide. The study will focus on some of the common forms of media advertisement as they fall into three categories: traditional (i.e. television, radio, newspaper, magazines and billboards), digital (digitally displayed which exist on the internet, smartphones etc.) and social (internet based like Facebook, Instagram, blogs, YouTube etc.). It will evaluate the influence of these different forms of media on young people's (15-24 years old) intention to attend the Adelaide Fringe Festival, Adelaide Festival and the WOMAdelaide Festival in Adelaide's Central Business District (CBD) and provide a comparison of these media advertisements' effectiveness.

This study adopted the case study methodology. This project used multiple case studies to undertake the research which should provide more reliable results in the end. As, according to the literature review, a qualitative methodology has become popular by researchers to investigate the application of media advertisement in the context of tourism studies, a qualitative methodology and interpretive paradigm were utilised in this study. Forty in-depth interviews with the students of Flinders University in Adelaide, the capital city of South Australia, were conducted in this study to collect the required data. The sample in this study is students between 18-24 years old who have heard about or attended all or at least one of these particular cultural festivals regardless of their citizenship. Therefore, the researcher contacted and recruited them face to face on site. Accordingly, purposive sampling was used as one of the nonprobability types of sampling to collect reliable data. The students were interviewed at one of the rooms of the central library regarding three different types of media advertisement of the festivals mentioned earlier, and the influences each media advertisement had on the participant's intention to attend. Open coding, thematic analysis of

the interview transcripts as well as content analysis were used for the interpretation of the collected data.

Through the analysis of the forty in-depth interviews, it was shown that interviewees had found out about the Adelaide Fringe Festival through different types of media advertisements as well as word of mouth. The highest percentages belonged to Facebook 93%, posters 55%, television 45% and either word of mouth or radio 43%. In the case of WOMAdelaide Festival, the highest percentages belonged to Facebook 68%, word of mouth 35% and either television or posters 33%. Likewise, in the case of the Adelaide Festival, the highest percentages are related to Facebook 20%, posters 18% and television 15%. Overall, the results make it clear that advertisements through Facebook, which had the high percentage found for all festivals, had the widest reach in terms of informing respondents about these festivals.

This study suggested Facebook, Instagram and YouTube are the most successful ones in comparison to other types of media advertisements. Analysis of the results of the study indicates that social media, as the three most successful media forms found fall under social media, is the most pronounced in comparison to both digital and traditional forms of advertisement in influencing young people's intention to attend a cultural festival in Adelaide. As all the respondents believed everyone in their age group is on the computer and internet, they suggested that cultural festivals use and invest more advertisements through social media. In particular, they specified advertisement on Facebook, Instagram and YouTube, as these are the most common, popular, usable and accessible ones between young people so that they would be more influential, and be able to reach more young people.

Further research is recommended that investigates the intention of different demographic groups with a focus on other cultural festivals not only in Adelaide, South Australia but also in other states or countries. These would allow comparable data to highlight the differences and similarities across geographic space and time and would serve to strengthen the reliability of this study's findings. Likewise, investigations could focus on not only cultural festivals but also other types of festivals to allow a comparison of the results of this study which is gathered in regard to three specific cultural festivals.

CHAPTER 1: Introduction

1.1 Background

The product portfolio of a destination, “the geographic territory of reference for the event” (Dimanche, 2008, p. 174) is greatly enhanced by events held within them. Events serve to both increase and prolong visitation at any destination, by offering a new experience that is inaccessible at most times of the year (Dimanche, 2008). The role events play at a destination can also serve to mediate the seasonality in tourism. For this reason, events have developed from a simple product to a marketing tool that aids in developing awareness in visitors of the immediate and other related destinations (Dimanche, 2008).

Getz (1997) defines a special event as a singular and intermittently available event which does not adhere to a general program nor to normal everyday experience. This type of event attracts certain visitors who look for specific qualities or new experiences that are not generally offered elsewhere or at other destinations (Dimanche, 2008). The nature of special events is that they arouse expectations in customers as they provide a reason for celebration. They offer customers an occasion for social, cultural and leisure experiences, beyond everyday activities. Special events can then be categorised by the experience they offer the customer, whether this is an experience dominated by social practice, leisure activities or cultural knowledge. Special events then, can range significantly in scope from sports events to festivals, fairs and even trade shows, but all special events are characterised by several defining features and characteristics; they are always planned, and they always stimulate some form of expectation in their visitors (Dimanche, 2008). They are often used as a means of raising the profile of a region as well as awareness for and image of a particular destination (Jago & Shaw, 1998). The motivation for events are usually benefit driven, to provide an occasion that will aid the tourists, the residents of the destination and will generally provide a means for celebration (Dimanche, 2008). It is for these reasons and because of these features of special events that they are being increasingly utilised by the tourism industry to promote, draw tourists to and manage tourist destinations (Dimanche, 2008).

Special events hold a significant place in the tourism industry of South Australia, and cultural festivals make up a large component of these endeavours. South Australia is home to world-class events and festivals, and hosts a diverse range of events. These cultural events are successful in attracting audiences from around the state, the nation and the world (South Australia Tourism Commission, 2014). Three of South Australia’s most prominent cultural

events are the Adelaide Fringe Festival, Adelaide Festival and the WOMADelaide Festival. These all attract many people annually to Adelaide, as Australia's 'festival state' and the capital city of South Australia (South Australia Tourism Commission, 2014).

The Adelaide Fringe Festival, which is now the largest arts festival in the southern hemisphere, takes over Adelaide city entirely with more than 1100 events staged in established venues such as theatres, hotels and art galleries, as well as in pop up venues in parks, warehouses, etc. (Adelaide Fringe, 2016). This festival has become an annual event since 2007 and is held from mid-February to mid-March (Adelaide Fringe, 2016). This festival features more than 4000 artists from around Australia and the world, world premieres, new artists and hit shows (Adelaide Fringe, 2016).

The Adelaide Festival of Arts, also known as the Adelaide Festival, is an arts festival that has been a prominent event in Adelaide for 55 years and has been held annually since 2012. It is one of the biggest festivals that visitors to Adelaide can attend in March every year (Adelaide Festival, 2016). It is made up of several events which are held in the Boulevard of North Terrace but also elsewhere in the city and parklands specifically Elder Park (Adelaide Festival, 2016).

The WOMADelaide festival is a four-day festival of music, arts and dance from around the globe. In addition, it is presented annually in Adelaide Botanic Park, which is situated north-east of central Adelaide, between the Adelaide Zoo and the Adelaide Botanic Garden, as a part of the Adelaide Festival on the middle weekend in March (WOMADelaide, 2016).

These three festivals were selected for the current study as they have a high rate of visitors, both domestic and overseas, and are in the top ten most popular festivals held annually in Adelaide, the capital city of South Australia (South Australia Tourism Commission, 2016). The Adelaide Festival, WOMADelaide Festival and the Adelaide Fringe Festival are all concentrated into the month of March known locally as "Mad March" (Jamieson, 2012, p. 245). In addition, these festivals are suitable for many people with different interests as they present a wide range of arts activities and can be accessed by people staying in various locations in Adelaide city (Adelaide Festival, 2016; Adelaide Fringe, 2016; South Australia Tourism Commission, 2014; WOMADelaide, 2016).

1.2 Research Aims

The aim of this research is to explore the influence of media advertisement on young people's intention to attend three particular cultural festivals in Adelaide. The United Nations (2013), for statistical purposes, defines "youth" as those who are between the ages of 15 and 24 without prejudice to other definitions by Member States. The reason this study will focus on only young people is that according to Adelaide Fringe (2016), one of the study's festivals, young people (15-24 years) have the lowest percentage (8%) attendance in comparison to other age groups. The study will focus on some of the common media advertisements such as traditional (i.e. television, radio, newspaper, magazines and billboards), digital (digitally displayed which exist on internet, smartphones etc.) and social (internet based like Facebook, Instagram, blogs, YouTube etc.) on young people's intention to attend a cultural festival in Adelaide city. In fact, this study will investigate the effects of traditional, digital and social media advertisements on young people's intention to attend the Adelaide Fringe Festival, Adelaide Festival and WOMAdelaide Festival in Adelaide Central Business District (CBD) as well as provide a comparison of the effectiveness of these media advertisements.

Based on the gaps in the literature highlighted in the literature review, the current research is needed to specifically focus on the intention of young people to attend the Adelaide Fringe Festival, Adelaide Festival and WOMAdelaide arts festivals of Adelaide CBD. This is due to an apparent lack of research on the intention to attend these particular festivals, which differs from the intention to attend other cultural festivals offered in Adelaide. In addition, this study will explore the influence of different types of media advertisement, traditional, digital and social, on young people's intention to attend a cultural festival in Adelaide.

The output of this study can help the Adelaide Fringe Festival, Adelaide Festival and the WOMAdelaide cultural festival organisers to improve their media advertisements in order to increase the number of young people's attending their annual cultural festivals. The results of this study can be used as a guideline for cultural festival organisers in a similar context to better understand the influence of the different types of media advertising on young people's intention to attend cultural festivals.

Keywords such as traditional, digital, social, media advertisement, cultural festival, young people's intention, Adelaide Fringe Festival, Adelaide Festival, WOMAdelaide Festival, Adelaide and South Australia were used to perform this research.

1.3 Research Questions

The followings are the research questions of the current study:

Main research question:

1. How do media advertisements influence young people's intention to attend a cultural festival in Adelaide?

Sub-research questions:

1. What is the influence of social media advertisement on young people's intention to attend a cultural festival in Adelaide?
2. What is the influence of digital media advertisement on young people's intention to attend a cultural festival in Adelaide?
3. What is the influence of traditional media advertisement on young people's intention to attend a cultural festival in Adelaide?
4. Which media advertisement is more successful in affecting young people's intention to attend a cultural festival in Adelaide and why?
5. How can cultural festivals improve their media advertisement to attract more young people in Adelaide?

1.4 Research Objectives

1. To identify how media advertisements influence young people's intention to attend a cultural festival in Adelaide.
2. To identify how cultural festivals can improve their media advertisement (digital, social, and traditional) to attract more young people in Adelaide.
3. To analyse which media advertisement is more successful in affecting young people's intention to attend a cultural festival in Adelaide.
4. To analyse why one particular media advertisement is more successful in affecting young people's intention to attend a cultural festival in Adelaide.

5. To develop new strategies in media advertisements of cultural festivals to attract more young people to attend in Adelaide.

1.5 Thesis Outline

This chapter has sought to outline the purpose of this research, to explore the effects of traditional, digital and social media advertisements on young people's intention to attend the Adelaide Fringe Festival, Adelaide Festival and WOMAdelaide Festival in Adelaide Central Business District (CBD) and provide a comparison of these media advertisements' effectiveness. Likewise, this chapter has discussed the research questions and research objectives. This thesis will recognise available literature within these areas and expand on that which is available through an analysis of forty in-depth interviews.

Chapter 2 outlines the studies which have been completed on different aspects of cultural festivals, media advertisements (social, traditional and digital) and likewise the role of these media advertisements in the tourism context. This chapter also focuses on studies which have been done on young people as their demographic group in tourism and media advertisement contexts. Following these sections, a justification for this thesis will be recognised by addressing gaps in the current literature.

Chapter 3 will address the method and methodology chosen to conduct this study, including an outline and justification for the identification of the sample, data collection, data analysis, ethical considerations, limitations and weaknesses. In addition, it will explain how both trustworthiness and rigour were determined.

Chapter 4 will discuss the overall findings discovered and gathered through the analysis of 40 interviews, 85% (34) females and 15% (6) males. Also, this chapter will discuss all the questions which were asked by the respondents during the interviews in separate sections.

Chapter 5 will review the results discussed in Chapter 4 and illustrate how the sub-questions support the results of the main research question. Likewise, this chapter will address the link between the literature review and the result of this research. Limitations of the study undertaken will be addressed, and recommendations for future research into young people's intention to attend a cultural festival will be presented.

As a final stage of the thesis, a list of references and appendices from throughout the paper will be cited.

CHAPTER 2: Literature Review

2.1 Introduction

The existing literature that relates specifically to the major topics for this thesis will be evaluated in the literature review. It will start by defining two words: those of “interest” and “intention”. The second section will review the studies which have been done on different aspects of cultural festivals. The third section of the review will look at studies which have researched various aspects of media advertisements (social, traditional and digital) in the context of tourism. Likewise, the role of these media advertisements in a tourism context will be discussed. The fourth section will focus on studies which have been conducted on young people because there is a focus on a similar demographic in tourism and media advertisement in this thesis. The final section of the literature review will address gaps in the existing literature, as a means of justifying the necessity and practicality of this thesis.

The pioneering work of D. Getz in the 1980’s provided the foundation for the study of events in tourism literature. The developing importance of events and festivals within the tourism sector has provided a means for a number of studies and publications to document and discuss event management and event significance (Dimanche, 2008). Festivals play a key role in attracting tourists in a tourism market (Getz, 2008; Picard & Robinson, 2006). Festivals act as instruments to boost tourism and, thereby, the regional economy (Chang, 2006). Getz (2008) defines festivals as ‘themed public celebrations’ (p. 31). The unique features of festivals, as a type of cultural event, are travel attractions for cultural event visitors (Chang, 2006). Festivals which take place in tourist destinations are usually cultural festivals (Esu & Arrey, 2009). Ezcurra (2015) points out South Australia as a well-known example of possessing artistic characteristics and cultural festivities. South Australia is often associated with events and festivals which create a party atmosphere (Jamieson, 2012). Ezcurra (2015) highlights Adelaide Fringe Festival, WOMADelaide Festival and Adelaide Festival as some of the most popular examples among others. Reikai (1992) opines that the capital of South Australia, Adelaide in itself is an ideal venue for festivals, as every aspect of Adelaide’s socio-cultural environment can support festival aims.

Albakry & Daimin (2015) in their recent study, they suggest that one of the most effective ways to promote festivals is through advertisements. This is further asserted by Williams (2006) who opines that successful tourism and hospitality development is possible only through marketing and destination promotion, which is often an overlooked and neglected fact. Buhalis (1998) reflects on the idea that Information Communication Technologies

influence consumer behaviour in tourism by highlighting the idea of marketing. It is through marketing, which uses a wide array of media resources such as televisions or smartphones, that such marketing messages are advertised and become integrated with the society (Chitty, Barker, Valos, & Shimp, 2015). The general communication channel for marketing messages, be it traditional, social or digital, are conveyed through mass media (Chitty et al., 2015). The most common type of traditional mass media used by marketers to target large audiences is television and radio, which can be viewed as the most cluttered form of mass media advertisement. In addition to this, there are the traditional media advertisements, which are the print media, consisting of newspaper, magazines and billboards which have served marketers' needs for many years (Chitty et al., 2015). However, Chitty et al. (2015) emphasise the fact that marketers are more inclined to use digital forms of media advertisements, which comprise of advertisements on the internet on smartphones or other handheld media devices, along with advertisements on billboards or automobiles, as they are less expensive and have more potential to be effective as compared to the traditional media preferences. Chitty et al. (2015) highlight the fact that it is the individuality and the features allowing interaction that make the internet so unique and a popular advertisement outlet. Social media can be defined as "a group of Internet-based applications that build on the ideological and technological foundations of Web 2.0 and that allow the creation and exchange of User-generated Content" (Kaplan & Haenlein, 2010, p. 61). The different types of social media can be identified and categorised as social networking websites (i.e. Facebook, Instagram), blogs, content communities (i.e. YouTube, Flickr), collaborative projects (i.e. Wikipedia, Wikitravel), virtual social worlds (i.e. Second Life), and virtual game worlds (i.e. World of Warcraft) by (Kaplan & Haenlein, 2010). This idea is criticised by Fotis, Buhalis, & Rossides (2012) stating that such classification of social media fails to include microblogs such as Twitter, consumer review and rating websites (i.e. TripAdvisor, Epinions) and the internet forums (i.e. Thorn Tree, Fodor's Travel Talk).

2.2 Definition of Interest & Intention

Given the specific focus of this study on the intention of young people to attend cultural festivals in Adelaide CBD, it is necessary to define and understand what 'intention' means in this context and how it differs from the broader idea of simple 'interest'. Interest can be defined as a content-specific motivational characteristic composed of intrinsic feeling-related and value-related valences (Schiefele, 1991). Intention, on the other hand, may be defined in terms of conscious deciding. Goal-directed behaviour has no such implications (Deguinea

& Markus, 2009, p. 439). An individual's perception of the subjective norm within their social sphere and their weighted attitude towards such a behaviour provides the main drive behind what someone would consider their intentions (Ramayah, Mohdnasurdin, Noor, Nasser, & Hassan, 2003).

2.3 Studies on Different Aspects of Cultural Festivals

To date, many studies have been done on different aspects of cultural festivals. One example is that of Catalunya, from which Crespi & Richards (2007) found that there is a different perspective among stakeholders and policymakers about the cultural discourse. With stakeholders emphasising concepts of identity and policymakers exhibiting a greater emphasis on economic and political issues, the common theme is to create a consensus as opposed to confrontation. Schuster (2001), as quoted in Crespi & Richards's (2007) article, argues two basic perspectives to study festivals' "liveable cities" and "arts and urban development". It is observed that amongst the stakeholder group, the cultural producers favour the former model and the policymakers support the latter (Crespi & Richards, 2007). Research by Richards & Wilson (2004) illuminates the multifaceted nature of stimulating overall image adaption and upgrade through a Cultural Capital European event in Rotterdam. The study indicates a significant positive adjustment in Rotterdam's image amongst both residents and external audiences. While this image change occurred, it was only recognised on a short-term scale and the sustained nature of this positive impact is still unknown (Richards & Wilson, 2004).

Studying a similar demographic, and in regards to a parallel social event to this thesis, was research conducted by Vanhavere, Vanderplasschen, Broekaert, & Debourdeaudhui (2009) in Belgium. This study focused on the influence of age and gender in young adults on whether or not they took party drugs while attending dance events, rock festivals and clubs. The study credibly revealed that drug use in these nightlife situations is higher for young adults in comparison to the general population. The study also revealed that illegal drug use increased with age and then decreased significantly in the oldest age groups. Vanhavere et al. (2009) suggest a correlation between age and increased responsibilities, accounting for decreased drug use in the older categories. The dynamic nature of gender roles in society also accounts for the decreasing gap between men and women who use illegal drugs, with women's drug use increasing at a higher rate than that of the men.

Within a Jazz festival context, Thrane (2002) has defined the relationships between satisfaction, music quality and behavioural intentions such that music quality played a noteworthy role in determining festival attendees' overall satisfaction. Thrane (2002) also found that overall satisfaction positively influenced both the individual's intention to recommend the event to others and to revisit the festival themselves.

The overall economic impact of cultural festivals on a city has been thoroughly explored by Herrero, Sanz, Devesa, Bedate, & Delbarrio (2006). They used the city of Salamanca (Spain) as their case study and judged the economic impression gained from the European Capitals of Culture, and the planning, spending and facilities that contribute to the city's role. In this way, economic impact was judged, based not only on the visitor's spending but the cultural planning and city's equipment. Their results reveal that cultural events in the city are an extraordinarily economic source that has a significant positive impact on the city itself (Herrero et al., 2006).

A comparative study of the motives and perceptions of Dragon Boat Festivals in Macao, China and dragon boat sports events in Melbourne, Australia was undertaken by McCartney & Osti (2007). This study found that a substantial difference exists in the motives and perceptions of visitors and participants of both locations. Perception significantly reflected the purpose of the events in each location, with participants in Macao identifying themselves with cultural aspects of the festival and those in Melbourne as simply an entertaining way to meet friends and keep fit. What is evident in this study is the cultural detachment of a festival from its country of origin when adopted by western cultures. In this way, the absence of the original cultural backing to the event led to a significant distortion in the authenticity of cultural displays and a difference in spectator motives, opinions and attitudes (McCartney & Osti, 2007).

A study by Caust & Glow (2011) considered entrepreneurialism and how the Adelaide Fringe Festival facilitates such activities amongst participating artists. After tracing the development of the entrepreneurial movement, Caust & Glow (2011) identify how it has been accommodated in the creative industries. They highlight that entrepreneurialism is a key strategy in the creative industry. However, artists do not see such aims as illuminating achievements of commercial outcomes. The social impact is explored in Hixson's (2014) study of the Adelaide Fringe Festival compared to the Clipsal 500 on young (16-19 year old) residents of the city. The study focused on documenting and interpreting how young people participate in these two events and the impact this has on their activity involvement and identity within the event. The study recognised that event audiences are individuals and

experiences differed according to the role played by each participant in the event. Additionally, the authors recognised that the causality of involvement of participants is difficult to determine. The results of the study were that there was higher activity involvement and identity salience for those performers more actively engaged in the Adelaide Fringe Festival (Hixson, 2014). Place attachment levels of young residents in event locations and the effect that attending events has on these was the focus of a study by Hixson, Vivienne, McCabe, & Brown (2011). The motivations of event attendees were examined and no correlation was documented with place attachment. On the other hand, a correlation was identified between attendee motivations and place identity and was impacted by length of residence (Hixson et al., 2011). Hixson (2013) conducted a study to examine the role of leisure activities of young people in Adelaide, Australia and how these were affected by people's identity and perception of their hometown. The study revealed that sports activities had the greatest impact on the lives of young people. How they identify with these activities revealed that it made up a significant component of their individual identity. Sports activities in particular engaged young people to a greater degree and therefore had the greatest effect on the development of identity and sense of place in Adelaide (Hixson, 2013).

In addition, Chang (2006) studied tourists' profiles based on demographic information and motivational characteristics which are associated with aboriginal cultural festivals. In this case, Chang (2006) points out that when it comes to cultural festival experiences, all tourists are not equally motivated and lack the same degree of interest. Furthermore, in the case of aboriginal festivals, motivational factors are more important as compared to demographics to understand the level of interest among visitors. Likewise, Mckercher, Mei, & Tse (2006) examined the role and value of short duration time frames in three cultural festivals, held in Hong Kong to attract and retain international tourists in the spring of 2004. This study revealed that in-destination awareness was a significant component of a festivals attraction and therefore that those with limited time budgets were then excluded from achieving these goals. Festivals are also considered time-consuming and hence those with limited time budgets must dedicate a whole day to experiencing what is on offer, whereas those who are more flexible with time can manage their commitments to fit other experiences into their schedules. It was also credibly argued that the likelihood of tourists attending short duration cultural festivals is low unless awareness is significantly generated. Essentially, it is evidenced that it is more cost-effective to promote long duration events as short duration festivals have a smaller window of opportunity and a specialist market for participators (Mckercher et al., 2006).

Gibson, Waite, Walmsley, & Connell (2009) conducted a survey of three different states in Australia, namely Tasmania, Victoria and New South Wales. It examined a database of 2856 festivals in all three states and concluded that there are equal opportunities for economic planners when it comes to nonmetropolitan cultural festivals. The study highlighted the hybrid nature of festivals in which both economics and culture combine to maintain the integrity and value of both within the festival framework. This is especially important in non-metropolitan areas where greater challenges face traditional industries than those in the metropolitan regions. It is true that when noneconomic goals underpin the management and operation of festivals, a qualitative improvement in 'economic' affairs is also brought about (Gibson et al., 2009).

The most important determinate of satisfaction and loyalty in festival activities was the focus of a study by Tanford & Jung (2017). They found that activities, including the program, entertainment, and thematic activities as well as aspects of the environment including atmosphere, convenience and facilities, contributed most to both satisfaction and loyalty in festival goers. Cost for value was much more significant to participants' mind-set than service quality, and satisfaction overall was found to be strongly related to loyalty. The findings promote the need for festival planners to accommodate an enjoyable program within a comfortable environment all at a reasonable price, to cultivate repeat attendance and increase loyalty (Tanford & Jung, 2017). A study by Yolal, Gursoy, Uysal, Kim, & Karacaoglu (2016) attempted to understand the relationship between participation in local festivals by residents and their subjective well-being and quality of life. Their focus was on the socio-cultural impacts of a film festival, and their findings indicated a significant positive relationship between festival attendance and subjective well-being. The positive benefits were attributed to cultural and educational benefits as well as community benefits as a whole. Quality of Life concerns including vandalism, traffic congestion and noise were identified as having a significant impact on the residents' sense of well-being but resource concerns such as unfair competition, power and distribution of benefits did not influence residents' well-being (Yolal et al., 2016). Piva, Cerutti, Prats, & Raj (2017) considered how visitors evaluated the impact of cultural events and festivals on the overall image of a tourist destination. The study focused on the classical musical Stresa Festival in Stresa, Italy and found a positive enhancement of the city's image and its territory due to the event. They have confirmed a positive relationship between the tourist destination image and cultural events, given especially that half the visitors identified the Stresa Festival as the reason for visiting the city and surrounding territories. In this way, an absolute majority of visitors agreed that the festival enhances the image of Stresa, and represents a brand which identifies Stresa and strengthens its

destination image (Piva et al., 2017). Rota & Salone (2014) analysed the relationship between the Paratissima event in Turin, Italy and the individual and collective experiences, intentions of the local state and representations. The study found that initially the event was considered a 'private' initiative but developed a positive mutual relationship in a neighbourhood context. This allowed the event to emerge as an example that contradicts some of the most renowned findings in scholarly literature in which a negative mutual relationship in a neighbourhood context is inferred (Rota & Salone, 2014). An assessment of the influence of cultural events, place brand and structural elements on a destination's image based specifically on the affective and cognitive components of a destination's perceived image was undertaken by Hernandezmogollon, Duarte, & Folgadofernandez (2017). The results of the study suggest that cognitive as opposed to affective components contribute the most to the overall image of a destination and that cultural events promote tourism by developing destination image. Additionally, the study found that visitors' cultural backgrounds and emotions are linked significantly to the emotional and spiritual impact of the events. Place brand and structural elements positively affect both the affective and cognitive image of a destination. Place brand has a significant impact on a visitor's feelings about the place, but tourists still fail to identify the promoted event image as a reference for the location of the event (Hernandezmogollon et al., 2017).

To understand the benefit of an event to society as a whole Brida, Meleddu, & Tokarchuk (2017) estimated the consumer surplus (economic or social value) of the cultural, retail event, the Christmas Market, in Italy. Empirical findings that emerged from the study show that use values, with the exception of travel costs, differs significantly depending on visitor experience and their perceived authenticity. They found that the recreational value of the experience is higher for one-day visitors most likely due to the more intense experience one-day visitors receive and the perceived authenticity the experience gave. Overall, the perceived authenticity of the Christmas Market attracts visitors. However, repeat visits decrease a visitor's perceived authenticity of the event and therefore the attractiveness of the event reduces (Brida et al., 2017).

A study by Kim (2013) may be divided into two major study paths both of which contribute to the overall aim of better understanding festival experiences for people with disabilities at a cultural festival in Korea. The first study identified seven distinct experience dimensions for disabled individuals from the underlying structure of the festival experience. Three specific dimensions are enduring for festivals including: physical accessibility, core event attributes and staff performance. The other four dimensions were considered transcending festival

experience and were identified as “intrinsic barriers, personal rewards, the meaning of the event and social inclusion” (Kim, 2013). The second study aimed to provide empirical evidence of visitors' multidimensional perceived value and behaviour intentions in relation to the different roles of festival experiences (service or self-induced). Structural equation modelling was used to evaluate this data and found that the core event attributes as well as personal rewards were the most strongly predicted multidimensional value. Emotional value was identified as the value that affected behavioural intentions the most, while value-behavioural intentions were significant for both festival experiences (Kim, 2013).

Delbosc (2008) explores some of the main reasons people visited cultural festivals offered at the Immigration Museum in Melbourne. The results found that social identity plays a prominent role in attracting visitors, especially community members, at festivals of communities relatively new to Melbourne. It was also identified that small community festivals were as much for community members as visitors to the event, in that community members are either seeking opportunities to strengthen connections and social ties with the community or expecting to pass cultural understandings to their children (Delbosc, 2008).

Derrett (2008) studied the fostered resilience dimension that occurs when communities take intentional action at cultural festivals. This resilience dimension emerged through a study of the nature and role of festivals in regional communities of New South Wales, Australia. The resilience dimension was based significantly on the argument by Derrett (2008) that festivals were the vehicle for people to both determine a sense of community and place, as well as represent their collective image and identity. Community festivals bring communities together in a shared experience to their mutual benefit through the provision of symbolic meaning and social functions. Festivals create a forum for a multitude of actions and reactions including creativity, heritage and cultural practice. They are socially constructed and occur at everyday places which ultimately become tourist places (Derrett, 2008). A study in 2016 by Taylor and Kneafsey evaluated the extent to which the promotion of community cohesion was the result of urban cultural heritage festivals. A positive relationship was identified between urban events and the promotion of diversity, sense of belonging and cohesion in urban spaces. This is especially evident in younger age groups and festival goers. Urban cultural heritage festivals such as London's Notting Hill Carnival are effective tools for managing appropriate and balanced social relationships within diverse populations. In terms of attractiveness of urban cultural events, participants are able to identify themselves with the event's rationale and hence understand their co-existence within society more broadly (Taylor & Kneafsey, 2016).

In 2012, Savinovic, Kim & Long investigated the relationships between audience members' satisfaction, motivation and re-visit intentions at a specifically ethnic minority cultural event in Adelaide, South Australia. Eight motivations were identified for minority cultural festival attendance. These were "community support, escape knowledge/education, food, wine and entertainment, novelty, family togetherness, marketing and socialization" (Savinovic, Kim, & Long, 2012). These findings confirm that audience motivations directly reflect overall satisfaction and the likelihood of re-visit. The study was able to empirically prove the direct relationship between overall satisfaction and re-visit intention. Overall, knowledge and education played the most significant role in audience satisfaction for these ethnic minority cultural festivals (Savinovic et al., 2012). Attanasi, Casoria, Centorrino, & Urso (2013)'s study revealed how investment in cultural events may result in encouraging the construction of social capital and foster development within local communities. Primary results indicate that an economic investment in a festival initially returns 200% in tourist attractions. The study also found that festivals were able to create strong bonds amongst participants, and between the participants and the festival location (Attanasi et al., 2013).

The resident's perceptions of economic, environmental and socio-cultural effects of cultural events were the core objective of a study by Negrusa, Toader, Rus, & Cosma (2016). At a socio-cultural level, festivals display significant positive effects through their role as a space for the sustenance of cultural life and the improvement of social and cultural life. Economically, festivals are attractive investments for investors and provide additional revenue for local governments. They sustain the development of infrastructure at the location and create opportunities for new economic activities. Festivals do not generate significant traffic issues and they do not depreciate touristic resources. Therefore they are environmentally sustainable (Negrusa et al., 2016). Oomdovalle & Mendes (2010) studied the relationship between the degree of satisfaction of segments of a participating population at a Portuguese cultural festival and the event's success. It was found that clear direction of festivals, achieved through sustainable management, and progress project evaluation maximised levels of satisfaction for all involved stakeholders (Oomdovalle & Mendes, 2010). The behavioural intentions, expenditure, visitation patterns and length of stay at festivals was studied in 2009 by Shani, Riversa & Hara. They focused on the value of repeated visits to cultural festivals and the impact this had on participants' perceptions of these values. Repeat visitors in all aspects were found to be more viable than first-time goers. The study makes it very clear that repeat visitors to cultural festivals are a valuable segment and represent a prominent force that spends significantly more funds at the festival, stays longer and are much more likely to recommend the festival to others (Shani, Rivera, & Hara, 2009).

The impact of self-reported and physical health in a Polish population at cultural festivals was the core of a study by Weziakbialowolska & Bialowolski (2016). A positive connection was reported between cultural attendance and self-reported health. A positive causative relationship was not, however, confirmed by the study regardless of the often-suggested relationship between cultural attendance and physical health. This result was substantiated by augmentation in a longitudinal perspective and a correlational link. What was proven was that only on an association level, could a positive relationship between cultural events and self-reported health be confirmed. For these reasons, passive cultural participation should only be used as a measure of health promotion (Weziakbialowolska & Bialowolski, 2016). The role that events play in the development of place attachment to the city of residence of young people was explored in 2012 by Hixson. Through the use of a questionnaire, the study determined that sporting events have the greatest effect on young people's lives because of factors including frequency of participation and active involvement. Active involvement was linked to positive social outcomes indicating that participation, as opposed to attendance, increases the value of the event to the individual. In this way, active participation in events aids in the development of a connection between young people and place. The study credibly concludes that it is not simply the place that contributes to the bond with young people but the activities and the interactions that occur within it (Hixson, 2012).

2.4 Studies on Media Advertisement in Tourism Context

In addition, a number of studies have been done on media advertisement in the context of tourism. For example, Fotis, Buhalis, & Rossides (2012) presented findings on social media addressing how social media impacts the holiday travel process. This included influence on planning the trip, the before during and after insights, the level of trust and how it influences the decision-making process of holiday planners. Fotis et al. (2012) suggested that social media is used at different levels and for different purposes during the planning process. Fotis et al., 2012 pointed out the strong correlation levels between social media and its influence on the choice of destination, accommodation and even the changes which are made to holiday plans before finalising the destination. The study also revealed that holiday planners are more influenced with user-generated content as compared to official tourism websites, travel agents or mass media advertising. Wu, Wei, & Chen (2008) study focused on determining how internet influences the operation of travel agencies in the tourism industry. Wu et al. (2008) chose to conduct a survey of the respondents who had experience with internet-based advertisement and travel agencies. Wu et al., 2008 used the Structural

Equation model (SEM), among Taiwanese travel agencies, and found that both attention paid to consumer contact and a direct relationship to the consumer's attitude towards the advertisement were effective to get a positive response from them. Through this study, Wu et al. (2008) asserts that a positive relationship can be identified among 'Internet advertising contact and attention', 'Internet advertising attitude', and 'Internet advertising effects'. Leung, Law, Vanhoof, & Buhalis (2013) study involved a review and analysis of all 44 social media related articles mainly relating to tourism and hospitality fields which were published in academic journals during the 4 year period between 2007 and 2011. The study involved analysing the articles from both the perspectives of consumers and suppliers. Since the study focused on consumer-centric attitudes, it observed that trustworthiness of social media had the greatest impact on decision-making during the research and planning phase of travellers. On the other hand, supplier-related studies emphasised five important functions such as promotion, management, communication, research functions and product distribution. It can be said that social media plays an important role in tourism and hospitality, especially when it comes to key features such as business promotion, management and research functions (Leung et al., 2013). A study by Lee & Paris (2013) examined Facebook page 'events' as a means for promoting events to consumers. The study revealed that consumer acceptance of Facebook events is affected by their trust, strength of relationship and perceived enjoyment of an event. The study also revealed that an individual's strength of social ties on Facebook had a greater impact on perceived enjoyment than their level of trust regarding the information generated and publicity on the Facebook website itself. A comparison between the relationships formed by travellers with travel companies and destinations via Facebook was the foundation of a 2016 study by Gretzel & Fesenmaier. This study revealed that goal-driven motivations of travellers saw the expectation of deals come out of their relationship with travel companies whereas emotional attachment was foundational to relationships with destinations. The relationship between traveller and travel company was found to be passive, with participants expecting to be fed information. Social media, however, offers an alternative that is easily accessible to younger consumers and in a mode more accessible by most of the population. The relationship with destinations in these cases are based on place and social identity and exhibit a much stronger emotional attachment (Gretzel & Fesenmaier, 2016). Altınay, Gucer, & Bag (2017) explore consumer behaviour relationships in regard to tourism product purchasing on social media. The study discovered a positive relationship between the level of social media usage and consumers' behaviour when purchasing tourism products. The study also delves into consumer behaviours and the difference, if any, socio-demographic variables have on purchasing through social media. The frequency of social

media usage in the sample group was found, in order of highest to lowest, for Facebook, YouTube, Twitter, Instagram, Forums and Dictionaries, Google+, Blog and others. Facebook was, therefore, the dominant platform through which tourism product sharing and buying were made. As social media users use social media for data collection, tourism companies must use their corporate identities on social media to draw in potential consumers and promote reliability in their media presence. Kim, Hwang, & Fesenmaier (2005) argue that a number of routes exist through which tourism advertising influences consumer destination choice. The study builds on new research that delimits advertisement evaluation from simple product purchases to a more comprehensive understanding of psychological and cognitive components related to awareness and intention (Bendixen, 1993; Siegel & Zifflevine, 1990). The study confirms that the role of advertising is broad and includes exposing the destination, creating a positive image of the destination and stimulating a preference for the destination, all of which led to an actual visit by the consumer (Bendixen, 1993; Bojanic, 1991; Weilbacher, 2003). Moreover, a study conducted by Hays, Page, & Buhalis (2013) aimed to explore how major Destination Marketing Organisations (DMO) of the ten most visited countries (United States, Malaysia, UK, Spain, Mexico, Germany, France, Turkey, Italy and China) use social media. Their findings confirmed that DMOs use of social media is experimental and hence the social media strategies of each company vary significantly. Three key findings have emerged from this research. The first is that DMO's are not exploring nor using social media effectively to engage with consumers. That social media is still not, in the contemporary world, recognised as an effective and manageable tool in marketing and for marketing strategies. Lastly that DMO's would benefit significantly from finding creative and innovative ways to utilise social media to attract consumers. However, this study does highlight that no direct correlation exists between the number of tourist arrivals and the level of social media used for marketing as many other factors contribute to consumer decisions. They do suggest however, that DMO's should utilise social media more in their marketing strategy because the benefits will outweigh the costs (Hays et al., 2013). Chiou, Wan, & Lee (2008) demonstrated that consumer's cognitive preferences dictate their partialities for traditional brochures vs. virtual experience. The study found a recency effect that promoted the idea that the more recently experienced advertising mode by the consumer generated a greater impact on their preferences. Further study of the recency effect found that virtual experience was more obvious in visualisers, whereas, traditional brochures had a similar effect on verbalisers. In this way, the consumer's cognitive preference plays a fundamental role in determining the advertising effect of virtual vs. traditional experiences (Chiou et al., 2008). In addition, a study by Gulbahar & Yildirim (2015), which examined the effect of social

media and electronic communication on the tourism marketing sector of Turkey, found that differing uses of social media had both positive and negative effects on local and international hotel chain marketing strategies. Both the international and local hotel chains have realized and reap the benefits of use of social media to market themselves to consumers. However, local chain hotels relinquish management of social media to staff within their hotels whereas international chains have central social media operations. Due to this management system, local chains can create a social media presence that is characterised by interpersonal dependency and a less than strictly professional attitude, drawing particular consumers. The professional attitude put out by international chains' social media operation centres and their advanced social media tools may reach a wider audience but cannot cater as specifically for consumer needs/wants (Gulbahar & Yildirim, 2015). In this way, the international chains trade-off customisation for a broader audience whereas, the unsystematic approach of local chains creates more customisation but reaches less consumers. Customer Relation Management (CRM) is also much greater in international chains than in local chains. CRM provides more variety in access on a mobile application context to further strengthen international chains' strategy. Overall, the study has made it clear that there are benefits and pitfalls to all marketing strategies and that those which companies adopt should be catered to their circumstances and target audience (Gulbahar & Yildirim, 2015).

A study by Sab, (2011) looks into the effects of various online advertising tools on tourists visiting the Algarve region of Portugal. The aim was to determine the preference of tourists when viewing online advertising and gauge how much they relied on the internet for their travel needs. The study concluded that most tourists to the Algarve region (90.7%) preferred the internet as their main database of travel information and to book a holiday. Information attainment preference fell with opt-in email marketing strategies; however, banner and pop-up advertisements were negatively seen as spam. Younger tourists are more likely to seek information on the internet for their holiday needs, but again, their preference is negated when online advertising becomes involved. Search marketing is by far the most preferred form of online advertising, followed by promotional email and then social media (Sab, 2011).

Another study completed by Nguyen & Wang (2011) looked into Destination Marketing Organisations' (DMOs) evaluation of the effectiveness of their own tourism marketing management, with a particular focus on the application of internet communication technologies with social media in the tourism industry. The study investigated the approach to the practice of online marketing to build destination brands through social media. The paper found that DMO's must be broad and far-reaching if they want to achieve some benefits

from their input. They also need to be proactive in seeking out potential consumers and need to integrate online marketing with traditional approaches (Nguyen & Wang, 2011).

Mkono (2016) looked into the online engagement of Indigenous tour operators and the role different worldviews play in the tourism experience and sustainability in Australia. Findings from the study reveal that dissatisfied consumers want tours run on western management models. Indigenous operators, therefore, use the online forum to promote their own stories, worldview and cultural approaches. For this reason, it is believed that the online forum should be utilised as a space in which Indigenous tourist operators are able to culturally negotiate the boundaries in their ability to communicate significance based on western models. This, however, is not the case. The reasons for the use of the forum included embracing worldview differences, rebutting misinterpretations in tourist reviews and explaining larger cultural contexts. The lack of engagement of Indigenous tour operators to tourists through social media is not sustainable, and they are missing an opportunity to correct cultural misconceptions and 'speak' for themselves (Mkono, 2016). Altinay, Saner, Bahcelerli, & Altinay (2016) evaluated the function of social media tools on tourism services of a country, particularly in respect to disabled people. The study examined web usability and accessibility of these services to citizens within society. Research revealed that orthopedically disabled people utilised social media and networking for knowledge expansion. In this way, social media and networking act as a barrier remover within the context of social and institutional activities. The study also found that the web pages offered by societal and institutional services are not accessible by all disabled citizens (Altinay et al., 2016).

Factors influencing social media's use as a tool for destination selection amongst Malaysians was undertaken by (Hua, Ramayah, Ping, & Hwa, 2017). User behaviour and intention were measured under the assumption that attitude acts as the mediator between factors and behavioural intention. The study found that attitude was directly affected by perceived usefulness (PU), perceived risk (PR), perceived ease of use (PEOU) and electronic word of mouth (e-WOM) and that this had an indirect effect on intention. PU had a direct effect on attitude and an indirect effect on behaviour intention with attitude. PEOU had a significant positive effect on attitude and PR had a negative association with attitude. The study revealed that e-WOM was positively related to attitude. Attitude, on the other hand, had a positive relationship with behavioural intentions in utilising social media as a means of selecting tourism destinations. The study concludes that attitudinal and behavioural intention is significantly impacted by PR and e-WOM (Hua et al., 2017).

An illuminating view is provided by Hudson & Hudson (2013) on social media's use in a festival and event context. The profiled music festivals have been identified as proactive in their use of social media and successful in engaging with consumers throughout their choice journey. The role of social media has been defined in the relevance of the "advocate" and "evaluate" stages of decision-making for festival marketers. Social media was identified as very engaging with consumers at music festivals and hence has a significant role in future marketing of festivals and events (Hudson & Hudson, 2013). Hudson, Roth, Madden, & Hudson (2015) addressed two under-researched areas of tourism management; the influence of social media on customer relations and the management of music festivals. The results of the study reveal that social media has a prominent role in attachment of consumers to festival brands and that these media-based relationships lead to positive outcomes such as positive word of mouth. The paper concluded that credible evidence exists to promote the use of social media in making a difference to customer relationships (Hudson et al., 2015).

Divinagracia, Divinagracia, & Divinagracia (2012) study the impact of digital images on consumer choices in respect to nature-based tourism (NBT) in Java, Indonesia. Motives for travelling to NBT destinations, and the changes to NBT attributes expected by consumers prior to and following disclosure to prearranged digital images were analysed, and the importance of destination image formation was promoted. Search engines and tourism-specific websites were determined to be the most important digital communication sources, while both physical and mental relaxation were the chief motives for travel. Digital image augmented those characteristics associated with destination value (Divinagracia et al., 2012). Similar research conducted by Lucia (2014) analysed the digital world and the advantages and difficulties associated with digital media. Thirty interviews were conducted with tourists to gain insight and proposals to ensure the research was relevant and valid. The possibility of sharing tourism experiences in real-time was noted as important, however, Boyne & Hall (2004) note that rural operators do not use online promotion channels all that often. Lucia (2014) found that online platforms create a space and opportunity to impact on consumer decisions and create a sense of trust and a positive reputation. This digital platform essentially allows tourism operators to promote destinations with low costs and, through bloggers, low effort. Gretzel, Fesenmaier, & O'Leary (2006); Wang, Yu & Fesenmaier (2002) build on this idea, highlighting the mental advantage to consumers who read online blogs to combat uncertainty and discover a sense of belonging to a travel community.

A synthesis of academic literature between 2009 and 2016 regarding variations in tourism consumer choice through the use of social media was conducted (Sotiriadis, 2017). It

highlighted that the introduction of social media as an advertisement platform for tourism marketers has fundamentally changed the way in which consumers search, trust, and distribute information regarding destinations. Articles published between 2014 and 2016, were found to have a greater focus exists on the consumer as opposed to the provider, and that online-reviews have the greatest influence on consumer decision-making. This influence is subsequently impacting strategic management and marketing functions of tourism providers. The study reveals the significant depth of research that has been conducted on the role of social media in tourism over the past three years especially, and that a correlation between online reviews and offline hotel performance exists (Sotiriadis, 2017).

The decision-making journey a consumer travels when making decisions regarding travel destinations with the aid of social media was documented by Hudson & Thal (2013) with a focus on explaining the benefit social media has for savvy tourism marketers. Companies that embrace this journey in a highly beneficial way include VisitBritain, Disney, Vail Resorts, Virgin and KLM, however even within these companies, social media accounts for under 1% of the marketing budget. It is also noted that while some companies make profitable use of social media, the majority do not engage significantly with this marketing platform (Chan & Guillet, 2011). Marketing efforts that help consumers navigate the evaluation process in their decision-making journey are effective when the goal is to drive purchases and spread a positive image (Cruz & Mendelsohn, 2010).

The part played by social media and the digital world in the consumption and circulation of messages regarding major sports events over the past decade was studied by McGillivray (2016). The argument presented in the paper reflected upon the mass availability of digital devices by investigating the transformation of a large number of social platforms and means used for the portrayal of major events over time. Rothschild (2011) studied the perceived value of social media's use and management by sports and entertainment venue (SEV) managers. It was found that most SEV managers utilised social media at a self-defined 'expert' level and most had their own social media strategy. It is reported that those managers with a social media strategy reported having increased revenue, highlighting a correlation between social media use and effective marketing (Rothschild, 2011). This study has found that venue managers are acutely aware of the needs of their customers and the traditional organisation of meetings around events. It is highlighted that most of the time in the venue industry "success begets success" (Rothschild, 2011). Therefore, a successful social media strategy for larger functions and major sporting events improves a venue's notoriety amongst the smaller fraternity of booking agents, promoters and meeting planners who are searching

for available spaces. The social media strategy of SEV managers must ensure there are worthwhile topics of discussion available for sporting consumers to deliberate over on their social media platform as this will ensure there is always beneficial opinion sharing there. Rothschild (2011) does not promote immediate success through a social media strategy. However, the study highlights that it does provide a significant opportunity for success.

Studying the city of Lisbon in Portugal, as a case study, Miguens, Baggio, & Costa (2008) examined consumer-generated content (CGC) on TripAdvisor and specifically how users collaborate to create a sense of a destination. A sample from all the hotels in Lisbon on TripAdvisor.com was analysed along with forum authors' and advisors' profiles. The findings of the study reveal the weakness in many hotels' social marketing strategies, finding quite a low number of hotels (191 in total) who market on social travel websites. A high number of reviews at the hotels indicates good online presence for CGC and textual content represents the highest class of information on the online forums. Advisors on the website (those providing information) are mostly locals revealing the welcoming attitude of locals to tourists. This study confirms the importance of online social media in tourism marketing and suggests that hotel managers and owners should take advantage of such platforms to a greater degree. The use of blogs as a means of tourist marketing communication was studied by Mack, Blose, & Pan (2008). A scenario-based approach was utilised and an online experiment conducted in an effort to determine whether consumers identify this form of communication as credible. While blogs are not seen as credible compared to traditional word of mouth communicated information, many perceive the information to hold a similar level of authoritativeness (a dimension of credibility) to blogs. This does not discredit the use of blogs in tourism marketing communication but simply means marketers need to be aware of them in the vast options of communication and use them effectively.

The use of blogs in tourism was also studied by Akehurst (2009) within the confines of user-generated content (UGC). UGC is an effective means of informing tourism and marketing managers as well as tourism consumers through the rich online presence of information that can be extracted and re-submitted in a form that aids decision-making and overall marketing. The study highlights that at the time in 2009, the types of tourists who write blogs and the type of trips which generate meaningful UGC, have not been adequately identified. This gap in the literature is unacceptable given the growing use of social media in the tourism industry (Akehurst, 2009). Schmallegger & Carson (2008) studied Web 2.0 applications and reviewed literature focusing on the impact of travel blogs and their effectiveness as product distribution and management applications. Blogs were identified as an easily updatable, a good means

of sharing user information and flexible in their content and structure. Utilising blogs in the travel and tourism industries does present some challenges however, including the need for businesses to invest substantial time into incorporating blogs into their communication and management strategies. Additionally, maintenance of blogs requires regular time and attention. For example, a remote Australian Fishing Lodge utilising blogging as a marketing tool that hasn't updated their page since 2007 does not exhibit a capacity to connect with the market. Maintained blogs must generate sufficient amounts of interesting content and manage negative feedback from viewers effectively. The third-party access to blog sites creates some issues with management of the site- as the needs of the viewing community may be very variable. Schmallegger & Carson (2008) revealed that, while blogs are easy to use marketing tools, they have many inherent challenges to their effective management, and the majority of these challenges stem from the lack of literature regarding the relationship between blogs and viewers. Xiang & Gretzel (2010) studied the degree to which social media appear in search engine results of travel-related searches. To undertake the study, the authors generated a list of a pre-set number of key words, which simulated a traveller's planning, and nine US tourist destinations. It was found that social media made up a substantial portion of the sites, indicating that search engines do direct a significant number of travellers to social media outlets. Social media enjoys growing importance in the online tourism domain. It is becoming clear that social media websites are universal in online travel searching. Specific social media websites, including TripAdvisor, VirtualTourist, and IgoUGo, designed for travel-specific information sharing, are becoming increasingly popular as an online resource. Traditional online suppliers of information are under threat from social media sites as are numerous small sites within a travel information search setting. Social media can no longer be ignored as the platform clearly has a primary role in distributing travel information (Xiang & Gretzel, 2010). Yoo, Lee, Gretzel, & Fesenmaier (2009) studies the influencing factors of trust in consumer generated media (CGM) and in turn how trust impacts CGM in the course of planning pleasure trips. Their results reveal that while CGM is widespread, the trust associated with the content is derived from the website hosting it and the perceptions of the viewers. Those with more trust in CGM experience greater benefits and impacts during their CGM use. These results suggest CGM is used extensively when individuals plan pleasure trips and that the CGM with content posted on official tourism bureau websites is the most well trusted. It is clear that there is increasing trust in CGM in travel-related industries and that authors of content need to provide enough information about themselves to allow viewers to determine their character and expertise. The importance of the host website is indicative of trustworthiness. Non-commercial websites and

tourism bureaus are given a particularly high standard of trust in their content. In 2006, Beldona and Cai evaluated 50 rural tourism websites in the United States using 23 parameters which measured the websites' effectiveness in three areas: content, interactivity and promotional value. Overall, rural tourism demonstrated poor interactivity, had marginal promotion value and the content is largely vertical. Horizontal content could easily be generated through cooperation between rural destination marketing organisations (DMOs). Interactivity could be improved to capture tourist imaginations when they are in the process of deciding to purchase. Rural tourism has a significant drive given the increasing pressures of home and work lives, a demand that will only increase with time. DMOs however, are constrained by limited funding, resources and time, all of which affect their ability to effectively market their communities. While the web is not a solution to rural communities marketing needs, it is a step forward, in that if it is utilised effectively it could be a powerful marketing tool (Beldona & Cai, 2006).

2.5 Studies on Young People in Tourism and Media Advertisement Contexts

In addition, a number of studies have been done on young people as their specific demographic group in tourism and media advertisement contexts. A study by Dodd, Yuan, Adams, & Kolyesnikova (2006) studied two wine festivals in the USA and the motivations for attendance by people under 35 years old. Wine festivals were perceived by this age group as ideal venues for socialising and enjoying the environment. This age group also saw the venue as perfect for wine tasting and spending time with friends. Contrastingly, older individuals saw the venues importance in the possibility of meeting new people. The study concluded that this age group of individuals emphasised enjoying the whole experience and the services they receive (Dodd et al., 2006).

The intentions of young people between the age of 17 and 24 years to use their mobile phone were explored by White, Walsh, Hyde, & Watson (2012). They aimed to explore how the theory of planned behaviours (TPB), constructs of attitude, perceived behavioural control (PBC) and subjective norms could be used to predict behavioural intentions. They also aimed to gauge whether or not the level of mobile phone usage was a significant predictor of intentions. It was identified that the TPB construct of attitude and the PBC were significant in predicting the intentions of young people and therefore young people who are more favourable to using their mobile phone are more likely to intend to use mobile phones. Subjective norm and other people's opinions did not emerge as significant factors in young people's intentions. The level of mobile phone involvement, however, was a large factor in

intentions and was linked to the ease and convenience of the technology that leads to excessive attachment and impairment in decision-making (White et al., 2012).

An investigation of the state of young people's internet usage was conducted by Chan & Fang (2007) in Hong Kong. A majority of individuals between the ages of 15 and 24 spent 1-3 hours a day on the internet, and these sessions were more often than not for fun and music. The internet was identified as the main media of choice for information driven activities, while traditional media maintained its significance for entertainment and shopping activities. Television was identified as the main preference for information of the news and current affairs. The results of the study indicated that usage of the internet plays a significant role in the lives of young people in Hong Kong (Chan & Fang, 2007). In 2011 a study was undertaken by Unal, Ercis & Keser which sought to reveal the attitudes and behaviours of youth and adults towards mobile advertisements. The study concluded that a huge difference did exist between youth and adult attitudes and that these were based on feelings of personal connection. For this reason, youth are more attracted to mobile advertisements than adults, and they are therefore more inclined to consider these advertisements. For advertising aimed at youths, therefore, mobile advertisement is a better investment (Unal, Ercis, & Keser, 2011). Internet usage in college students was the focus of a study by Budden, Anthony, Budden, & Jones (2011). The study mapped student usage patterns of Facebook, Myspace and YouTube in correlation with gender to obtain their results. Overall conclusions were reached including that an average of 10 hours a week was spent on the internet and that historical media such as radio and television were still more prominent. Gender differences were not based on time spent on the internet but the sorts of media accessed through the internet. Women use MySpace and Facebook more than men, who use YouTube significantly more than women (Budden et al., 2011).

Packer & Ballantyne (2011) explored the experience of young adult participants at music festivals, particularly exploring the extent to which theoretical constructs of psychology, social and subjective well-being impacts on how young adults give meaning to their experiences. The festival provided the foundation from which other experiences were built, because the festival enabled connections to be developed between attendees (social experience) and a platform for a joint celebration (festival experience). The ability to disconnect from everyday life provided by the music festival (separation experience) allows attendees to explore new relationships and new world views. In this way, the study has found that music festivals provide a significant and supportive platform where young adults can experience personal growth and self-discovery (Packer & Ballantyne, 2011).

Four dimensions (entertainment, informativeness, customization and irritation) were identified in a 2016 study by Dehghani, Niaki, Ramezani, & Sali as contributing to the advertising value, brand awareness from advertisements on YouTube and purchase intention for these advertisements' products by students between the ages 18-29 years old. Entertainment, informativeness and customization are all robust positive drivers. However, irritation is connected negatively to YouTube advertising. The results show that YouTube advertising affects customer intention for purchasing significantly. All four dimension as mentioned above work to enhance brand awareness when receiving YouTube advertisements, subsequently contributing to purchase intention (Dehghani, Niaki, Ramezani, & Sali, 2016). Boukas (2013) examined the satisfaction levels of young cultural visitors (15 to 35 years) to the cultural site of Delphi in Greece. The study revealed that while youths were satisfied with the cultural landscape of the site, they were dissatisfied with the man-made infrastructure that was present. Youth visitors to Greece were also identified to have different backgrounds to visitors to Greece in general, indicating that the drive to travel and the experience aimed for by youth differs from the rest of the age groups. The study significantly demonstrated that youth represent significant cultural visitors with an interest in cultural experiences (Boukas, 2013). In observing the implications of the uptake on new media technologies on youth learning and cultural practices in remote Indigenous communities, Kral (2011) traces the way in which communication styles have altered across generations. The study's data was gathered through ethnohistoric research, which indicated new media as a catalyst to the development of new communication practices. Indigenous youths weave intercultural symbols, images and messages into their new communication systems, highlighting their pride in their cultural heritage. Media allows young people an opportunity to become global citizens, promotes creative agency and allows the recording of what is important to youths as opposed to researchers. New media technologies, give young people a new tool for managing their lives and communication on a whole new level, unknown to the past generations (Kral, 2011). Kral (2010) utilises ethnohistoric data on Indigenous youths of remote communities to determine their role in mediating between old cultural knowledge and new digital technologies. The generationally differentiated arenas of social practice give young people the chance to use oral and written language in a new form. It is suggested that, through the growing use of digital media in remote communities, Indigenous youth are gaining new skills and roles. To them, these new technologies are meaningful and relevant, and the imaginative capacity of their generation in regard to technology has allowed them to use it for cultural tools. New technologies are used to affirm contemporary Indigenous identity as well as a sense of belonging to the world youth culture. Cristea, Apostol, &

Dosescu (2014) studied students through a market survey of their consumer behaviour towards tourism. The study found that 97% love to travel and that the main source of information when deciding on a destination is the Internet (39.3%), followed closely by friends (37.1%). Schools are not heavily involved in educating students on the practice of organised tourism and hence play an insignificant role in sculpting the consumer behaviours of school-goers (Cristea et al., 2014). Pioneering research by Richards & Wilson (2003) aimed to gather transnational data on the youth and student independent traveller market. Information regarding socio-cultural aspects of travellers (background, motivation and experience) was combined with data regarding travel purchase, information gathering techniques and destinations to build a better understanding of young people and students as travellers. What the data suggests is that young people are experience-thirsty people, seeking cultural contact with local people and other travellers. Their trips are heavily activity packed, and they tend to spend more money than most other categories of tourists. These trips are generally carefully planned and tend to have a lasting impact on both their professional and personal lives. These people tend to spend money outside of the usual tourism circuit of some places, clashing with their often designated category as 'time rich and money poor' visitors (Richards & Wilson, 2003).

2.6 Conclusion

As earlier mentioned, a number of studies have been done on different aspects of cultural festivals. For example, Thrane (2002) has defined the relationships between satisfaction, music quality and behavioural intentions such that music quality played a noteworthy role in determining festival attendees overall satisfaction. Likewise, Herrero et al. (2006) explored the economic impact of cultural festivals on a city in Spain. Moreover, Delbosc (2008) explores some of the main reasons people visited cultural festivals offered at the Immigration Museum in Melbourne.

Some of those studies have been conducted specifically in Adelaide, the capital city of South Australia. For instance, Caust & Glow (2011) considered entrepreneurialism and how the Adelaide Fringe Festival facilitates such activities amongst participating artists. Likewise, the social impact of the Adelaide Fringe Festival as compared to the Clipsal 500 on young (16-19 year old) residents of the city is explored in Hixson (2014) study. The study focused on documenting and interpreting how young people participate in these two events and the impact this has on their activity involvement and identity within the event. Hixson (2013)

conducted another study to examine the role of leisure activities of young people in Adelaide, Australia and how these were affected by people's identity and perception of their hometown.

Additionally some studies have been done on different aspects of media advertisements in the tourism context (Fotis et al., 2012; Hudson & Hudson, 2013; Lee & Paris, 2013). Furthermore, studies have been done on young people as the demographic group of interest in tourism and media advertisements contexts such as (Boukas, 2013; Budden et al., 2011; Chan & Fang, 2007; Dodd et al., 2006; Packer & Ballantyne, 2011; Unal et al., 2011; White et al., 2012).

Most previous studies on the different aspects of cultural festivals, the impact of media advertisements, and young people in the tourism context are limited to a specific type of media advertisement. This is especially seen in the number of studies focussing on social media advertisement rather than all three common ones (social, digital and traditional) on this particular cultural festival. Although there are some studies that have been undertaken on the Adelaide Fringe Festival, it appears that no specific research has fully investigated the effects of traditional, digital and social media advertisements. Young people's intention to attend not only the Adelaide Fringe Festival but also Adelaide Festival and WOMAdelaide Festival in the Adelaide CBD with a comparison of these media advertisements has also not been the focus of any scholarly work.

For this reason, focusing on young people's intention to attend not only the Adelaide Fringe Festival but also Adelaide Festival and WOMAdelaide Festival in the Adelaide CBD with a comparison of these media advertisements, is an effective pursuit.

This study will focus on four components, absent from much of the research, including: the influence of these three media advertisements, a comparison of these media advertisements' effectiveness, young people as the demographic group and focusing on these three cultural festivals which are held in Adelaide's CBD in South Australia. Based on the research gaps which were found in the relevant literature, the current research is needed to specifically focus on potential young attendees of Adelaide Fringe Festival, Adelaide Festival and WOMAdelaide arts festivals of Adelaide's CBD as young people's intention to attend these cultural festivals may differ from young people's intention to attend other cultural festivals. This study will also explore the influence of different types of media advertisement which are traditional, digital and social, on young people's intention to attend a cultural festival in Adelaide city.

CHAPTER 3: Research Methodology

3.1 Introduction

This chapter will address the method and methodology chosen to conduct this study, including an outline and justification for the identification of the sample, data collection, data analysis, ethical considerations, limitations and weaknesses. In addition, it will explain how both trustworthiness and rigour were determined.

The chapter begins by discussing the appropriate paradigm to be utilised with the specific research method in this study. Ontology and epistemology are described, and a research method is then discussed, giving the logical reasons as to why these methods have been chosen. The definition of case studies' methodology is then argued, outlining the type, purpose, approach and process of the case study used for this project. Identification of the sample, data collection and data analysis are described in the next section. This study employs a qualitative case study by conducting in-depth interviews with forty students from Flinders University in Adelaide, the capital city of South Australia, who are between the ages of 18 to 24. The candidates for an interview must have either heard about or attended all or at least one of above-mentioned cultural festivals. Ethical considerations of the effects of the research were identified, given that the data collection is based on students and hence prior to initiating any interviews, permission was sought from Flinders University. Following this section, rigour and trustworthiness were determined in four different sections; credibility, transferability, dependability and confirmability. Finally, limitations and weaknesses due to the nature of the current study and the location of data collection are addressed.

3.2 Qualitative method

In tourism research, a holistic-inductive (interpretive) paradigm is used increasingly (Jennings, 2010). Bhattacharjee (2012, p. 103) said an interpretive paradigm, which is used with "qualitative research", assumes that social reality is shaped by human experiences and social contexts (ontology). As these are not singular or objective, it is, therefore, best studied within its socio-historic context by reconciling the subjective interpretations of its various participants (epistemology). According to the literature, the qualitative methodology has become popular by researchers to investigate the application of media advertisement in the context of tourism studies (Crespi & Richards, 2007; Hvass & Munar, 2012; Kavoura, 2007). Due to the similar context of this study, a qualitative method was deemed suitable. Moreover,

qualitative methodology concentrates on the thoughts, feelings and experiences of participants under the research conditions (Jennings, 2010).

3.3 Research Methodology

Beeton (2005, p. 42) defines the methodology of case studies as 'a holistic empirical enquiry used to gain an in-depth understanding of a contemporary phenomenon in its real-life context using multiple sources of evidence'. Beeton (2005) in the past speculated and dismissed case studies as being unreliable and unable to be replicated. On the other hand, Yin (1994) changed this methodology into a powerful means to obtain answers to "how" and "why" questions.

There are four areas of consideration when conducting a case study. They are: the kind of case study required (key case, outlier case or local knowledge case), its purpose (intrinsic, instrumental, evaluative, explanatory or exploratory), its approach (theory testing, theory building, illustrative, experimental or interpretive) and, last but not least, its process (single, multiple, retrospective, snapshot, diachronic, nested, parallel or sequential) (Thomas, 2011). The methodology section of this report will outline the type, purpose, approach and process of the case study used for this project.

The origin of the case, as well as the interests of the researcher, affect the choice of the case study (Thomas, 2011). Depending on what motivates and interests the researcher, the researcher can either choose a key case, local knowledge case or an outlier case. Key cases give a good instance of similar subjects. Local knowledge cases provide an in-depth research of a particular area of the researcher's speciality. Lastly, outlier cases study a subject that is distinctive and unconventional. Considering that this research is aiming to investigate the effects of traditional, digital, and social media advertisements on young people's intention to attend the Adelaide Fringe Festival, Adelaide Festival, and WOMAdelaide Festival in Adelaide's CBD, as well as to make a comparison of these media advertisements' effectiveness as the focus, it can be identified as a 'key case'.

Case studies fulfil two main purposes, intrinsic and instrumental, which describe the aim for the completion of the project. An intrinsic case study is carried out because regardless of the status of the study it is of interest to the scholar (Thomas, 2011). On the contrary, some studies could be used to allow the comprehension of another study, i.e. for an instrumental purpose (Thomas, 2011). This type of case study has a specific and inspirational goal to achieve, regardless of the interest of the researchers (Thomas, 2011). The current research

is aiming to show how media advertisements influence young people's intention to attend a cultural festival, particularly in the Adelaide CBD. Therefore, it is an instrumental case study.

Additionally, there are three categories of cases, namely evaluative (understanding of how something works), explanatory (interpretation of data) and exploratory (analysis of unfamiliar sources) (Thomas, 2011). As it appears that no specific research has fully investigated the effects of traditional, digital and social media advertisements on young people's intention to attend the Adelaide Fringe Festival, Adelaide Festival and WOMAdelaide Festival in Adelaide CBD with a comparison of these media advertisements' effectiveness, this research will take on the purpose of an exploratory case study.

There are two approaches to research. The first one, applied for an explanation of the existing phenomenon, is called theory testing (Thomas, 2011). The second one is theory building. This means that when there is little or insufficient information in existence, the researcher will need to gather as much data as possible to analyse the relationships and meanings behind them (Thomas, 2011). Hence, theory building approach is applied to this case study, as this is an exploratory phenomenon with new data sources to be interpreted.

The researcher investigates the research (the process of the research). In the beginning, the researcher must decide whether to use one case or multiple cases for undertaking the investigation. While both are reliable ways of collecting data, the use of multiple cases can give a comprehensive understanding of the specific case (Thomas, 2011). This project used multiple case studies to undertake the research as this provides more reliable results in the end. Also, the researcher must have a specific time frame for researching a specific place. It may be retrospective, which reviews a past case to get information about it, a snapshot which focuses on a specific time period, or a diachronic approach where two separate case studies are undertaken to get a "here and now" insight into a particular case (Thomas, 2011). This research, as it is constrained by a six-month time period, utilised a retrospective approach and reviewed similar cases in the past.

3.4 Data Collection

Jennings (2010) suggested that an in-depth interview is one of the main tools for empirical material collection in a qualitative methodology. Such a tool has two main advantages. The first advantage is the ability to gather rich empirical materials and thick descriptions in which multiple realities will emerge. The second advantage is the establishment of rapport and trust between the interviewer and participant to facilitate the interaction and the depth of

discussion on the research topic. Hence, in-depth interviews with the students of Flinders University in Adelaide, the capital city of South Australia, who are between the ages of 18 to 24, had been chosen in this study to collect the required data from.

Researchers have identified two main strategies to select the sample from the target population, i.e., probability and nonprobability (Robson, 2002). Probability sampling is a technique in which every unit of the population has a chance of being selected (i.e., non-zero probability); while in nonprobability sampling some units of the population have zero chance to be selected or the probability of selection cannot be accurately determined (Bhattacharjee, 2012). Researchers usually use nonprobability sampling strategy in research projects that are qualitative in nature where the goal is an in-depth and idiographic understanding of the context (Blackstone, 2012, p. 80). Moreover, it might be used when the study focuses on a specific small group who can cover a full range of perspectives in precise criteria (Blackstone, 2012, p. 80). The current study focuses on students of Flinders University, in the Bedford Park campus, who have heard about or attended all or at least one of above-mentioned cultural festivals, hence purposive sampling had been used as one of the nonprobability types of sampling to collect the reliable data.

In accordance with Kvale (1996) recommendation that the appropriate sample size for qualitative methodology is 15 ± 10 potential respondents, the current study conducted 40 in-depth interviews with Flinders University's students. The interviews were conducted from the 7th to 16th of March 2017. The target population in the current study were all the students of Flinders University, in the Bedford Park campus, between the ages of 18-24 years old. As the age of students who can attend Universities is commonly 18 years old, this study did not need to obtain parental consent for the ethics committee, allowing people above 18 years old to be interviewed.

The sample in this study were students who have heard about or attended all or at least one of these particular cultural festivals regardless of their citizenship. Therefore, the researcher contacted and recruited them face to face on site. The possible participants were provided with an oral explanation of the purpose and procedure to ensure that they understood the amount of time that the research may take. They were also provided with documents including a letter of introduction, an information sheet and a consent form, along with a mutual understanding of willingness to participate. When the participants agreed with what was written in the documents, they were asked to sign the form to acknowledge their agreement before the researcher commenced the interview. There were some possible interviewees who could not decide on the spot and the researcher provided contact details and available

times for participating in the research at a later date. In the present study, the potential respondents had been interviewed in one of the rooms of the Central library in the Bedford Park campus during March of 2017. The interviews were planned to take between 40 to 50 minutes for each interviewee but only took between 10 to 20 minutes. Collecting the data in this room was suitable as the potential respondents felt more comfortable being interviewed in a calm room rather than a crowded place with other people. Likewise, as their voices had been recorded simultaneously, having an interview room was helpful for obtaining more valuable data. During the interview, interviewees were asked about three different types of media advertisement of the festivals as mentioned earlier and the influences of each media advertisement on the participant's intention to attend. Furthermore, while the respondents were asked to undertake individual in-depth interviews with the researcher, which included some key open-ended questions related to the objectives of the research, they were encouraged to express their thoughts, opinions and experiences freely.

3.5 Data Analysis

Jennings (2010, p. 437) defines data analysis as 'the process by which the collected information is examined and assessed in order to identify patterns that address the questions'. There are many means of analysing data in an academic field. All means will differ depending on the type of research being conducted and the type of data that has been collected. As mentioned before, the current research gathered qualitative data from in-depth interviews. Miles & Huberman (1994) have discussed three major flows while defining qualitative data analysis which are as follows; data reduction, data display and drawing conclusions. Data gathering in large amounts when simplified is known as data reduction. Data display is the organisation of the information for people to generate conclusions. Data interpretation using patterns and explanations is a way through which conclusions can be reached. Miles & Huberman (1994) stress that all these activities should be done simultaneously in the research to ensure accurate conclusions are obtained. This kind of analysis can be made by accessing data through coding, thematic analysis as well as content analysis, all of which were used in this research. Open coding was used during the collection of data. Open coding is one of the preliminary types of coding suggested by Jennings (2010) which involves reviewing the empirical content and searching for certain words, themes and concepts. All the audio recordings, which were recorded with a digital voice recorder, by removing the prosodic features of speech such as pauses, stress and intonation, were then transcribed. The interview transcripts were manually coded by using open coding. As a result,

this research identified codes and patterns throughout the interview which were relevant to answer the identified research questions effectively. Thematic analysis was beneficial due to its flexibility to analyse and the ability to generate unanticipated insights (Braun & Clarke, 2006). To get the results of the current study, the collected data has been interpreted through content analysis. According to Blackstone (2012, p. 141), in a qualitative content analysis, the themes in the text, as well as their meanings, are identified and analysed. This type of analysis enables the researcher to analyse textual information and systematically identify its properties such as the presence of certain words, concepts, characters, sentences, themes and the relationships between them (Sekaran & Bougie, 2010, p. 386). For conducting a content analysis of the text, the text was coded into categories then analysed and interpreted into manageable content categories by using conceptual analysis (Sekaran & Bougie, 2010, p. 386). In addition to the coding and thematic analysis of the interview transcripts, a content analysis was also undertaken. Content analysis involves the examination of text documents from which specific messages and characteristics can be identified (Krippendorff, 2012).

3.6 Ethical considerations

As Jennings (2010) said, the researcher should get permission from the organisation in which data will be collected. As this study was undertaken at Flinders University in Adelaide on the Bedford Park campus, and following the copyright, getting permission via email from them was required to conduct the interviews with the students and avoid any issues. Ethical approval for this research was obtained from the Flinders University Social and Behavioural Research Ethics Committee on the 18th of January 2017. In accordance with Creswell (2009), participants had to be asked to sign a consent form which acknowledges their rights protection during the process of data collection and to state that they do not have any concerns about the confidentiality of the information collected. Participants were assured that the information obtained would be used for research purposes and not for any illegal activities. The necessary preventions were applied to avoid any psychological or physical harm to the respondents (Jennings, 2010). The questions were presented to the participants in such a way that they did not feel embarrassed or anxious about responding. Crucially, the participants were presented with a letter of introduction and information sheet to read before the commencement of the interview. In this way, the participants were informed of the research aims and processes, sampling method, the benefits of the research contribution, the voluntary nature of participation, and where and how the data would be used before responding (Jennings, 2010).

Additionally, participants had been informed that their answers would be recorded with a digital voice recorder to support the researcher in the process of content analysis and that the collected data would remain anonymous, securely stored and only accessible to the researcher (University of Michigan, 2009). Once all the documents had been read, an oral explanation of the purpose and procedure given and the consent forms signed then the interviews started. In addition, participants were given enough time to ask any questions they had about the interview and the general research project. The voluntary nature of the interview and their participation was also highlighted, and the participants were informed that they are allowed to not answer any questions with which they did not feel comfortable. They were also told they were free to leave the session whenever they liked.

In the interview, they had been asked a series of questions in relation to the research objectives as mentioned earlier. In addition to answering the questions, the interviewees were encouraged to freely express any of their own opinions, stories and experiences as a student who heard about or attended at least one or all of the abovementioned cultural festivals. All participants had been able to request a summary of the research result and review the final report if they wished, by contacting the researcher who made contact details available on the information sheet provided.

3.7 Rigour and trustworthiness

Scholars from the academic community have dismissed trustworthiness and rigour from qualitative research. Shenton (2004) points out both these terms cannot be transferred as they are completely different paradigms. It is for this reason that many other authors have started using an alternate set of terms which are better suited to naturalistic settings (Shenton, 2004). Guba suggested, to achieve trustworthy research, the four criteria which should be undertaken for qualitative research are credibility, transferability, dependability and confirmability (Guba, 1981).

3.7.1 Credibility

According to Graneheim & Lundman (2004), credibility is equivalent to internal validity in any quantitative research. It ensures that the research is capable of answering the questions it has initially set out to do. The trustworthiness of any investigation is at risk if the credibility of the research is compromised. This research has utilised provisions set up by Shenton (2004) to ensure the credibility of the project is met, including the triangulation of data, member

checks and the evaluation of previous research findings. Jennings (2010) has suggested that the triangulation of data alleviates any bias obtained from single sources. For this research, triangulation involved in-depth interviews with students at Flinders University along with the content analysis of the interviews conducted. In the next step to adhere to a member check, the research has ensured that all the members have had the opportunity to confirm the information provided by them is reliable. Shenton (2004) points out that the evaluation of the previous findings is critical. The result obtained can thus be compared and linked to previous relevant research findings.

3.7.2 Transferability

Transferability in qualitative research is a direct relation between how the data obtained from a study can be applied to another study (Miles & Huberman, 1994; Shenton, 2004). Shenton (2004) suggests that the researcher should provide significant amounts of information about the research and its participants in order to be successful. This success can be achieved by publishing information about the participants, the reason they were selected, how the data was collected and the time frame within which the data was collected. Doing so allows access to this information to fellow researchers who can gain insight into this research and whether or not they can relate it to an external environment.

3.7.3 Dependability

Dependability, according to Krefting (1991), is also another factor to be considered when focusing on the general consistency of the data. It means whether or not the data collected remains consistent over a period between scholars (Shenton, 2004). To address this issue 'the processes within the study should be reported in detail, thereby enabling a future researcher to repeat the work, if not necessarily to gain the same results' (Shenton, 2004, p. 71). In this research, all these paradigms are achieved as it provides detailed information about the research design, the means through which the data was collected, how the data was analysed and finally an analysis of the strengths and weaknesses of the research through the analysis.

3.7.4 Confirmability

Lastly, the concept of confirmability relates to the various ideas of researchers who take all possible steps to find conclusions which are free from bias. It confirms that the data collected

relates solely to this research and not associated with any notions or ideas of the researcher (Shenton, 2004). The recommendation section to follow will examine and provide insights into the weaknesses of the study. According to Krefting (1991), using multiple sources of data such as triangulation will reflect the recommendations and provide a set of alterations which can be adopted to solve the problems in the future.

3.8 Limitations and Weaknesses

It is important to discuss the limitations that have been noted from conducting this study. Firstly, due to the nature of the data collection (i.e., an in-depth interview), some of the provided explanations and discussions that were recorded were outside the parameters of the study. This caused the period in which the data was finalised to be extended.

In addition, due to the nature of the current study (i.e., qualitative), forty interviews may be considered a small sample size. Issues of credibility and validity of the final conclusions drawn may be argued.

Lastly, the location of Flinders University (where all data was collected) is located 12 kilometres from Adelaide's CBD and hence, would serve to restrict the variety in those willing to be interviewed for the study. In particular in this study, it was noted that there was a limited number of international students in comparison to local individuals.

3.9 Conclusion

This chapter has discussed the research aim to investigate the effects of traditional, digital and social media advertisements on young people's intention to attend to the Adelaide Fringe Festival, Adelaide Festival and WOMAdelaide Festival in Adelaide CBD with a focus on a comparing the effectiveness of the different forms of media advertisements. As such it was identified as a 'key case'. As this research is aiming to show how media advertisements influence young people's intention to attend a cultural festival particularly in Adelaide's CBD, it is an instrumental case study. As it appears that no research has explicitly investigated the effects of traditional, digital and social media advertisements on young people's intention to attend to the Adelaide Fringe Festival, Adelaide Festival and WOMAdelaide Festival in Adelaide CBD or the relative effectiveness of the differing advertisements, this research took on the purpose of an exploratory case study. Hence, the theory building approach is applied to this case study, as this is an exploratory phenomenon with new data sources to be

interpreted. This project used multiple case studies to undertake the research which should provide more reliable results in the end. This research utilised a retrospective approach as it was constrained to a period of 6 months and it reviewed similar cases of the past. As, according to the literature review, a qualitative methodology has become popular by researchers to investigate the application of media advertisement in the context of tourism studies, a qualitative methodology and interpretive paradigm utilised in this study.

Forty in-depth interviews with the students, regardless of their citizenship, of Flinders University, in Adelaide, the capital city of South Australia, were conducted in this study to collect the required data. Accordingly, purposive sampling had was used as one of the nonprobability types of sampling to collect reliable data. The students were interviewed at one of the rooms of the central library regarding three different types of media advertisement of the festivals mentioned earlier, and the influences each media advertisement had on the participant's intention to attend. Open coding, thematic analysis of the interview transcripts as well as content analysis were used for the interpretation of the collected data.

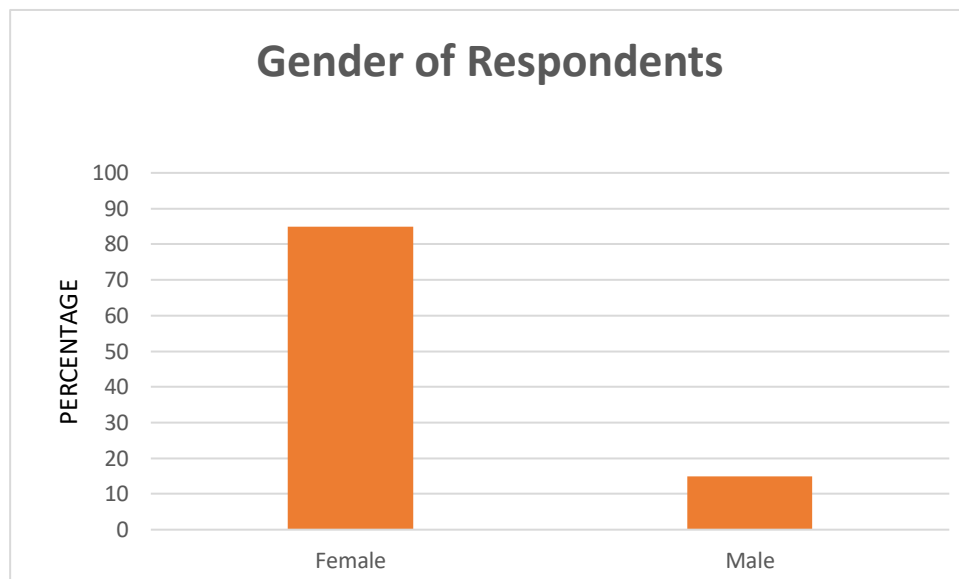
CHAPTER 4: Findings and Analysis

4.1 Introduction

This section of the research paper will discuss the overall findings discovered and gathered through the analysis of 40 interviews, 85% (34) females and 15% (6) males. The aim of this research is to explore the influence of three common media advertisements (digital, social and traditional) on young people's intention to attend three particular cultural festivals, Adelaide Fringe Festival, Adelaide Festival and WOMAdelaide Festival in Adelaide CBD. To understand this question, it is essential to first discover the major influence of media advertisements on young people's intention and whether any of these influences are likely to relate to attending a cultural festival. Through the open coding, thematic analysis of the interview transcripts, as well as content analysis, four significant themes were identified which are social, traditional and digital media advertisements, and word of mouth. The themes discussed within this chapter will only use the data obtained from interviews. Additionally, this chapter will discuss all the questions which were asked of the respondents during the interviews in separate sections. All the interview transcripts were coded manually by using open coding. Additionally, each question will be analysed in this chapter. In approaching interested Flinders University students in Adelaide, who were between 18 and 24 years old, a purposive sampling method was undertaken as a form of nonprobability sampling in order to collect reliable data. The students' citizenship status did not matter in the selection of interviewees for the in-depth interview. The only criterion was that they must have heard about or attended all or at least one of the studied cultural festivals; Adelaide Fringe Festival, WOMAdelaide Festival or Adelaide Festival. The possible participants were contacted and recruited face to face on site by the researcher. The possible interviewees were provided with an explanation of the purpose and procedure orally, to ensure that they understood the amount of time that the research may take, and they were given documents which included: a letter of introduction, an information sheet and a consent form for the participants, along with a mutual understanding of willingness to participate. When the participants agreed with what was written in the documents, they were asked to sign the form to acknowledge their agreement before the researcher commenced the interview.

4.2 Gender

Figure 1: Gender

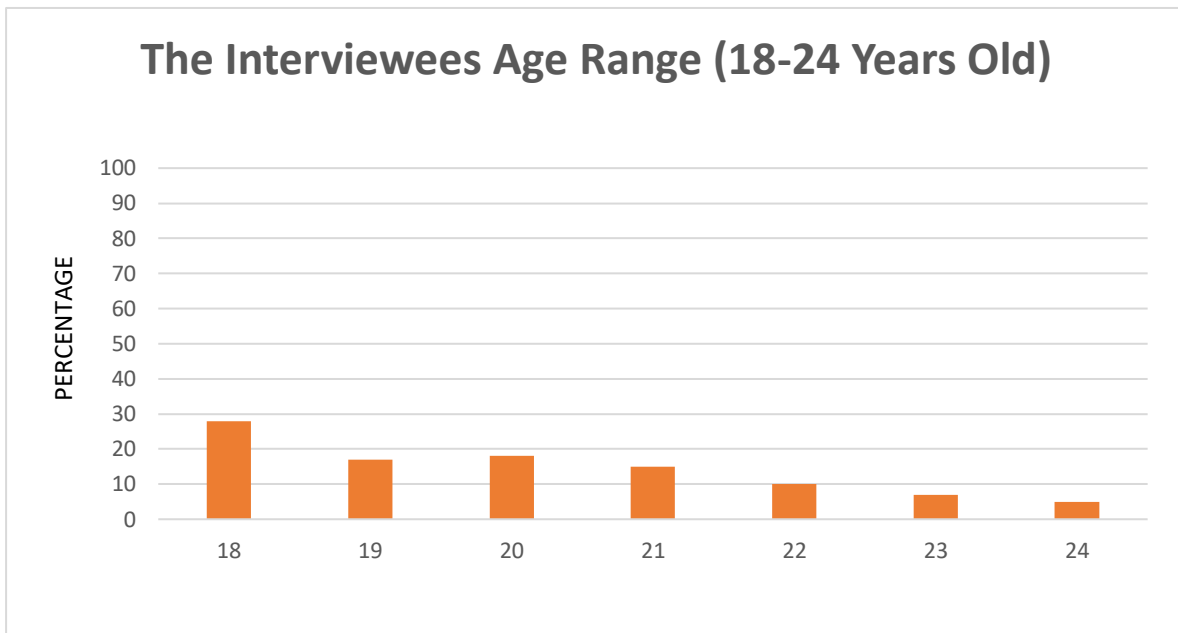


As mentioned earlier 40 students, 85% females and 15% males, had been interviewed at one of the rooms of Central library in Bedford Park campus.

Generally, there were more females around the campus to approach than males. This inequity is highlighted in the figure above which shows that out of the 40 interview participants the majority were female (85%) and only 15% were male.

4.3 Demographics

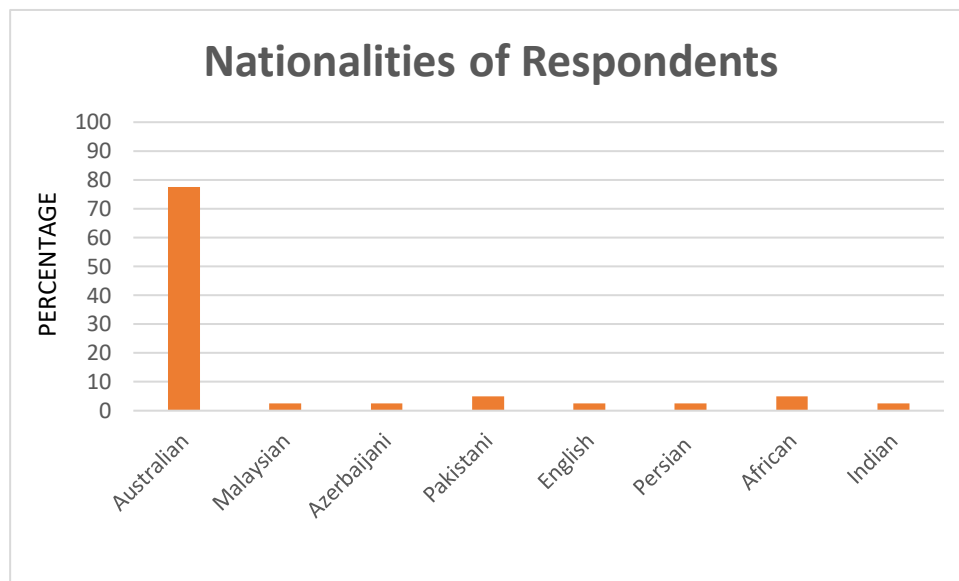
Figure 2: Age Range



The age bracket with the highest number of participants was that of 18 year olds (28%), followed by 19 year olds (17%), 20 year olds (18%), 21 year olds (15%), and 22 year olds (10%). The 23 year old and 24 year old age brackets had the least amount of participants as 7% and 5% respectively.

4.4 Nationality

Figure 3: Nationality

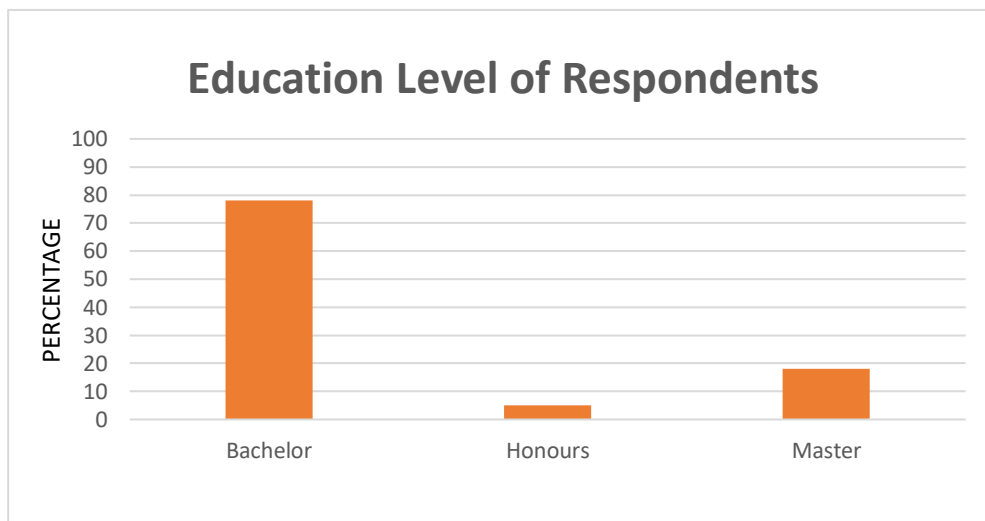


The nationality with the greatest number of participants was Australian at 78%. The other 22% comprised of two Africans, two Pakistanis, two Indians, one English person, one Persian person and one Azerbaijani person.

The findings also showed that the majority of students who were interviewed were Australian. As figure 3 above shows, 78% of respondents were Australian while 22% of respondents were made up of students from Malaysia, Azerbaijani, Pakistan, England, Persia, India and Africa. This is indicative of a larger population of Australian university students who are between the ages of 18-24 as compared to international students of that same age range (International Education, 2016).

4.5 Education

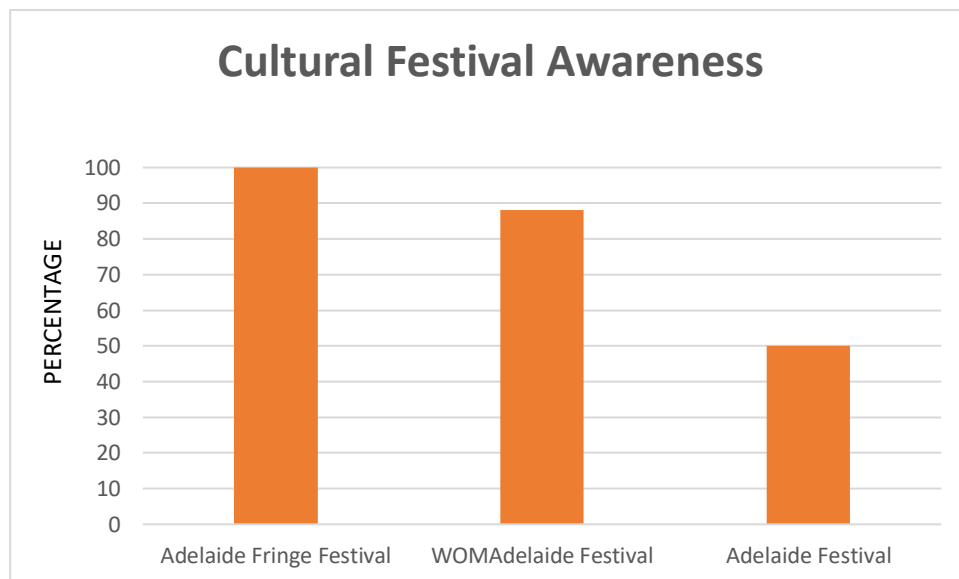
Figure 4: Education



The findings of the study show that the respondents' level of education differed greatly. The majority of students were completing their bachelor degree (78%), followed by 17% completing their master's degree and a mere 5% completing an honours degree. Figure 4 shows a graphic illustration of this comparison showing that the number of respondents studying their bachelor degrees was greater than the number of students studying their honours and master's combined. Just 22% of respondents were completing postgraduate degrees which is expected considering the age bracket of 18-24 years. It is more likely students at this age would be undertaking their bachelor degrees.

4.6 Cultural Festival Awareness

Figure 5: Cultural Festival Awareness

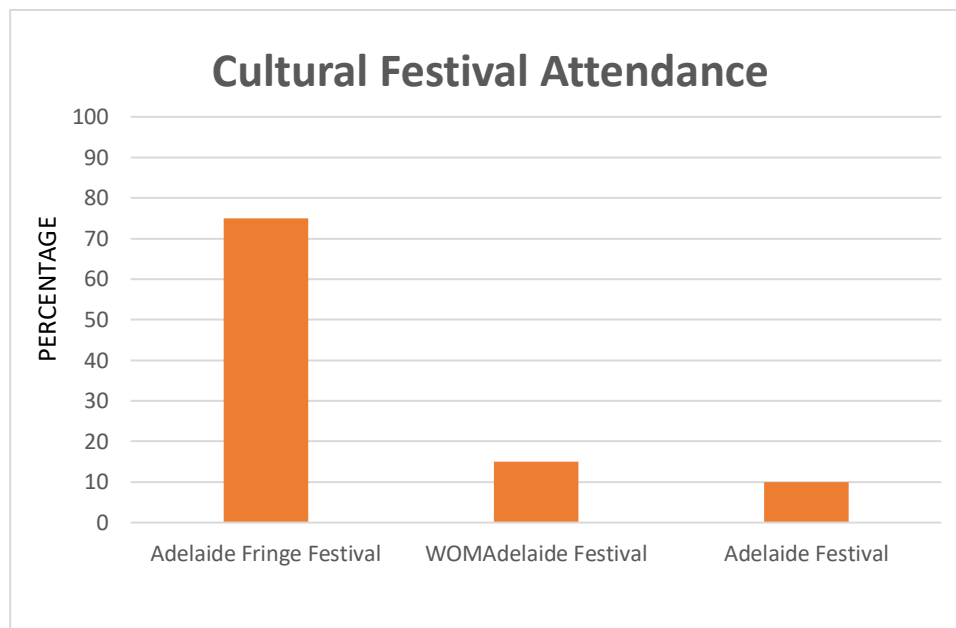


All respondents had heard about Adelaide Fringe Festival, 88% of interviewees had heard of WOMAdelaide Festival, and half (50%) of interviewees had heard of the Adelaide Festival.

The research shows that all the respondents were familiar with Adelaide Fringe Festival as 100% of them had heard about it. This indicates that Adelaide Fringe Festival was the more well-known festival in comparison to the two other cultural festivals. In the case of WOMAdelaide Festival, 12% of respondents had not heard of this particular festival. Moreover, 50% of respondents had not heard about the Adelaide Festival. This shows that the Adelaide Festival is the least well-known of the three festivals. Consistent with this thesis in which a much younger demographic population is studied, Adelaide Festival (2017) states that 70% of attendees at Adelaide Festival were over 40.

4.7 Cultural Festival Attendance

Figure 6: Cultural Festival Attendance



As figure 6 above shows, 75% of respondents had attended Adelaide Fringe Festival, 15% of respondents had attended the WOMAdelaide Festival and only 10% of respondents had been to the Adelaide Festival. Additionally, of the respondents that had not attended any of the festivals, 20% were female and 5% were male. There was only one respondents, a male, who had attended all three of these festivals.

As the number states, only 10% (4) of the respondents had been to the Adelaide Festival. As stated in section 4.5, only 50% of the respondents had heard about the Adelaide Festival, making it the least known festival of this study. Due to the lack of knowledge regarding the Adelaide Festival, it can only be deduced that this accounts for the least attendance of the interviewees to the festival. Moreover, there were only 15% (6) of the respondents who had attended WOMAdelaide Festival, which is few in comparison to the number of students who had attended the Adelaide Fringe Festival which accounted for 75% (30) of the respondents. As respondents pointed out in their interviews, 12% of them weren't familiar with WOMAdelaide Festival and 50% respondents hadn't heard of Adelaide Festival as they didn't see any media advertisements about them. 8% of the respondents interviewed stated that the music choices and lack of iconic performers at the Adelaide Festival and WOMAdelaide Festival were the reasons they were disinterested in attending.

4.8 Cultural Festival Interest

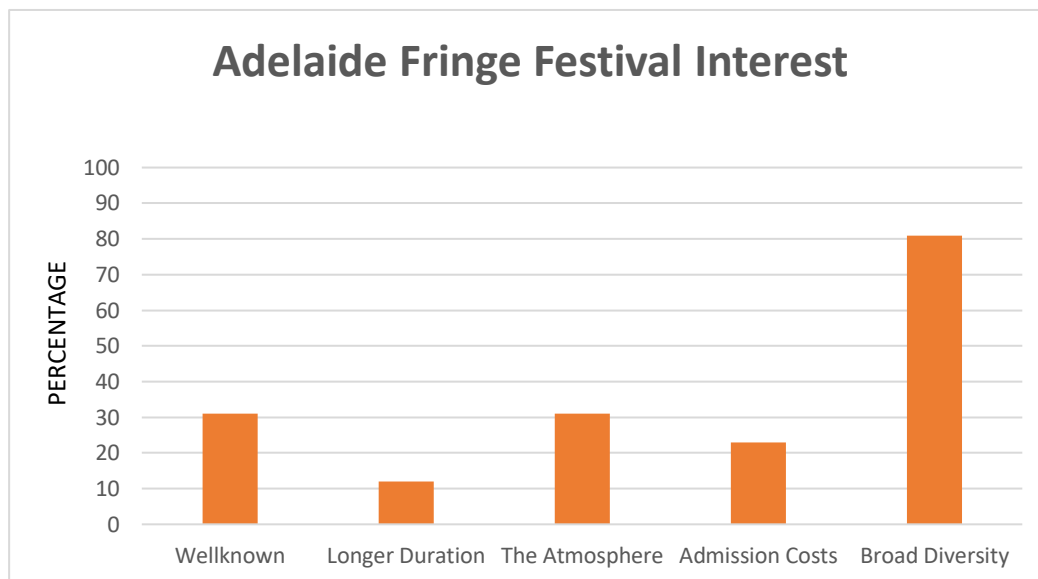
Figure 7: Cultural Festival Interest



The largest group of respondents (65%) were interested in attending the Adelaide Fringe Festival. The next largest group were those who wanted to attend the WOMAdelaide Festival (25%) and only 8% were interested in the Adelaide Festival. The result of Packer & Ballantyne (2011)'s study supports these findings revealing that cultural festivals provide a significant and supportive platform for young people, and hence interest in attending these festivals is based on more than socialising as they can experience personal growth and self-discovery.

4.8.1 Adelaide Fringe Festival Interest

Figure 8: Adelaide Fringe Festival Interest



As shown in figure 7 previously, 65% of interviewees were interested in Adelaide Fringe Festival. 31% of those respondents believed the festival to be the most popular and well-known festival among those studied. 12% of the interviews mentioned the length of the Adelaide Fringe Festival as a factor in attending, saying that due to its extended length there is an opportunity to go at least once. When compared to the WOMAdelaide Festival and Adelaide Festival, the Adelaide Fringe Festival runs for the longest. 31% of those respondents interested in the Adelaide Fringe Festival favoured this event due to its positive and lively atmosphere. 23% of those interviewed stated that as Adelaide Fringe Festival doesn't have an entry fee to all events, it makes it more affordable and easier to access for students who are considered as young people with limited income (Reynolds & Constantine, 2007). Likewise, the respondents suggested the Adelaide Fringe Festival is more accessible and reasonable in terms of ticket price in comparison to WOMAdelaide Festival which is perceived as being expensive. 81% of those interviewees also mentioned Adelaide Fringe Festival is a common cultural activity which is appropriate for people with different tastes as the following comments show.

"It's a common cultural thing in Adelaide that everyone does in Mad March."

(Interviewee 6)

“Fringe is like a little taste of everything so there is a place for everyone.”

(Interviewee 6)

“Adelaide Fringe Festival is not niche, it’s so broad in terms of offers and because it’s in different locations of city, people can pick and choose what suites them.”

(Interviewee 24)

As 65% out of all respondents were interested in attending the Adelaide Fringe Festival, which was more than half of the interviewees, it clarifies the fact that this festival is the most popular one in comparison to the other two festivals. As in section 4.8.1 mentioned, the respondents had different reasons for being interested in this particular festival. 31% of the respondents were keen to attend this festival as it is the most well-known one in comparison to two other festivals and has a friendly and positive atmosphere. 12% of respondents were interested in the Adelaide Fringe Festival as it runs for a longer duration (one month) in comparison to WOMAdelaide Festival which runs for four days and Adelaide Festival for roughly two weeks. In addition, it shows that the length of festivals plays a key role in making it more accessible for students to attend as university and their education is generally considered their first priority, while sufficient time needs to be made for other events.

81% of the interviewees liked the Adelaide Fringe Festival due to its variety in terms of offerings which would suit everyone with different tastes. In addition, 23% respondents hinted that the Adelaide Fringe Festival is the only one of these three festivals which doesn’t have any entry fee (apart from its shows), making it more affordable for students to attend as they have a limited income. This means they can enjoy the Adelaide Fringe Festival’s atmosphere even if they don’t have any intentions to see any shows. Likewise, Adelaide Fringe Festival has a broad range of ticket prices with various offers that allows everyone to choose the most suitable option in regard to their budget. The Adelaide Festival and WOMAdelaide Festival are considered as more expensive festivals in comparison.

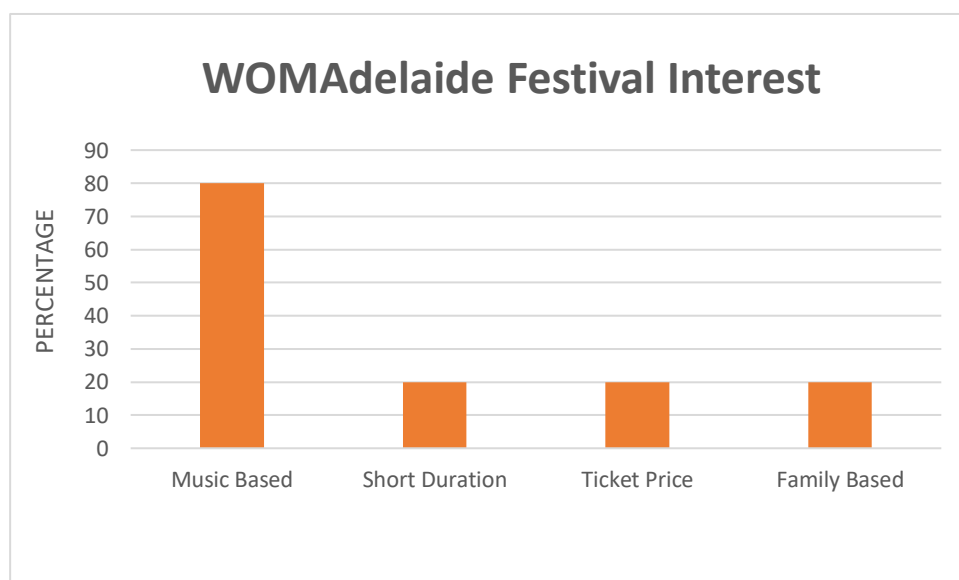
As the percentages show, between these five different reasons which were mentioned by the respondents, having broad diversity in terms of offerings, being well-known in people’s minds and having a lively atmosphere have a big effect on making the respondents interested in attending the Adelaide Fringe Festival. Likewise, as mentioned earlier in section 4.8.1, all the respondents were familiar with the Adelaide Fringe Festival, unlike the other festivals. It

justifies that the more respondents know about the festival the more likely they are to go and attend. Also, when they have enough initial information and knowledge about a cultural festival it makes them more interested to go.

As the Adelaide Fringe Festival in comparison to two other festivals has more variety of shows and entertainment, which allows everyone to find their interests and what suits them, the respondents found it more interesting to attend. Consistent with one of the respondents' opinions, the Adelaide Fringe Festival has become a part of a cultural concept known as Mad March, in which everyone would attend events during the month of March (Jamieson, 2012).

4.8.2 WOMAdelaide Festival interest

Figure 9: WOMAdelaide Festival Interest



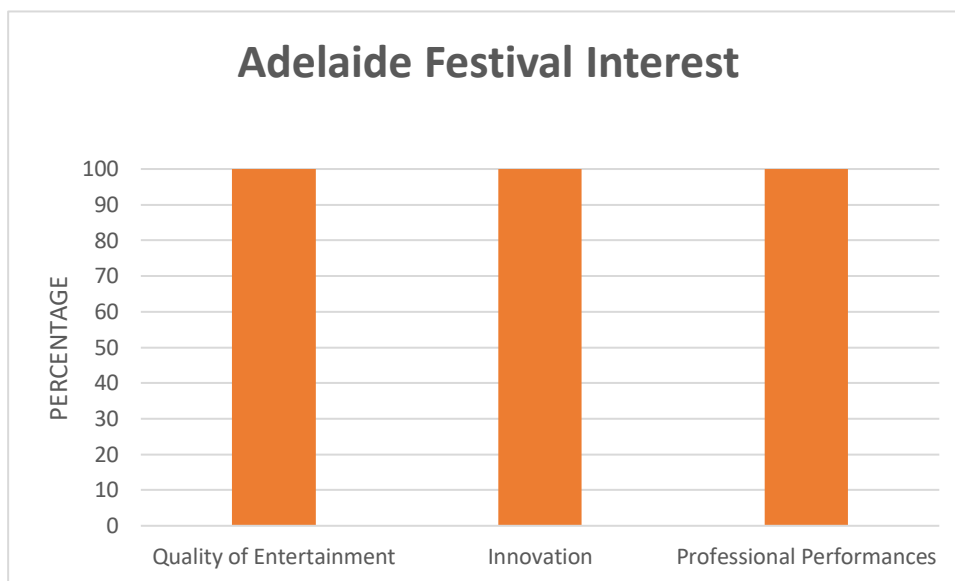
As figure 7 showed, 25% of the respondents were interested in the WOMAdelaide Festival. 80% of those respondents found it appealing because it is music based and the cultural promotion that it provides is different to that of Adelaide Fringe Festival. Due to its music base, the WOMAdelaide Festival is a unique cultural experience that respondents can't find anywhere else. 20% of those respondents believed that the shorter duration (4 days) that it operates makes them more likely to go. In addition, 20% of those respondents mentioned that the ticket price for 4 full days is value for money and because of that they are keen to

attend the entire festival. 20% of the respondents were interested in going to WOMAdelaide Festival as it is quite family based.

In the case of the WOMAdelaide Festival, respondents were interested as it is a music based festival, which is relevant to their tastes, they found it quite unique and different as they hadn't had any similar experiences in any other music based festivals before. Likewise, although the longer duration of the Adelaide Fringe Festival was a considerable reason which made the respondents attend, 20% of interested respondents for the WOMAdelaide mentioned the shorter duration of this festival encourages them to attend as it made them put more effort into attending during the four days, otherwise they won't be able to attend for another year. 20% of those respondents mentioned even though the ticket price of WOMAdelaide Festival is more expensive than Adelaide Fringe Festival, they can go to WOMAdelaide Festival for 4 full days and feel it is value for money. If the respondents want to attend, for example, a couple of Adelaide Fringe Festival's shows constantly for 4 full days they also would need to pay a big amount of money, which would be equal or even more than the ticket price of the WOMAdelaide Festival. Overall, the strongest reason which motivates the respondents to attend the WOMAdelaide Festival is because of being a music based festival. The results of Boukas (2013); Packer & Ballantyne (2011) studies support the findings of this thesis that young people are motivated to attend music based cultural festivals and they appeal significantly to cultural visitors who are seeking out cultural experiences.

4.8.3 Adelaide Festival Interest

Figure 10: Adelaide Festival Interest



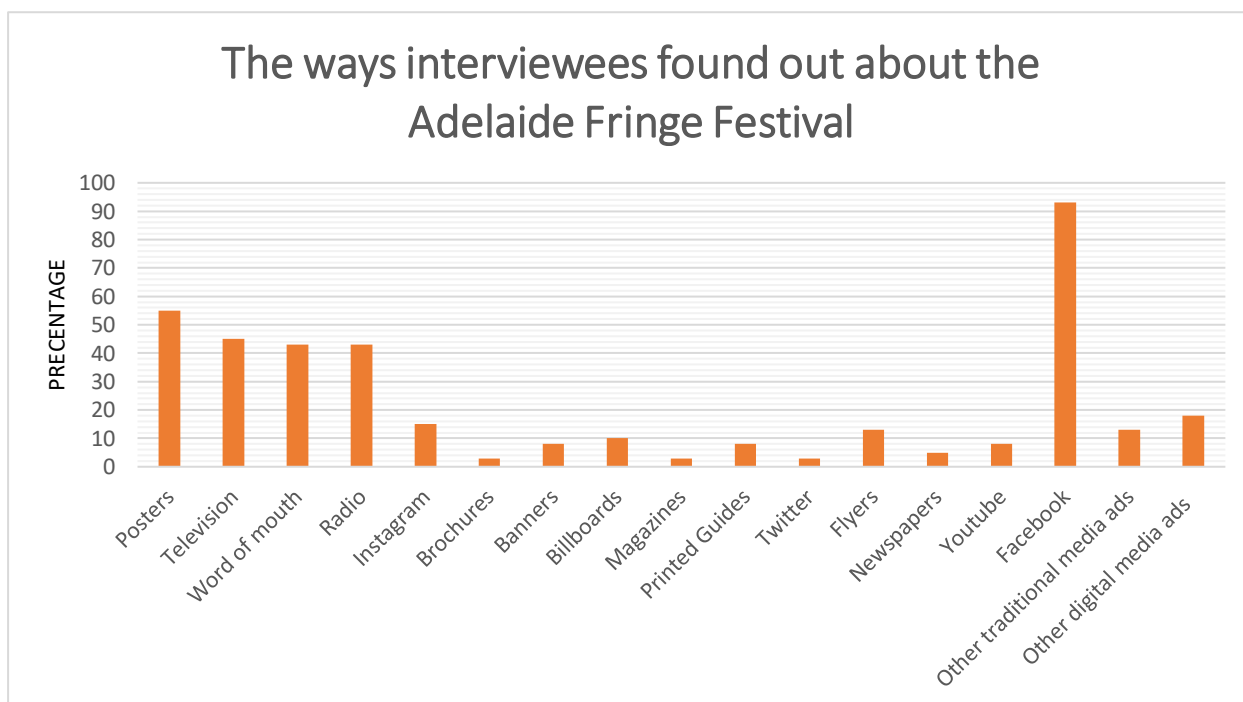
Adelaide Festival was interesting for a mere 8% of respondents. These respondents wanted to attend for three different reasons. All of the respondents mentioned the quality of the entertainment provided by the Adelaide Festival and the diversity it brings every year in innovative themes and locations. For example, in 2017 the location for the festival was the River Torrens. Furthermore, Adelaide Festival gave respondents a chance to see professional performances from around the world.

8% of respondents found Adelaide Festival which is also known AF, interesting as it gives them an opportunity to meet well-known musicians and bands who come from different cultures and countries, and perform various types of music from all over the world. Although the WOMAdelaide Festival is also a music based festival, the experience provided by the Adelaide Festival, as seen by the respondents' attitudes, is quite different from what is found at the WOMAdelaide Festival. Likewise, as all these three factors have been mentioned by all those respondents, they have a similar influence upon the interest to attend this particular festival. Consistent with Boukas (2013); Packer & Ballantyne (2011) studies, this thesis shows that young people tend to represent a prominent group in society that has a significant interest in cultural events (particularly music festivals) as these festivals provide a supportive platform for self-discovery and cultural experiences.

4.9 The ways interviewees found out about these cultural festivals

4.9.1 Adelaide Fringe Festival

Figure 11: The ways interviewees found out about the Adelaide Fringe Festival



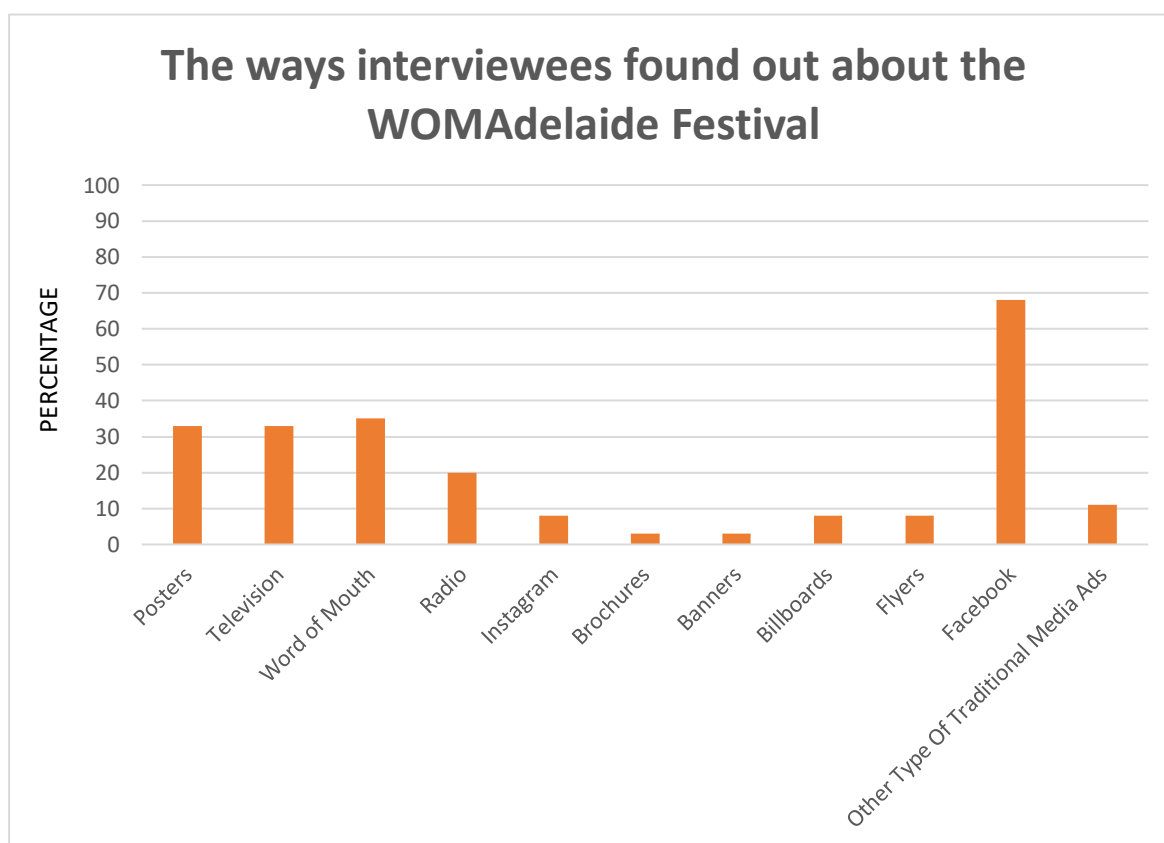
The interviewees were asked to choose all the ways in which they had found out about the Adelaide Fringe Festival. Accordingly, there was an opportunity to list more than one option. The results of this are that 93% of interviewees had seen information about Adelaide Fringe Festival through Facebook. 55% of respondents found about the festival through posters, 45% through television and 43% through either word of mouth or radio. 18% had seen information through other types of digital media advertisements (Adelaide Fringe Festival website, Flinders' email and email subscription), 15% through Instagram, and 13% through other types of traditional media advertisements including venue stickers, advertisements on buses and Adelaide Fringe Festival signs. The other ways in which the respondents found about Adelaide Fringe Festival are shown in figure 11 above.

As the percentages show, Facebook was the most utilised of all media advertisements and was the most effective social media platform having been identified by 93% of respondents as the main way to find information regarding the Adelaide Fringe Festival. This is similar to

the result of a study conducted by Altinay et al. (2017) that recognised Facebook as the dominant platform through which tourism product sharing and buying were conducted between young people. Likewise, as posters, television, radio (as three types of traditional media advertisements) and word of mouth have similar percentages, it shows they are the most often used after Facebook, and accounted for the way in which nearly half of the respondents found about the Adelaide Fringe Festival.

4.9.2 WOMAdelaide Festival

Figure 12: The ways interviewees found out about the WOMAdelaide Festival

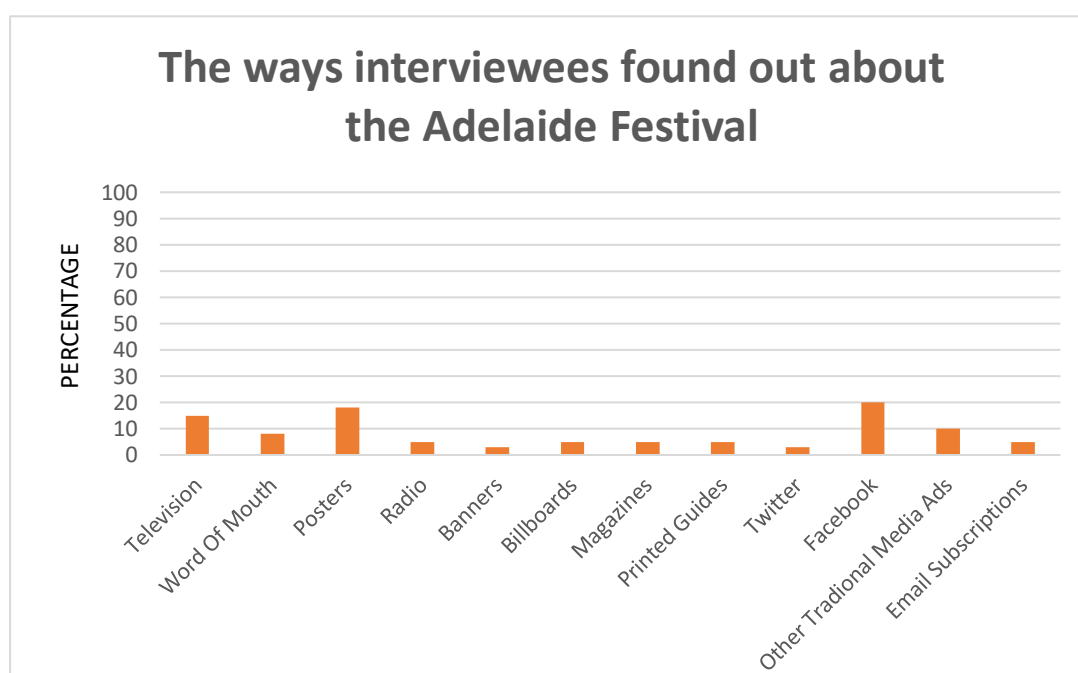


68% of respondents found about the WOMAdelaide Festival through Facebook, 35% through word of mouth, 33% through television, 33% posters, 20% radio, 11% through other types of traditional media advertisements (on buses, trains and signs of WOMAdelaide Festival), 8% billboards, 8% Instagram, 8% flyers, 3% brochures and 3% through banners.

These percentages clarify the fact that more than 50% of the respondents who had heard about this particular festival found out about it through Facebook as one type of social media advertisement. As before, word of mouth, television and posters, which are considered as types of traditional media advertisements, have similar percentages in terms of being used by respondents.

4.9.3 Adelaide Festival

Figure 13: The ways interviewees found out about the Adelaide Festival



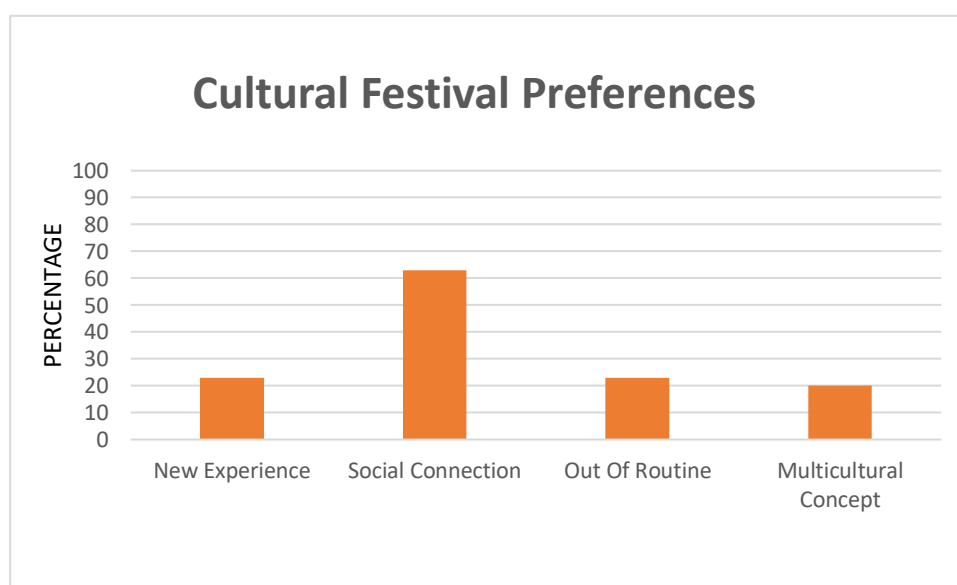
20% of respondents found out about the Adelaide Festival through Facebook, 18% through posters, 15% through television, 10% through other types of traditional media advertisements (on buses and the sign of AF), 8% word of mouth, 5% either through email subscriptions, printed guides, magazines or radio, 5% from billboards, 3% from banners and 3% through Twitter.

Overall, the percentages make it clear that Facebook was again identified as often used means for collating information regarding these three cultural festivals in comparison to all other above-mentioned media advertisements. Likewise, television and posters were considered the next most used traditional media advertisements to disseminate information

regarding these three cultural festivals. These findings show that Facebook, as a form of social media advertisement, represented the most effective media advertisement, followed by television and posters, which represent the most effective forms of traditional media advertisements. The results of Budden et al.'s 2011 study supports these findings by saying that spending 10 hours a week on historical media such as television are still more prominent as a means of media advertisement.

4.10 Cultural Festival Preferences

Figure 14: Cultural Festival Preferences



Different reasons were identified for interviewees' interest in attending and actual attendance to cultural festivals. 23% of International respondents saw the ability to experience something new and different to cultural festivals of their home countries as a driving motive for festival attendance. 63% of respondents believed these festivals provided a means for social connection in that they provide a reason for people to celebrate and come together. These interviewees also pointed out that the studied three festivals are easy engagements which let everyone attend and enjoy the festivals' different atmospheres without having pre-assumed knowledge about the festivals' contexts. The exclusive nature of these festivals, as they happen for a limited time, was mentioned as a key factor by 23% of respondents. 20% of interviewees also liked these festivals because they celebrate different cultures and are a

good introduction for Australia as a multicultural nation. This is highlighted by the following comments.

“Adelaide city becomes alive because of all these festivals. It’s a unique experience as you can see different things that you don’t usually see in Adelaide as nothing much happens there and it’s nice to experience different cultures, how they do things for example comedy side of it, what different cultures find funny.”

(Interviewee 31)

“These festivals bring everyone together, it’s a good social connection, it’s kind of an escape from the world which we live in, it’s exciting, and you can see many people that you couldn’t see many ages.”

(Interviewee 20)

4.11 Cultural Festival Personal Experiences

4.11.1 Adelaide Fringe Festival

Figure 15: Adelaide Fringe Festival Personal Experiences



65% of all the interviewees who had attended the Adelaide Fringe Festival enjoyed all the different shows. 60% of the respondents pointed out that they didn't book any shows in advance and they preferred to decide on site. 35% of the respondents mentioned the friendly atmosphere of Adelaide Fringe Festival as well as Fringe employees and the beautiful Fringe garden. The thing that motivated them to visit the Adelaide Fringe Festival each year was the opportunity to socialise, although they might not watch any shows there. 23% respondents hinted that the high-quality foods which were provided at the Adelaide Fringe Festival made up a big part of their experiences. 18% of respondents pointed out that the comedy shows at Adelaide Fringe Festival were of "top notch quality". This was seen as a driving factor when considering recommending the Adelaide Fringe Festival over the other two festivals. 8% of respondents talked about the process that they endured to enter the Adelaide Fringe Festival, as it is always so crowded and they have to wait in a long line to get in but they still stated they were satisfied as they believe it's worth it. 8% of respondents mentioned the rides at the Adelaide Fringe Festival, which gave them enjoyable moments while they were visiting the festival and not watching shows.

“Adelaide Fringe Festival has top notch quality shows, it’s an actual celebration of local and international people, and it’s not just about having food or drinks.”

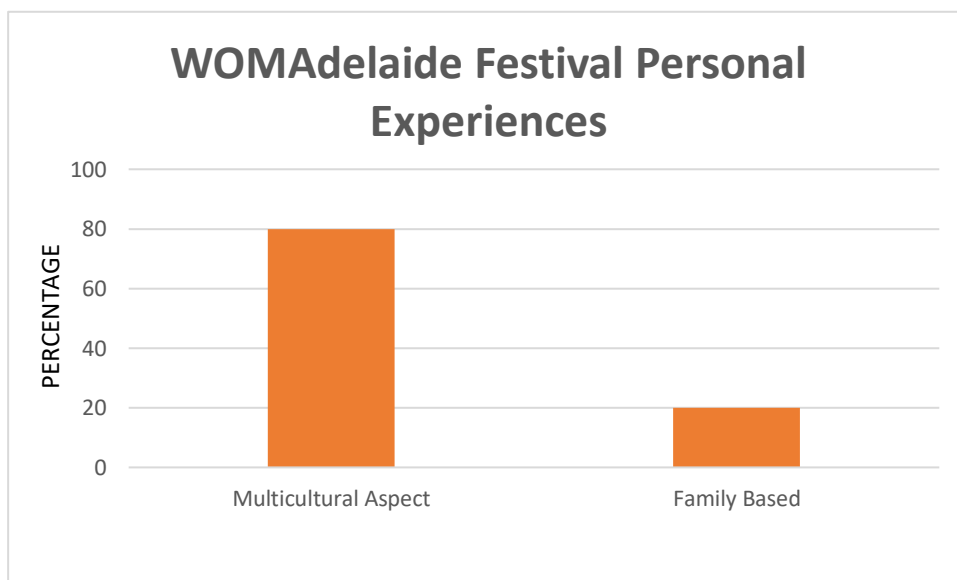
(Interviewee 26)

“I love that when you go to a comedy show at Adelaide Fringe Festival, they pick on you and you just remember them, after that the artists take a photo with you and it’s like a souvenir from that show.”

(Interviewee 6)

4.11.2 WOMAdelaide Festival

Figure 16: WOMAdelaide Festival Personal Experiences



80% interviewees pointed out the multicultural aspect of WOMAdelaide Festival as crucial because they could get to know about many different countries, which were organised in different tents with specialised decorations. Additionally, 20% of respondents also mentioned the family focus of WOMAdelaide Festival as they talked about being with their families and having great moments with them while they were sharing their personal experiences as the following comment shows.

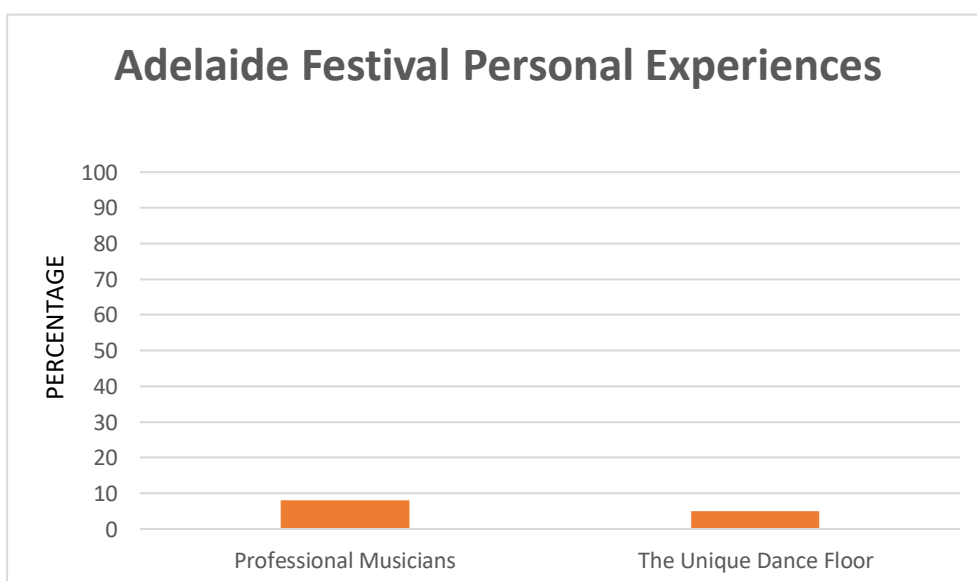
“When I went to WOMAdelaide Festival, you kind of dressed in a hippy style and I love it because you can’t get this experience anywhere else. They set up different tents for different crafts that are from different countries, allowing you to get to know about different countries in the same area.”

(Interviewee 7)

As noted by Packer & Ballantyne (2011) motivation for attendance to the WOMAdelaide festival for young people was based on the desire of an experience outside of their everyday interactions and the ability to connect to people of different cultures. The desire to attend festivals is also based on the opportunity for young people to experience new worldviews and relationships in a supportive environment and the ability to build connections based on a joint celebration.

4.11.3 Adelaide Festival

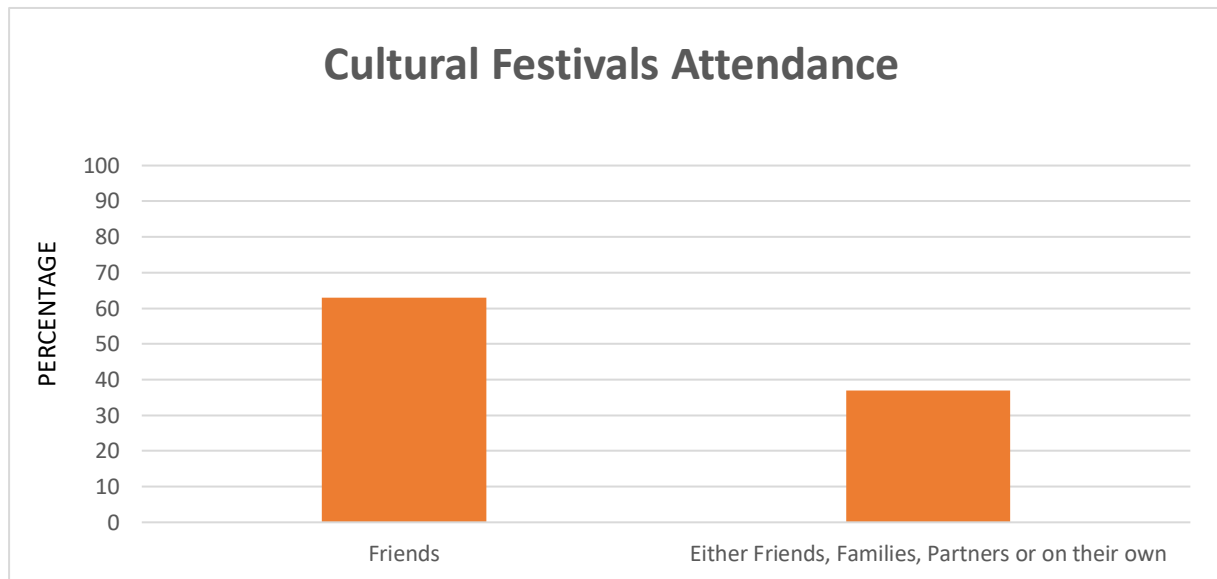
Figure 17: Adelaide Festival Personal Experiences



In addition, for the respondents who were big fans of Adelaide Festival, 8% of interviewees talked about their experience when they saw professional musicians as really impressive, exciting and like a dream for them. Also 5% of respondents pointed out the unique dance floor of the Adelaide Festival as a part of their personal experiences.

4.12 Cultural Festival Attendance

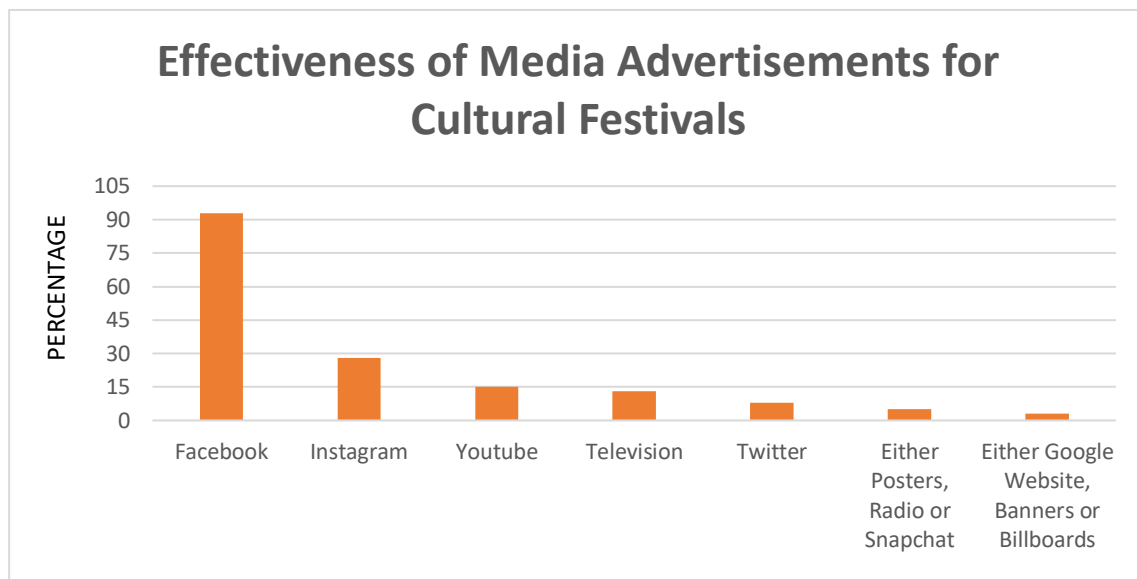
Figure 18: Company When Attending Cultural Festivals



63% of the participants usually attended the cultural festivals with just their friends. They mentioned that they felt the context of cultural festivals is more suitable for friends than families, as friends tend to share similar tastes and interests. The rest of the participants (37%) stated they would usually or would like to attend any of these cultural festivals either with their friends, families, partners or on their own. They pointed out that it depends on what they want to see. Knowing this, they can then decide whether it's more suitable to attend with their families or just their friends.

4.13 Effectiveness of Media Advertisements for Cultural Festivals

Figure 19: Effectiveness of Media Advertisements for Cultural Festivals



Of the 40 interviewees, 93% thought that media advertisements through Facebook, both the pop up advertisements on the right-hand side of Facebook and the advertisements by the events themselves within the newsfeed, were more effective than the other types of media advertisements to attract them to cultural festivals. 13% of the interviewees believed media advertisements on television to be more influential in promoting cultural festivals to people in their age group. 28% of them pointed out that media advertisements on Instagram are more impressive to people in their age group. 5% of the students believed media advertisements through either posters, radio or Snapchat to be more effective and 3% of them thought it was advertisements through Google website, banners or billboards. 15% of the students identified YouTube as effective, while 8% of them thought media advertisements which are on Twitter are more effective than other types of media advertisements to attract them more young people to these cultural festivals. As can be seen, respondents were able to choose more than one option. In regard to the respondents' viewpoints it is clear that they found the most influential media advertisements to be those on Facebook, Instagram, YouTube, Television and Twitter.

5% of respondents believed radio to be one of the most effective forms in terms of media advertisements as everyone automatically listens to it as part of their daily routines.

5% of respondents found posters and 3% billboards (physical ads) more effective because, when they don't have any ideas about which shows to see and they suddenly spot a poster, those advertisements influence their decisions and make them motivated to go and see those shows.

13% of respondents believed that advertisements through television are more effective as these advertisements give you more information about the festivals like what's going around in comparison to advertisements on posters that just give you a few information about the festivals and they're not sufficient.

5% of respondents mentioned that people in their age group don't have enough time for watching television as they spend most of their time on the computer and internet. Most people interviewed (93%) stated that Facebook is a convenient advertisement platform as they can access reviews through it and the site directly links them to other websites for getting more information about the festivals. Facebook can also have promotional videos and footage shot by previous attendees which, similar to television advertisements, allow a more dynamic glimpse into the festival. 93% of respondents also mentioned the value of Facebook events pages as you can add to a festival's group, check the show times and ticket prices etc. The information is on Facebook, easily accessible and there is no more need to check other websites to get information about festivals as the following comments from interviewees show. Those respondents also stated that Facebook is the easiest and quickest way to spread information between their friends and people from around the world. All respondents in this age group between 18-24 years old mentioned they are constantly on the computer and the internet.

"I'm quite young, most of the time I'm using my phone and checking my Facebook. It's a daily thing for me. Facebook is more effective from my point of view as I always can see where people and my friends are going, you can see their posts that they share all the time and you can be aware of everything which is happening around you. For me when I see a poster I decide whether I should go or not but on Facebook your friends also affect your decision whether you should go or not."

(Interviewee 1)

“Social media like Facebook is a good vehicle especially when you pay attention to an ad posted by someone you know is more effective to me and that ad has influence when people are involved in it and people promote it themselves not through sponsors.”

(Interviewee 24)

These findings are similar to a number of studies which suggested social media plays an important role in tourism and hospitality, especially when it comes to business promotion, management and research functions. Likewise, social media was identified as very engaging with consumers at music festivals and hence has a significant role in future marketing of festivals and events (Altinay et al., 2016; Gretzel & Fesenmaier, 2016; Hudson & Hudson, 2013; Leung et al., 2013). These results recognised that advertising through the internet has a positive effect on audiences' intentions. Likewise, they suggested that young people prefer internet as their main database for seeking information as they believe the information there is more reliable.

4.14 Cultural Festival Attendance Decisions

In answering the question regarding how the respondents make their decision to attend any of these cultural festivals, just three of the interviewees (8%) pointed out that they preferred to make decisions in advance by looking up shows either on the websites or the printed guides. The rest of the interviewees, 92%, mentioned other factors affecting their decision-making including “time”, “price”, “how easy it is to get to the location” and “their friends”. The respondents said that time is an influential factor in decision-making for them as their priority is always their study and they need to find the right time to attend any of these cultural festivals. They also mentioned price as another important factor as they are not able to attend an expensive cultural festival due to their limited budgets.

37 interviewees (92%) pointed out that the choice of attending an Adelaide Fringe show is often a spontaneous and unplanned decision due to the large variety of entertainment on offer. The respondents stated that it is important for them to check other people's feedback about the festivals in order to decide which of those festivals to attend or for which of the shows it is worth buying a ticket. For example, the respondents mentioned if they see a post about any of the Fringe's shows which seem interesting, it influences their decision a great deal. Respondents also stated that when festival shows were suggested by their friends they were keener to go and see them. Likewise, the length of the shows at these festivals was

another important factor for the respondents to know before deciding and going to see them as the following comments show.

“If my friends who have similar interests to me go, I’ll go, as I’m interested in a particular type of music.”

(Interviewee 22)

“As I use public transport how easy it would be to get the location plays a key role to make a decision whether I should go or not”.

(Interviewee 13)

4.15 Specific Groups or People Influence Decision-making

To answer the question about whether they follow any specific groups or people to make a decision to attend a cultural festival, all the respondents pointed out that apart from their friends and some acts that they know will be performing at Adelaide Fringe Festival, none of the respondents follow any specific groups or people to aid in their decision making.

4.16 Suggested Improvements of Cultural Festival Media Advertisements

Respondents had some suggestions when they were asked about how cultural festivals can improve their advertisements through media to influence more young people to attend.

As all the respondents believed everyone in their age group is utilising computers and the internet, they suggested that cultural festivals should use and invest in more advertisements through social media, especially Facebook, Instagram, Snapchat, Twitter and YouTube. These represent the most common, popular, usable and accessible social media advertisement platforms between young people. Therefore, they are the most influential and impactful on young people. These findings are similar to a number of studies which suggested that young people prefer the internet as their main database for seeking information as they believe the information is more reliable and advertising through the internet has a positive effect on audiences’ intention. Likewise, they suggested social media plays an important role in tourism and hospitality, particularly when it comes to business promotion, management and research functions. Similarly, social media was identified as very engaging for consumers at music festivals and hence has a significant role in future

marketing of festivals and events (Altinay et al., 2016; Gretzel & Fesenmaier, 2016; Hudson & Hudson, 2013; Leung et al., 2013).

In addition, 8% of the respondents recommended that these cultural festivals aim to find out what people in their age group are most interested in seeing or doing while they're attending their festivals, to find out what appeals most to them and to listen to their feedback.

43% of the respondents suggested that these cultural festivals should make their media advertisements (traditional, digital and social) more interactive and engaging with more live videos, short videos of previous performances and more up-to-date information.

In the case of WOMAdelaide, it was suggested by 5% of the respondents to target young people, as it is more family based, by bringing more shows which are suitable for this age group. Furthermore, 8% of the respondents recommended that the WOMAdelaide festival have more iconic, worldwide famous and well-known artists, singers and performances to target young people in their age bracket, as this age group tends to follow the artists who have big names in the world, and show these famous performers on their media advertisements.

Adelaide Festival was thought to have the least amount of media advertisements by 50% of interviewees. The responders proposed a need for Adelaide Festival to make itself unique and distinctive, as many of them thought the festival got lost in the Adelaide Fringe Festival.

43% respondents suggested that the studied cultural festivals join with other associations, as they can spread information among young people better and more effectively, such as through University emails.

Additionally, 43% of respondents stated that cultural festivals should give young people more basic information about what they are about in their media advertisements (traditional, digital and social), particularly the WOMAdelaide Festival and Adelaide Festival, and give them a chance to pre-review and try before they buy the tickets. For example, to provide more information in media advertisements for the Adelaide Festival than simply the acronym "AF".

It was suggested by 8% of respondents that the cultural festivals should also provide more related shows to this age group with cheaper prices as people in this age group are generally students and they have a limited budget for participating in the festival. They should then inform them about these shows through their media advertisements so the students can make a properly informed decision with their limited resources.

5% of the respondents suggested that these cultural festivals should be more innovative in terms of creating headlines and branding for their festivals through media advertisements.

Moreover, 5% of the interviewees suggested that these cultural festivals should promote their festivals through banners, billboards and flyers on roads and outside of supermarkets and malls. They suggested these bold and colourful print media could make young people more likely to attend.

Furthermore, 3% of the respondents suggested the cultural festivals should expand their media advertisements (traditional, digital and social) to rural areas as well to let them know what is happening in CBD, as people from these areas might not have a chance to go the city as often as others and thus the festivals are missing the opportunity to persuade a this demographic to attend.

10% of the respondents recommended the cultural festivals should make a competition between young people through some of the media advertisements like on Facebook, as one type of social media. The winning prize would be a free ticket for attending any of these cultural festivals and it would attract more people to attend, thus the festivals earn more than the price of the single ticket through the increase in the amount of people attending.

Lastly, one of the interviewees suggested that the cultural festivals should put their advertisements on cinemas as shows run many times a day, so they've got a captive audience of young people who would pay attention to those advertisements.

Overall, all of the interviewees believed that between these three cultural festivals, Adelaide Fringe Festival is the one with the most effective advertisement, especially in terms of social media advertisement (i.e. Facebook) and traditional media advertisement (i.e. billboards and television) as there was no one who didn't know anything about this particular festival.

Moreover, according to 50% of respondents, Adelaide Festival is the one which absolutely needs more investment in media advertisements (traditional, digital and social), especially through social media advertisements in order to promote it as an iconic and distinctive cultural festival, as half of the interviewees were not aware of it as a singular festival.

“Rather than telling people that they would go somewhere, it needs to show them why they should go somewhere as these media advertisements give them an opportunity to draw their conclusion as well as if it's done well they would draw the conclusion that they want to draw.”

(Interviewee 24)

“They need to have a bit of everything, television commercials, Facebook sponsored ads, flyers, posters, etc.”

(Interviewee 35)

“Getting people on board in their media advertisements is the way they can attract more young people rather than just targeting people where they are.”

(Interviewee 24)

4.17 Attendance in Each Cultural Festival

4.17.1 Adelaide Fringe Festival

Figure 20: Attendance at Adelaide Fringe Festival

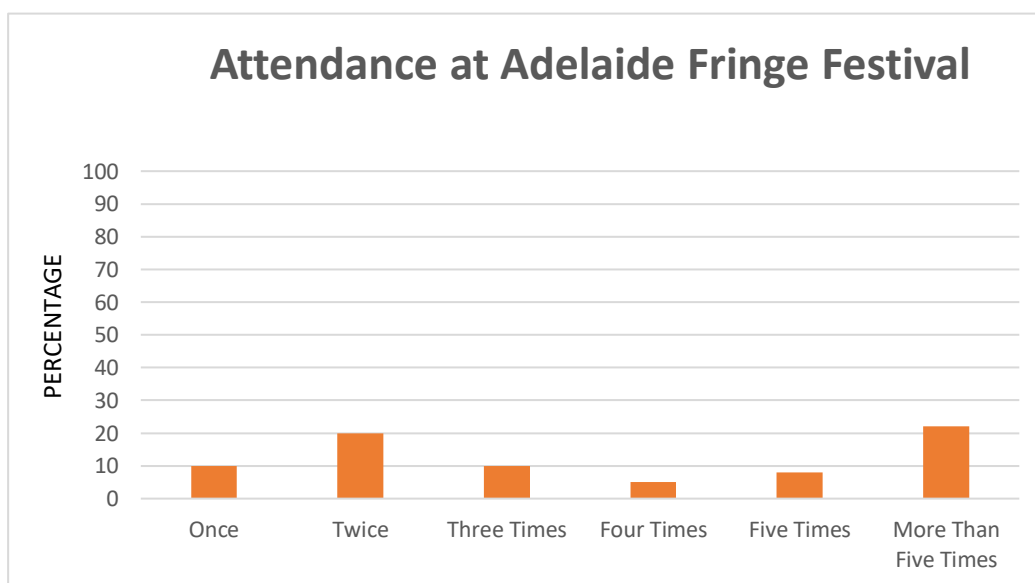
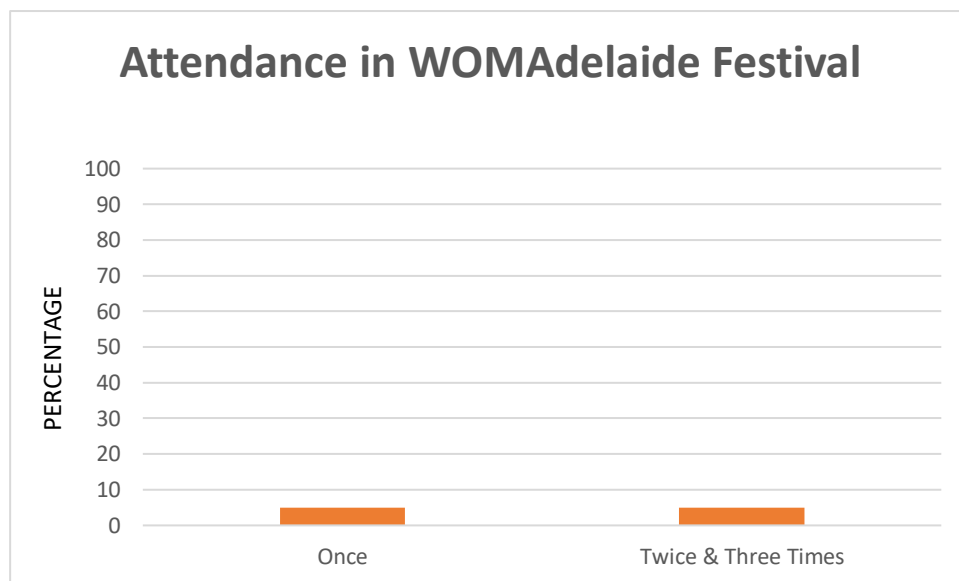


Figure 20 answers the question as to how many times the students had attended each of these festivals. 22% of them had attended the Adelaide Fringe Festival more than five times, 20% twice, 10% just once, 10% three times, 8% five times and 5% four times.

4.17.2 WOMAdelaide Festival

Figure 21: Attendance at WOMAdelaide Festival



In addition, 5% of the interviewees had attended the WOMAdelaide Festival just once and 5% twice and three times.

4.17.3 Adelaide Festival

Figure 22: Attendance at Adelaide Festival

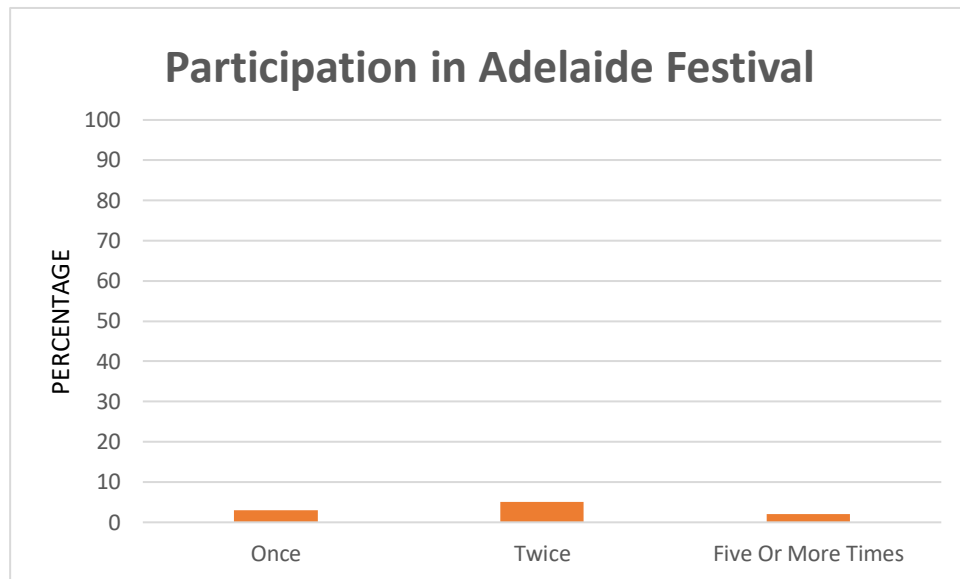
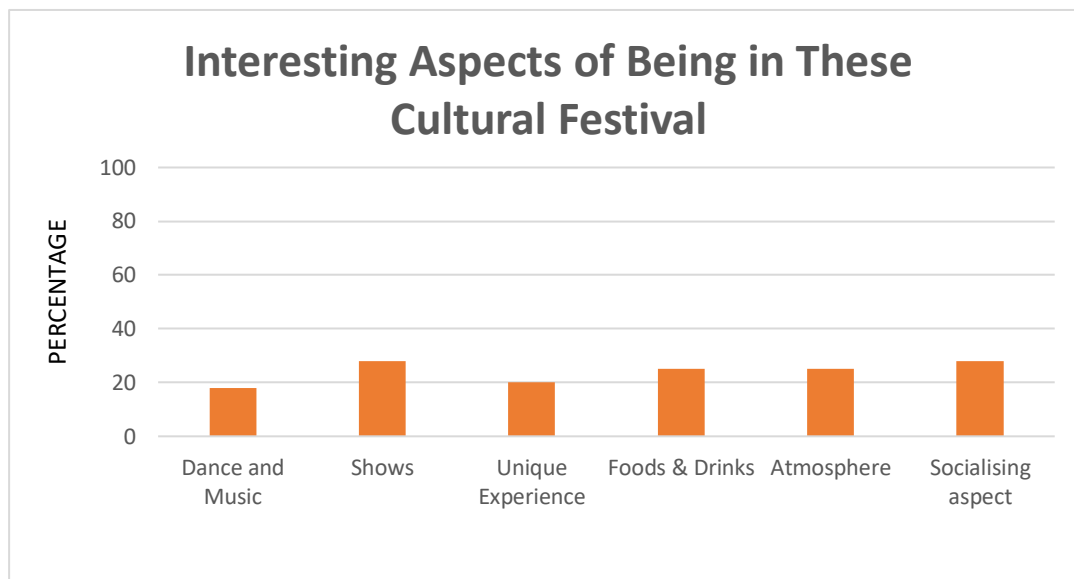


Figure 22 shows that 3% of the respondents had attended the Adelaide Festival just once, 5% twice and 2% five or more times.

4.18 Interesting Aspects of Being in These Cultural Festivals

Figure 23: Interesting Aspects of Being in These Cultural Festivals



The respondents identified a number of reasons why these cultural festivals can be interesting to themselves and other young people. These reasons included; the festivals are good places to socialise, have fun and be entertained on a Friday and Saturday (28%), the festivals provided an opportunity for good music and dancing (18%), the festivals have a good variety of comedy shows and acts (28%), the festivals allow for a unique experience that cannot be found elsewhere (20%), the festivals offer high-quality food and beverages (25%) and lastly, the festivals offer a warm and fun party atmosphere (25%).

These discoveries are similar to the findings of a number of other studies which state that music festivals, as one type of cultural festival, are ideal venues to spend time with friends and families, meet new people, socialise, and enjoy the atmosphere, foods and drinks. Music quality also plays an important role in the social environment of cultural festivals as quality music is essential for satisfying the attendees and keeping them entertained (Dodd et al., 2006; McCartney & Osti, 2007; Savinovic et al., 2012; Thrane, 2002).

“People like to post their photos on social medias, it’s a big motivation for them to attend the cultural festivals.”

(Interviewee 16)

“As I love comedy shows and Fringe has got many comedy shows, I think it’s one of the strongest point of it. Everyone likes to laugh at that point.”

(Interviewee 20)

“Variety of things, when you walk into the Fringe’s garden, there are so many things happening, all the lights, colours and sounds, it’s just about the atmosphere that you wouldn’t get anywhere else. Fringe for me is just about the garden.”

(Interviewee 36)

4.19 The Effects of the Cultural Festivals’ Media Advertisements

28% of interviewees believed that media advertisements (traditional, digital and social) would influence them to attend a cultural festival when it makes them aware of what is on each time of the year. An additional 28% respondents thought that the media advertisements (traditional, digital and social) would be influential by focusing on the multicultural aspect of these cultural festivals. For example, when a cultural festival doesn’t have any media advertisements the students aren’t really interested in attending as without the information regarding what is happening at the festival they don’t see a specific need to choose that particular festival over other ones. 20% of respondents mentioned that promoting these cultural festivals through social, digital and traditional media advertisements in a concise manner would catch their eyes and they would stop to watch those advertisements in order to obtain information. They specified that the advertisement need portray a short and at the same time impressive message. These findings are similar to a number of studies which reveal that promotion of knowledge and educating the public play noteworthy roles in attracting audiences in a cultural festival by giving them the basic information required (Oomdovalle & Mendes, 2010; Savinovic et al., 2012).

“Through social media advertisements we never miss anything and we are more likely to go.”

(Interviewee 37)

4.20 Reasons for Not Attending the Cultural Festivals

To answer the question about why some of the respondents haven’t attended these cultural festivals, 10% of respondents pointed out that as they were new in Adelaide, they hadn’t had time to go. 8% of the respondents were busy with work and study so they hadn’t had a chance to go. Likewise, 30% of these respondents weren’t familiar with the WOMAdelaide Festival

and 50% respondents hadn't heard of the Adelaide Festival as they didn't see any media advertisements about them. In addition, the ticket price was another important factor that 13% of respondents brought up. They stated that they aren't able to afford the ticket price at the time as a student and it makes them not attend these festivals, especially the WOMAdelaide Festival. 8% of the respondents didn't wish to attend the Adelaide Festival and WOMAdelaide Festival because they are music based festivals but often lack the iconic performances that the students know and love.

As mentioned above, 8% of the interviewees mentioned that they were not interested in the particular type of music which is played in the WOMAdelaide Festival and the Adelaide Festival. The lack of well-known performances and the lack of information being circulated for promotion were the main reasons why respondents had not attended the WOMAdelaide Festival and Adelaide Festivals. In the studied age category, 18-24 year olds, the respondents were all are students and their priorities were both their study and their work. For 8% of respondents the need to work and study left too little time to go to any of the cultural festivals. Although these respondents had heard about the cultural festivals, being new in Adelaide was a factor that, as well as lack of enough time, affected their participation. These external pressures on students are well-known and cited in current literature as factors that impede and limit the availability of individuals to social events such as cultural festivals. Reynolds & Constantine (2007), highlight the everyday stressors associated with students such as academic pressures and financial demands. Financial and academic pressures have also been identified as pertinent external pressures on students and as sources of stress that limit availability. They are also contributing factors in the structuring of priorities within the student life (Dadfar & Friedlander, 1982; Lin & Yi, 1997; Mori, 2000; Olivas & Li, 2006).

It can be justified that due to their limited time outside of their study and work, although they had heard about these cultural festivals, they hadn't had a chance to attend any. For 13% of respondents the ticket price was another significant factor which influenced their attendance, especially in the case of the WOMAdelaide Festival. This was the highest percentage found for reasons why the respondents hadn't attended to these cultural festivals. It is thus counted as the most effective factor in influencing young people to avoid these cultural festivals. In all fourth respondents, there was only one student who had attended to all these cultural festivals. In addition, there were 10 (25%) respondents, 8 females and 2 males, who hadn't attended any of the studied cultural festivals. This finding clarifies the fact that even though they had heard about at least one of these cultural festivals, they hadn't attended any of them.

4.21 Conclusion

The current study focused on a specific sample population, students between the ages of 18 and 24, attending Flinders University who had heard about or attended all or at least one of the following cultural festivals: Adelaide Fringe Festival, WOMAdelaide Festival or Adelaide Festival. The results indicate that women, regardless of citizenship, were generally more likely to attend interviews, with female respondents making up 85% of the sample population compared to 15% of males.

The most frequent age reported was that of 18 years (28%), thus making it the largest group of respondents.

The findings also showed that the majority of respondents were Australian, 78% as compared to the 22% which were from Malaysia, Azerbaijan, Pakistan, England, Iran, India and Africa.

Through the comparison of all the respondents' education level, it is shown that majority of the respondents were doing undergraduate degrees (78%), while the rest of the respondents were completing postgraduate degrees. This is expected as the number of students undertaking honours and master's degrees within the age bracket of 18-24 would be lower in comparison to those completing their undergraduate degrees.

In analysis of the interviews it was found that all 40 respondents were aware of the Adelaide Fringe Festival. Accordingly, it may be stated that Adelaide Fringe Festival was the most well-known of these three cultural festivals. 88% of respondents were aware of the WOMAdelaide Festival and only 50% had heard about the Adelaide Festival.

The Adelaide Fringe Festival had the largest number of attendants of these three festivals. Of the 40 interviewees, 75% had attended the Adelaide Fringe Festival while the attendance of the respondents to the WOMAdelaide Festival and the Adelaide Festival were 15% and 10% respectively.

The results of the interviews shows that the Adelaide Fringe Festival was at the time, the more popular of the three studied cultural festival, with 65% of respondents stating they were interested to attend this particular festival. The next most appealing festival was the WOMAdelaide Festival, which 25% of respondents stated they were interested in attending and lastly was the Adelaide Festival, which drew only 8% of respondents.

The Adelaide Fringe Festival was recognised by 65% of respondents as the most interesting festival for different reasons. These reasons included the fact that it is well-known, more accessible, has a reasonable ticket price, runs for a longer time, has a positive atmosphere and a broad diversity. These were the important factor identified by respondents as to reasons for attending with 81% of respondents mentioning these in comparison to other factors.

The WOMAdelaide Festival has been recognised as the second most interesting festival (25%) with respondents selecting it for four different reasons. The festival's short duration, value for money ticket deals, as well as its music base and family friendly atmosphere. Of these four different reasons, being a music based festival was the most effective factor which made respondents want to go to this particular festival. This reason was mentioned by 80% of the respondents, an unrivalled majority compared to the other factors identified by just 20% of respondents.

Only 8% of the interviewed 40 students identified an interest in attending the Adelaide Festival. Three different reasons underpinned the students' decision to attend this festival. All the respondents mentioned the higher quality entertainment the festival has as well as the innovative themes and locations chosen for the festival. Furthermore, the Adelaide Festival gave them a chance to see professional performances from around the world, which is not offered at the other studied festivals.

Interviewees had found out about the Adelaide Fringe Festival through various types of media advertisements (traditional, digital and social), as well as word of mouth. The highest percentages belonged to Facebook (93%), posters (55%), television (45%) and either word of mouth or radio (43%). As the percentages show, Facebook was used the most by the respondents in comparison to all the media advertisements, as 37 of the 40 respondents had found about this particular festival through Facebook. Likewise, as posters, television, radio and word of mouth have similar percentages, it shows they are the most used forms of advertisement after Facebook. Nearly half of the respondents found about the Adelaide Fringe Festival through these types of advertisements.

In the case of WOMAdelaide Festival, the highest percentage belonged to Facebook at 68%, word of mouth at 35% and either television or posters at 33%. These percentages clarify the fact that more than 50% of the respondents who had heard about this particular festival found out about it through Facebook as one type of social media. Likewise, word of mouth, television and posters have similar percentages in terms of being used by respondents.

In the case of the Adelaide Festival, the highest percentages are related to Facebook at 20%, posters at 18% and television at 15%. Again, Facebook had the highest percentage in comparison to two other media advertisements.

Overall, the percentages calculated make it clear that Facebook, as one type of social media advertisement, is the most used platform of all the above-mentioned media advertisements. As, regardless of cultural festival, respondents asserted that Facebook was the way to gather information on these cultural festivals. Likewise, television and posters were considered after Facebook as the most used advertisement platforms, given that these had the second highest proportion of students select them as their go to platforms to find out about these cultural festivals.

93% of respondents thought that media advertisements through Facebook, both the pop up advertisements on the right-hand side of Facebook and the advertisements by the events themselves within the newsfeed, were more effective than other types of media advertisements in attracting them to attend these cultural festivals. 13% of the interviewees believed media advertisements on television were more influential in promoting cultural festivals in their age group. Another 28% of them pointed out that media advertisements on Instagram gave a better impression to people in their age group. Just 5% of the students believed media advertisements through either posters, radio or Snapchat were more effective than other types of media advertisement. An additional 3% of respondents believed that Google website, banners and billboards were more effective, 15% thought YouTube and 8% of them thought media advertisements on Twitter were more effective than other types of media advertisements in attracting them to attend more of these cultural festivals. Respondents were given the choice to select multiple media advertisements to better reflect how students find out about these events. In regard to the respondents' viewpoints, it is clear that the students found the most influential media advertisements were those on Facebook, closely followed by Instagram, YouTube, Television and Twitter.

In answering the question of how the respondents make a decision regarding attending any of these cultural festivals, just three of the interviewees (8%) pointed out they preferred to make decision in advance and look up shows either on the websites or in the printed guides to help them decide. The rest of the interviewees, 92%, mentioned the factors affect their decision-making were "time", "price", "how easy is to get the location" and "their friends".

All the respondents pointed out that apart from their friends and some acts that they know at Adelaide Fringe Festival, none of them follow any specific groups or people for in order to help them decide whether they want to attend any of the cultural festivals or not.

Overall, all of the interviewees believed that between these three cultural festivals, Adelaide Fringe Festival is the one which with the most effective advertisements on social media (i.e. Facebook) as well as traditional media (i.e. billboards and television) as there was no one who didn't know anything about this particular festival.

Moreover, according to 50% of respondents, Adelaide Festival is the one which absolutely needs more investment through media advertisements to promote it as an iconic and distinctive cultural festival. Half of the interviewees were not even aware of its existence as a singular festival.

This study suggests that Facebook, Instagram and YouTube are the most successful media platforms in comparison to other types of media advertisements. Through analysis of the results of the interviews, as these three media advertisements are considered to be classed as social media advertisements, this study suggests social media is the most effective compared to digital and traditional as a form of advertisement for compelling young people to attend a cultural festival in Adelaide. As all the respondents believed that everyone in their age group is on the computer and internet regularly, they suggested that cultural festival organisers and promoters use and invest in more advertisements on social media especially on Facebook, Instagram and YouTube, which were the most common, popular, usable and accessible platforms for young people. In doing so they would be more influential and there is a possibility to reach more young people.

CHAPTER 5: Conclusion

5.1 Introduction

The purpose of this study was to explore the effects of traditional, digital and social media advertisements on young people's intention to attend the Adelaide Fringe Festival, Adelaide Festival and WOMAdelaide Festival in Adelaide Central Business District (CBD) and provide a comparison of these media advertisements' effectiveness. Chapter 2 referred to the studies which have been concluded on different aspects of cultural festivals, these media advertisements and the role of these media advertisements in the context of tourism. Likewise, it referred to the studies which have been conducted focusing on young people as the demographic group in tourism and media advertisement contexts.

Chapter 3 addressed the method and methodology chosen to conduct this study. It included an outline and justification for the identification of the sample, data collection, data analysis, ethical considerations, and limitations and weaknesses. In addition, it explained how both trustworthiness and rigour were determined.

This chapter reviews the results discussed in Chapter 4 and illustrates how the sub-questions support the results of the main research question. Additionally, this chapter addresses the link between the literature review and the results of this research. The limitations of the study are discussed, and recommendations for future research into young people's intention to attend a cultural festival are presented.

5.2 Addressing Results and Illustrating the Link between Literature Review and the Results

5.2.1 Influence of Social Media Advertisement on Young People's Intention to Attend a Cultural Festival

The first sub-question of this study is to examine "what is the influence of social media advertisement on young people's intention to attend a cultural festival in Adelaide?". This study suggested that Facebook, Instagram and YouTube, as a group of internet based applications, are the three most effective social media advertisements in attracting young people to attend the studied three cultural festivals in Adelaide. Although less than 10% of the respondents mentioned YouTube as one of the social medias which they had used to find information on the Adelaide Fringe Festival, 15% of the respondents stated that this type of social media platform should be consider as one of the most effective ones after Facebook

and Instagram between people in their age group (18-24 years old) to advertise about other two cultural festivals in addition to the Adelaide Fringe Festival. This finding is similar to the study of Dehghani, Niaki, Ramezani, & Sali (2016) which determined the influence of YouTube advertisements on young people. The results showed that YouTube advertisement affects the customer's intention to purchase significantly.

93% of the respondents thought media advertisements through Facebook, both the pop up advertisements on the right-hand side of Facebook and the advertisements by the events themselves within the newsfeed, were more effective than other types of media advertisements to attract them to cultural festivals. It is similar to the results of a study conducted by Altinay et al. in 2017 which recognised Facebook as the dominant platform through which tourism product sharing and buying were conducted. It is also similar to another study by Lee & Paris (2013) that revealed consumer acceptance of Facebook events is affected by their trust, strength of relationship and perceived enjoyment of the event. The respondents had stated that Facebook is the easiest and quickest way to spread information between their friends and people from around the world as all of them in this age group are constantly on computer and internet. The respondents of this study additionally mentioned that Facebook provides an easy way to access reviews and more information as it directly links them to other websites for getting more information about the festivals. Facebook can also have videos and footage captured for promotion or by previous festival goers which are quite similar to television advertisements. Those respondents also mentioned that Facebook events page were convenient as you can be added to a group, check the show times, ticket prices and etc. and all the information is there on Facebook so there is no need to check other websites. Although none of the respondents had found out about the Adelaide Festival through Instagram, 28% of them pointed out media advertisements on Instagram were one of the most influential to people in their age group as they perceive themselves to spend a significant amount of time on Instagram.

5.2.2 Influence of Digital Media Advertisement on Young People's Intention to Attend a Cultural Festival

The second sub-question of this study is to examine "what is the influence of digital media advertisement on young people's intention to attend a cultural festival in Adelaide?". This study suggested that Facebook, Instagram and YouTube were the three most influential digital media advertisement platforms which can be accessed via the internet, on smartphones or other hand-held media devices. These findings are similar to those of a study

done by Unal et al. (2011) which compared the attitudes and behaviours of youths and adults towards mobile advertising. This study suggested that youths are more attracted to and inclined to use mobile advertising than adults. Based on the respondents' viewpoints, everyone in this age group spends most of their time connected to the internet through their smartphones, tablets and laptops. As 93% of the respondents had found about the Adelaide Fringe Festival, 68% about the WOMAdelaide Festival and 20% about the Adelaide Festival through Facebook, it can be assumed that Facebook has the furthest reach. 15% of the respondents had found about the Adelaide Fringe Festival and 8% had found about WOMAdelaide Festival through Instagram. 28% of respondents believe this type of digital media advertisement can be influential on their age group as it is one of the easiest to use and popular digital applications that everyone in their age group is using these days.

5.2.3 Influence of Traditional Media Advertisement on Young People's Intention to Attend a Cultural Festival

The third sub-question of this study is to examine "what is the influence of traditional media advertisement on young people's intention to attend a cultural festival in Adelaide?". This study suggested posters, television and radio as the three most effective types of traditional media advertisements which influence young people's intention to attend the cultural festivals in Adelaide. More than half of the respondents (55%) had found out about the Adelaide Fringe Festival through posters. 33% of the respondents had found about the WOMAdelaide Festival through posters and likewise 18% of the respondents had found about Adelaide Festival through this type of traditional media advertisement. 5% of all the respondents believed media advertisements through posters can be effective to attract them to attend these particular festivals. They found posters (physical advertisements) more effective because when they don't have any information about or preference for shows, and suddenly they spot and check the posters which are placed in accessible locations, they get the message without having to intentionally find out the information. Thus, those advertisements influence their decisions and make them motivated to go and see the shows.

45% of respondents in the current study had found out about the Adelaide Fringe Festival through television advertisements. 33% had found about WOMAdelaide Festival through television and likewise, 15% of the respondents had found about Adelaide Festival through this type of traditional media advertisement. The belief that television based advertisements were more effective in promoting cultural festivals to the 18 to 24 year old age bracket was

shared by 13% of the interviewees. They believed that advertisements through television were more effective as these advertisements can give more detailed information and glimpses into the festivals not able to be afforded through advertisements on posters.

43% of the respondents had found out about the Adelaide Fringe Festival, 20% the WOMAdelaide Festival and 5% the Adelaide Festival through radio advertisement. 5% of the students believed this media advertisements to be one of the most effective as they felt everyone automatically listens to the radio as a part of their normal daily routine. The result of Budden et al. (2011)'s study supports this finding by saying that spending 10 hours a week on historical media such as radio and television are still more prominent than other types of media advertisements.

5.2.4 The Most Successful Media Advertisement in Affecting Young People's Intention to Attend a Cultural Festival

The fourth sub-question of this study is to examine "Which media advertisement is more successful in affecting young people's intention to attend a cultural festival in Adelaide and why?". This study suggested that Facebook, Instagram and YouTube are the most successful platforms in comparison to other types of media advertisements. As these three media advertisements are considered to fall into the category of social media advertisements, this study suggests social media is the most effective form of media, in comparison to digital and traditional, in influencing young people to attend a cultural festival in Adelaide. As all the respondents believed that the people in their age group is on a computer and the internet daily, they suggested that cultural festivals use and invest more in advertisements on social media platforms, especially on Facebook, Instagram and YouTube, so they would be more influential and reach more young people. These findings are similar to a number of studies which suggested social media plays an important role in tourism and hospitality, particularly when it comes to business promotion, management and research functions. Likewise, social media was identified as very engaging for consumers at music festivals and hence has a significant role in future marketing of festivals and events (Altinay et al., 2016; Gretzel & Fesenmaier, 2016; Hudson & Hudson, 2013; Leung et al., 2013).

The results of these abovementioned studies recognised that advertising through the internet had a positive effect on audiences' intention. Likewise, they suggested that young people prefer the internet as their main database for seeking information, possibly as they believe the information from this platform is more reliable. However, these studies differed slightly to

study as they focused on tourists and travel agencies to determine the influence of internet advertising when seeking information for traveling. This study on the other hand focused on the influence of internet based advertisement on cultural festival goers (Chan & Fang, 2007; Sab, 2011; Wu et al., 2008). The current study's findings and abovementioned papers which targeted the influence of internet advertising when tourists and travel agencies were seeking information for travelling are different from the results of a study which suggested that Destination Marketing Organisations (DMO's) are not exploring nor using social media effectively to engage with consumers; that social media is still not, in the contemporary world, recognised as an effective and manageable tool in marketing and for marketing strategies (Hays et al., 2013).

5.2.5 Improvements of Cultural Festivals' Media Advertisements

The fifth sub-question of this study is to examine "How can cultural festivals improve their media advertisement to attract more young people in Adelaide?". This study suggests these cultural festivals should make their media advertisements (traditional, digital and social) more interactive and engaging with more live videos, short videos of previous performances and providing more up to date information. These cultural festivals should join with other associations as they can spread information among young people better and more effectively such as through University emails. These cultural festivals should provide young people with basic information regarding what such festivals are about (especially WOMAdelaide Festival and Adelaide Festival), and give them a chance to pre-review and try before they buy the tickets in their media advertisements (traditional, digital and social). For example, it was clear that the advertising message of "AF" as a means of describing Adelaide Festival was not clear for many of their audiences in this age group. This finding was similar to a number of published studies that highlight knowledge and education as playing a significant role in audience satisfaction in a cultural festival (Oomdovalle & Mendes, 2010; Savinovic et al., 2012). It is also suggested, to provide more related shows to this age group with cheaper prices as people in this age group are generally students and they have a limited budget for participating in a cultural festival. Informing them about these shows through their media advertisements (traditional, digital and social) by being creative in terms of making their advertisements through especially social media to create headlines and branding for their festivals is also essential. These findings are comparable to those of previous studies that reveal the increase in loyalty between attendants of festivals as a direct result of providing

reasonable prices to attend the festival (Oomdovalle & Mendes, 2010; Richards & Wilson, 2003; Tanford & Jung, 2017).

Likewise, the cultural festivals should expand their media advertisements (traditional, digital and social) to rural areas in order to let more people know what is happening in the CBD as people who live rurally may not have the same chance to go the city and see the advertisements as people who live locally. It is recommended that the cultural festivals should make a competition between young people through some of the most usable social media platforms like Facebook to attract more people and promote the festivals. The prize for winning could be a free ticket to attend any of these cultural festivals and the cost of the prize would likely be made up by the increase in people attending due to seeing the competition. It is also recommended that the cultural festivals invest in getting their advertisements to play at the cinemas in the previews as everyday cinemas have many young audiences who are captive audiences and would pay attention to those advertisements. It is believed media advertisements (traditional, digital and social) would influence young people to attend a cultural festival when it makes them aware of what's on during each time of the year. The media advertisements (traditional, digital and social) would be influential when they sound fun by focusing on the multicultural aspect of these cultural festivals. For example, when a cultural festival doesn't have any media advertisement (traditional, digital and social) they students don't really find them interesting as they know little about what's going on at that particular festival and cannot see the difference between that festival's performances and those of other cultural festivals. Promoting these cultural festivals through media advertisements (traditional, digital and social) in a concise manner would catch the eyes of the audience and they would stop to watch those advertisements in order to obtain information. Respondents of this study specified that the advertisement need portray a short and at the same time impressive message to be truly effective.

In case of WOMAdelaide, respondents suggested to target and focus on younger people as it is more family based which can be seen in the showing of entertainment more suitable for this age group. WOMAdelaide festival should bring more iconic, worldwide famous and well-known artists, singers and performances to target young people as they tend to follow the artists who have big names in the world more than unknown or less popular performers. These big names can then be showcased through the festival's media advertisements (traditional, digital and social) to attract more people to attend. These findings were common among a number of other studies that showed that music quality played a noteworthy role in determining festival attendees' overall satisfaction. Likewise, by maximising levels of

participant satisfaction, events can achieve greater success in terms of attracting more audiences (Oomdovalle & Mendes, 2010; Shani et al., 2009; Thrane, 2002).

The respondents believed that in the case of the Adelaide festival, the organisers and promoters need to make it stand out as a unique and distinctive festival as many of them thought it got lost in the social media advertising of the Adelaide Fringe Festival, which is the most influential for this age group. The providers especially need to focus more on Instagram to capture a wider audience, as based on the results of the study, no one had found out about this particular festival through this social media application.

Overall, all the interviewees believed that between these three cultural festivals, Adelaide Fringe Festival is the one with the most effective use of social media advertisement (i.e. use of Facebook) and traditional media advertisement platforms such as bill boards and television. This is underlined by the fact that not a single respondent had not heard about this particular festival. According to 50% of respondents, the Adelaide Festival is the festival which needs more to invest in more media advertisements (traditional, digital and social), especially social media advertisements, in order to promote it as an iconic and distinctive cultural festival. This is highlighted by the fact that half of the interviewees were not aware of its existence as a singular festival.

5.3 Limitations

This study has indicated that Facebook, Instagram and YouTube, as identified media advertisements, should be considered by cultural festivals when focusing on young people. It is necessary to identify some areas of future research within this field that will either support or challenge the findings of the report. These will in the future, help the cultural festivals' organisers to improve their media advertisements, resulting in an increase in the level of young people's intention to attend their annual cultural festivals.

One of the limitations of this study is that the findings may not be generalised to other festivals and young people's intention, as the data was obtained not only from limited cultural festivals, Adelaide Fringe Festival, WOMAdelaide Festival and Adelaide Festival, which occur in a particular destination but also from a limited number of participants, solely students from a particular place (Kitterlin & Yoo, 2014). Although the findings of the current study suggest social media is the most pronounced compared to digital and traditional as a form of advertisement for intention of young people to attend a cultural festival in Adelaide, these

findings can be compared with the similar studies on other cultural festivals to recognise the similarities and differences.

Some of the students who have attended or heard about all or at least one of these cultural festivals were not interested in participating in the interview. It could be due to their limited time as some of them had other priorities such as attending lectures or other University activities.

As this study had to be completed in a specific timeframe, a limit on the amount of time available for research and gathering data can be considered a limitation of this study that may affect the results. Without a limitation on time, this research could have engaged with more students to gather more data, resulting in an increase in the accuracy of the results.

Although the researcher contacted the WOMAdelaide Festival and Adelaide Festival organisers through email to gain sufficient data in terms of the number of attendants of each festival in different age groups, this study did not have access to data from these events.

Lastly, as the interviewer in this study was not a native English speaker, it was anticipated that a limitation may arise in the post-interview interpretation of what has been said. In the end, this limitation was acknowledged and a management method formulated, however, these precautions were not required.

5.4 Recommendations

It is recommended that further research be carried out investigating the intention of different demographic groups with a specific focus on other cultural festivals not only in Adelaide, but also in other states or countries. These would allow comparable data to highlight the differences and similarities across geographic space and time and would serve to strengthen the reliability of this study's findings. Likewise, investigations could focus on not only cultural festivals but also other types of festivals to allow for a comparison to the results of this study which has focused on the three specific cultural festivals.

Further research to gather data from the festivals' organisers is recommended as it will allow the analysis of different but related data. This type of future study would provide complimentary perspectives to those of the consumers gathered within the current study and provide a supplier's perspective to overall allow a more efficient and holistic approach to the advertisement of festivals.

Research could utilise quantitative methodology to investigate this research topic and thus allow a more objective comparison to the results of this study's qualitative methodology.

It is recommended that further research could be conducted on a larger more diverse group of interviewees in order to gain a broader perspective of the intentions of young people and the effect of media advertisements on their decision-making. This would allow for more reliable results that may be more applicable to real life situations but requires a timeframe greater than the one for which this study allowed.

Likewise, further research could focus on one specific type of media advertisement and the variety of advertising options available within that category. This would allow a comparison and an evaluation of the effectiveness of media within a specific media advertisement option. For example, by focusing on just social media advertisements, as the media form recognised to have the most influential outreach, a comparison can be made between the different forms of social media, including Facebook, YouTube and Instagram. This will provide essential information regarding the most effective forms of advertisement within the type of advertising defined as 'social media'.

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Appendices

Appendix A: Ethics Approval

Dear Sharareh,

The Chair of the [Social and Behavioural Research Ethics Committee \(SBREC\)](#) at Flinders University considered your response to conditional approval out of session and your project has now been granted final ethics approval. This means that you now have approval to commence your research. Your ethics final approval notice can be found below.

Additional Request / Comment from the Chair

The Chair apologises for the confusing response from the committee, however asks that you remove the consent process from the research method as it places a higher risk on the anonymity of participants. The Chair advises that there is an implied consent in the process. Please ensure that the consent process is excluded from the research protocol.

FINAL APPROVAL NOTICE

Project No.:

7521

Project Title:

The Influence of Media Advertisement on Young People's Intention to Attend a Cultural Festival in Adelaide

Principal Researcher:

Miss Sharareh Farbod

Email:

farb0002@flinders.edu.au

Approval Date:

18 January 2017

Ethics Approval Expiry Date:

1 February 2019

The above proposed project has been **approved** on the basis of the information contained in the application, its attachments and the information subsequently provided.

Appendix B: Ethics Application

Flinders University
SOCIAL AND BEHAVIOURAL RESEARCH ETHICS COMMITTEE

Office Use Only

Project No.

APPLICATION FOR ETHICAL APPROVAL OF SOCIAL OR BEHAVIOURAL RESEARCH INVOLVING HUMAN SUBJECTS

IMPORTANT – refer to the ‘Application Submission Process’ and ‘Application Submission Guide’ documents available from the SBREC [Applying for Human Ethics Approval](#) web page before completion of the form. Submit completed form and all relevant attachments in PDF format to human.researchethics@flinders.edu.au

New Ethics Application	<input checked="" type="checkbox"/>	Project Number	<input type="text"/>
Response to Deferral Notice	<input type="checkbox"/>		

Research Involving Children or Vulnerable Adults

If you are intending to conduct research involving children or vulnerable adults you are required to have undergone a Criminal History Check. A set of procedures has been agreed between the University and the Department for Communities and Social Inclusion (DCSI) Screening and Licensing Branch. For specific information about these procedures please refer to the [Research Involving Children or Vulnerable Adults](#) webpage and the [Criminal History Check Procedures](#) webpage.

Accordingly, Section H (Certification and Signatures) asks whether the research will involve children and vulnerable adults and if yes, asks for confirmation that a current Criminal History Check is in place.

A. PROJECT TITLE and TIMEFRAME

A1. Project Title

The Influence of Media Advertisement on Young People’s Intention to Attend a Cultural Festival in Adelaide.

A2. Plain language, or lay, title

How media advertisements influence young people’s intention to attend a cultural festival in Adelaide?

A3. Period for which approval is sought

Projects may not commence until formal written notification of final ethics approval has been provided.

Date data collection is <u>planned</u> to commence:	01/03/2017
Important Note – data collection <i>cannot</i> commence until final ethics approval has been granted by the SBREC.	<u>Or</u> following approval:
Date data collection is expected to be completed:	01/06/2017

Date project is expected to be completed:	01/02/2018
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B. RESEARCHER / SUPERVISOR INFORMATION

Correspondence regarding ethics approval will be emailed to the Principal Researcher with copies to all other researchers listed on the application unless otherwise indicated. Please note that is a requirement that **all supervisors** receive a copy of all correspondence relating to the project.

Principal Researcher (student or staff member)

Title:	First Name:	Family Name:			
Miss	Sharareh	Farbod			
Status:	Staff:	Flinders Uni Student:	<input checked="" type="checkbox"/>	Associate:	
Flinders Uni Student No. (Principal researcher only)	2159287	Degree enrolled in: (please do not use acronyms)	Master of Tourism		
Supervisor(s) (also list as researcher below)	Dr. Chris Fanning				
Flinders Uni School/Department		Education, Humanities and Law/Tourism			
Postal Address: (students only)	26 Rudford Street, Brighton, SA 5048				
Phone:	0481208684	Principal Researcher Email:	Farb0002@flinders.edu.au		

Researcher 2/Supervisor

Title:	First Name:	Family Name:			
Dr	Chris	Fanning			
Status:	Staff:	<input checked="" type="checkbox"/>	Flinders Uni Student:		Associate / Other:
Copies of correspondence required				Yes	No
Flinders Uni School/Department <u>or</u> External Organisation		Humanities/Tourism			
Postal Address:	GPO Box 2100, Adelaide, SA 5001				
Phone:	08 8201 3985	Email:	Chris.fanning@flinders.edu.au		

ALL QUESTIONS SHOULD BE ANSWERED IN THE SPACES PROVIDED.
ATTACHMENTS IN LIEU OF RESPONSE (WITH NOTATIONS TO 'SEE ATTACHED') ARE NOT ACCEPTABLE.

C. PROJECT DETAILS

C1. Brief outline of:

A The project:

The aim of this research is to explore the influence of three common media advertisement (digital, social and traditional) on young people's intention to attend three particular cultural festivals (Adelaide Fringe, Adelaide Festival and WOMAdelaide) in Adelaide CBD. Data will

be collected through the number of in-depth interviews with students of Flinders University in Bedford Park campus in Adelaide.

B Significance:

Festivals play a key role in attracting tourists in tourism market. Festivals act as instruments to boost tourism and there by the regional economy. The unique features of festivals as a type of cultural events are travel attractions for cultural event visitors. South Australia is home to world class events and festivals which hosts diverse range of events likewise it is successful in attracting audiences from around the state, the nation and the world. South Australia is often associated with events and festivals which create a party atmosphere. Among all, Adelaide Fringe, Adelaide Festival and WOMAdelaide cultural festivals are three ones who attract many people annually to Adelaide, the capital city of South Australia. These three festivals are selected in the current study as they have high rate of visitors both domestic and overseas likewise they are in top ten popular festivals among all which are held annually in Adelaide. It is mentioned that Adelaide in itself is an ideal venue for festivals. In addition, these festivals can be suitable for many people with different interests as they present a wide range of arts activities and can be accessed by people staying in various locations in Adelaide city. Reviewing the literature, highlights that to date, it appears that no specific research has been done to show how media advertisements influence young people's intention to attend a cultural festival particularly in Adelaide CBD. There is limited research on how effective each media advertisement is in attracting young people to attend a cultural festival in Adelaide city. In addition, there is a gap in the relevant literature to show whether some of these media advertisement are more effective than the others and why. In addition, how cultural festivals can improve their media advertisement to attract more young people. In other words, the influence of media advertisements on young people's intention to attend a cultural festival in Adelaide CBD has not been investigated fully. Based on the research gaps which were found in the relevant literature, the current research is needed to specifically focus on potential young people of Adelaide Fringe, Adelaide Festival and WOMAdelaide cultural festivals of Adelaide CBD. Because young people's intention to attend these cultural festivals may differ from young people's intention to attend other cultural festivals. The aim of this research is to explore the influence of three common media advertisement (digital, social and traditional) on young people's intention to attend three particular cultural festivals (Adelaide Fringe, Adelaide Festival and WOMAdelaide) in Adelaide CBD. Data will be collected through a number of in-depth interviews with students

of Flinders University in Bedford Park campus in Adelaide. The output of this study can help the abovementioned cultural festivals organisers to improve their media advertisements in order to increase the level of young people’s intention to attend their annual cultural festivals. Moreover, the results of this study can be used as a guideline for cultural festival organisers in a similar context to have better understanding of how media advertisements can influence the young people to attend in cultural festivals.

C Research objective(s):

No.	Research objective
1.	To identify how media advertisements influence young people’s intention to attend a cultural festival in Adelaide
2.	To identify how cultural festivals can improve their media advertisement (digital, social, and tradition) to attract more young people in Adelaide
3.	To analyse which media advertisement is more successful in affecting young people’s intention to attend a cultural festival in Adelaide
4.	To analyse why one particular media advertisement is more successful in affecting young people’s intention to attend a cultural festival in Adelaide
5.	To develop new strategies in media advertisements of cultural festivals to attract more young people to attend in Adelaide

**Note: tab across to add new rows for additional research objectives.*

C2. Medical or Health Research involving the *Privacy Act 1988*

Is the research related to medical or health matters?

Yes	<input type="checkbox"/>	<i>Place letter 'X' in the relevant box</i>
No	<input checked="" type="checkbox"/>	

If YES, to question (A) below; if NO, go to item C4.

A Will personal information be sought from the records of a [Commonwealth Agency](#)?

Yes	<input type="checkbox"/>
No	<input type="checkbox"/>

If YES, complete Part A of the Appendix ‘Privacy Legislation Matters’ that relates to compliance with the Guidelines under Section 95 of the Privacy Act 1988.

If NO, go to question (b) below.

B Will health information be sought from a **Private Sector Organisation** or a **health service provider funded by the [State Department of Health](#)**?

Yes	<input type="checkbox"/>
No	<input type="checkbox"/>

If YES, complete Part B of the Appendix 'Privacy Legislation Matters' that relates to compliance with the Guidelines under Section 95 of the Privacy Act 1988.

If you answered 'NO' to both (a) and (b) above go to item C4.

C3. Health Research Involving or Impacting Aboriginal or Torres Strait Islander Peoples
Does your project comprise health research involving Aboriginal or Torres Strait Islander peoples?

Yes	
No	

IMPORTANT

Proposals to conduct *health-related research* involving Aboriginal or Torres Strait Islander peoples or communities in South Australia *must also be* submitted to the [Aboriginal Health Council of South Australia \(AHCSA\)](#). However, please note that ethics approval from AHCSA will remove the requirement to gain approval from Flinders SBREC, as described in section G1, below.

C4. Project Information and Data Type

Publication

Y or N

Publication	Intend to publish results? (e.g., article, book, thesis)	Y
-------------	---	---

Data Type

Is DATA to be obtained primarily	Quantitative		Qualitative	Y	
Is information to be sought by	Questionnaire		Interview	Y	<u>If OTHER, please state:</u>
	Experiment		Computer / Online		
	Focus Group		Secondary analysis of data		
			Other		

Recording / Observation

If YES, outline what will be recorded or observed below

Will participants be video, audio recorded, photographed or observed? If YES, please place a letter 'x' in the relevant response box or boxes and outline what will be recorded or observed.	Video	
	Audio	x
	Photographed	
	Observed	

The participants' voices will be recorded for content analysis.

C5. Research Method

Outline of the research method, including what participants will be asked to do

WHO will be recruited? (e.g., students, staff, CEOs, children, members of public)

Students between the ages of 18-24 (young people) of Flinders University in the Bedford Park campus in Adelaide who have heard about or attended in all or at least one of these cultural festivals (Adelaide Fringe, Adelaide Festival and WOMADelaide) will be recruited to take part in an in-depth interview.

SOURCE of participants (e.g., organisation, members of public, University, school)

Students of Flinders University in Bedford Park campus who are between the ages of 18-24 as young people in Adelaide who have heard about or attended in all or at least one of the abovementioned cultural festivals.

RESEARCH METHOD – participants will be asked to:

The participants will be asked to undertake individual in-depth interviews with the researcher which will include some key open-ended questions related to the objectives of the research. In addition to answering the questions, the participants are encouraged to freely express their own thoughts, opinions and experiences.

RECORDING - Audio / video recording / photographs

The answers will be recorded with a digital voice recorder to support the researcher in the process of content analysis of the results.

WHERE will each component of the research be conducted? (e.g., University, organisation, private office, public)

The researcher will first contact possible participants everywhere in Bedford Park campus at Flinders University in Adelaide. If they are qualified for the project and they consent to participation, the interview will be conducted in one of the rooms of Central library or Hub in Bedford Park campus where the interviewees feel most comfortable likewise the room will be booked by the researcher.

C6. Research Objectives

Briefly describe how the information which will be requested from participants addresses the research objectives outlined in item C1(c)

The questions of 40 to 50 minutes interviews will be directly related to the objectives of this project. In order to support that, the interviews will consist of several open-ended questions related to every objective have been created and will be asked by the researcher in every single interview to guide the participants to effectively provide their own responses.

D. PARTICIPANT INFORMATION

D1. Brief outline of:

A Identity and Basis for Recruitment

Who will the participants be? What is the basis for their recruitment to the study? What component of the research will each participant group be involved in?

Participant Type	Basis for Recruitment	Component of Research Involved In (e.g. survey, interview, focus group, observations)
Students of Flinders University in Bedford Park campus who are between the ages of 18-24 as young people in Adelaide	Students between the ages of 18-24 (young people) of Flinders University in the Bedford Park campus in Adelaide who have heard about or attended in all or at least one of these cultural festivals (Adelaide Fringe, Adelaide Festival and WOMADelaide)	In-depth Interview

B Participant Numbers Approached and Population Pool

Please specify the number of people that will be approached (or an approximation if the exact number is unknown) AND the size of the population pool from which participants will be drawn.

Participant Type / Group	Population Pool	Numbers to be approached	Expected / Required No.
Students of Flinders University (18-24 years old) in Bedford Park campus in Adelaide.	Not applicable	15_25	Approximately 15 people

C Source of Participants

From what source will participants be recruited (e.g., public, department, organisation)?

Participant Type	Source of Participants
Students of Flinders University (18-24 years old) in Bedford Park campus in Adelaide.	University students

D Conflict of Interest
Please specify whether any of the researchers involved in the project have any role, or relation to, the source from which participants will be recruited (e.g., organisation). Please indicate whether a possible conflict of interest may exist (financial or other interest or affiliation. For example; doctor/patient; employer/employee; lecturer/student; collegial relationship; recruitment of friends and/or family; other).

IF a possible conflict of interest may exist, please explain how this will be managed using an approach that will minimise any possible perceptions of obligation and/or pressure to participate.

Item D4a indicates that potential student interview participants will be approached face-to-face and will be asked if they would like to participate. Information will be given to potential participants and, instead of being asked to decide on the spot, they will be encouraged to contact the researcher later if they would like to be involved. This method would minimise possible perceptions of obligation and/or pressure for participation.

	Researcher(s) Name (ALL Researchers)	Possible conflict of interest? Please provide a considered response of whether there is or isn't a possible conflict of interest. If YES, please consider and explain how this will be managed.
1.	Sharareh Farbod	The researcher doesn't have any role or relation to the source of participants, so there is no possible conflict of interest in the project
2.	Chris Fanning	The supervisor doesn't have a current role or potential for any possible conflict of interest in the project

E Participant Age
Will any participants be less than 18 years of age? IF YES, please indicate the age range or potential participants and confirm whether information has been presented in a manner and format appropriate to the age group of participants.

Yes	<input type="checkbox"/>
No	<input checked="" type="checkbox"/>

Please note: that 17 year old University students may participate in research without parental consent (e.g., from any Australian University). Participants recruited outside of a University under the age of 18-years will require parental consent unless a compelling argument can be made to the Committee.

Age range of each participant type / group	Information presented in a manner / format appropriate to age group and participants? Yes/No
Not applicable	

F Informed Consent

Do participants have the ability to give informed consent?

If YES, please explain how participants will indicate willingness to be involved (e.g., completion of questionnaire, return of consent form etc).

If NOT, please explain why not. If participants will be aged under 18 indicate whether they will be given the opportunity to *assent* to research participation (e.g., sign parental consent form).

All participants involved will have the ability to give informed consent. An oral explanation of the purpose and procedure of the research will occur prior to any interviews. The interviews will also include a Letter of Introduction, an Information Sheet and a Consent Form for participation. These documents will help the participants understand the research and indicate their willingness to take part in the project.

D2. Cultural and/or Religious Background

Indicate whether the participant group will be comprised of people from a specific cultural or religious background (for example, Aboriginal and/or Torres Strait Islander peoples, Greek people, etc) OR if any such categories are likely to form a significant proportion of the population to be sampled.

The project will be conducted in an Australian University by sampling students regardless of their citizenship, so it can be assumed that there may be a number of domestic (including Aboriginal and/or Torres Strait Islander peoples) and/or international students from different countries.

D3. Language

Will there be any issues with language? If YES, please explain what the issues are and whether information will need to be presented in a language other than English.

Please also indicate whether anyone other than the researcher will be involved in translation of participant responses. If YES, explain how anonymity and confidentiality matters will be managed.

Yes	X
No	

If YES, (a) explain what the issues are and (b) whether information will need to be presented in a language other than English

Firstly, there is a possibility of coming across some students who are international and in case they cannot speak English fluently, a language barrier can be considered as an issue.

Secondly, as the interviewer in this study will not use any translator and also the questions of the interview all will be designed in English, hence the language barrier may cause a limitation for this study. In addition, since the interviewer is not a native English language speaker it may be a challenge for this study.

WHO will translate information and how will anonymity and confidentiality matters be managed if translation will be conducted by someone other than a researcher?

Not applicable

D4. Participant Contact and Recruitment

A **Contact and Recruitment**

Please provide a detailed explanation of how potential participants will be contacted and recruited. For example, if making direct contact (e.g., face-to-face, in class, telephone) HOW will contact details be obtained and how will participants indicate their willingness to be involved in the project?

The potential participants will be Flinders University's students in Bedford Park Campus who are between the ages of 18-24 (young people) in Adelaide who have heard about or attended in all or at least one of these cultural festivals (Adelaide Fringe, Adelaide Festival and WOMADelaide). Therefore, the researcher will contact and recruit them face to face on site. The possible participants will be provided with the oral explanation and the documents previously mentioned along with a mutual understanding of willingness to participate. If possible interviewees cannot decide on the spot, the researcher will provide her contact details and available times if they wish to contact her and participate in the research at a later date.

B **Verbal Script**

If potential participants will be approached directly (e.g., face-to-face, in class, on telephone) please provide a verbal script of what will be said by researchers or a third party who will recruit on the researcher's behalf.

The Committee recognises that a verbal script cannot predict all the possible responses or questions from potential participants and does not expect that the researcher will read directly from it during interaction with participants as this would impede open and natural communication. The verbal script should be an explanation of the key points that will be communicated to participants during contact and recruitment so that the Committee can be confident that participants will receive a complete picture of what the research entails to ensure that informed consent can be given.

As a part of my Tourism Master's degree at Flinders University, I am currently undertaking a research project on the influence of media advertisement on young people's intention to attend a cultural festival in Adelaide. If you are willing to take part in this research, please refer to these documents, which are a Letter of Introduction, Information Sheet and Consent Form. If you agree with what is written in these documents, I would like you to sign the form to acknowledge your agreement before we commence the interview. This research aims to explore how media advertisements (digital, social and traditional) influence young people's intention to attend a cultural festival in Adelaide. Likewise which media advertisement is more successful in attracting young people to attend a cultural festival in Adelaide and why. The interview will take approximately 40-50 minutes of your time. In the interview, you will be asked a series of questions in relation to the research

objectives I mentioned earlier. In addition to answering the questions, I encourage you to freely express any of your own opinions, stories and experiences as a student who have heard about or attended in all or at least one of the abovementioned cultural festivals.

C Email Text
 If potential participants will be approached via email, provide the text that will be emailed.
 If participants will be contacted via email please provide the text that will be used in the email sent to potential participants to ensure that informed consent can be given.

Important – email text for student projects should be written by the supervisor to act as a Letter of Introduction for the student.

Not applicable.

D5. Information given to participants
What information will be given to participants? For example, the letter of introduction, information sheet, consent form, survey, debriefing or feedback information. Please clearly outline when this information will be provided to potential participants.

Please note that:

- letters of introduction, information sheets and consent forms must be provided before a decision is made on whether or not to participate; and
- a full Information Sheet is required for all questionnaire studies. Half-page condensed versions will not be accepted.

What information will be given to participants and/or recruiting organisations?	When will information be given?	Info given prior to a decision being made about participation?
A Letter of Introduction and Information Sheet will be given to possible interviewees	The document will be given at first contact during the explanation of the research project.	Yes
A Consent Form will be given to possible interviewees	The document will be provided prior to making a decision on whether the possible participants will be involved after the researcher has explained the purpose of her research.	Yes

D6. Direct Recruitment Approaches
 Does recruitment involve a direct personal approach to potential participants (e.g., face-to-face, classroom, telephone) by the researchers or by other parties/organisations to be involved in contact and recruitment?

Yes	X
No	

If YES, please (1) justify why a direct recruitment approach is required and (2) explain how the researchers will address any real, or perceived, coercion felt by potential participants?

As the project aims to sample Flinders University’s students in Bedford Park Campus who are between the ages of 18-24 (young people) in Adelaide likewise who have heard about or attended in all or at least one of the abovementioned cultural festivals direct face-to-face

recruitment on the University site will provide greater access to these students. In order to prevent any feelings of coercion, participants will be informed about the voluntary nature of participation. Possible interviewees will be asked to sign a Consent Form to state that they do not have any concerns about confidentiality of information.

D7. Confidentiality and Anonymity

Indicate any confidentiality and anonymity assurances to be given to potential participants and explain the procedures for obtaining free and informed consent of participants for each component of the research (e.g., survey, interview, focus group etc).

Please note that where the sample size is very small, it may be impossible to guarantee participant anonymity and confidentiality. Participants involved in such projects should be clearly advised of this limitation in the Information Sheet.

Answer YES or NO to the questions in the box below

If you answer 'Yes' or 'No' to any questions, please ensure that potential participants are advised accordingly in the Information Sheet to ensure informed consent can be obtained.

	Research Component? (e.g., survey, interview etc)	Participation Anonymous?	Participation Confidential?	If relevant, will lecturer / topic coordinator know who has participated?
Component 1	Interview	Yes	Yes	No

Note: To add more 'component' rows press 'tab' at the end of the last row.

D8. Permissions

Indicate any permissions that may need to be sought to conduct the research, recruit specific people, access existing data sets or post advertising material and attach correspondence requesting permission AND granting permission. If this correspondence is *not yet* available please respond that a copy will be submitted to SBREC on receipt. For example, permission may need to be sought from parents or guardians, teachers, school principals, DECD, Head of School, organisational Head to recruit employees, Head of a University department or school, data custodians, community organisations etc).

Please note that permissions should be sought, in the first instance, from the Chief Officer or Head of the peak organisation or governing body unless adequate justification can be provided that contextual circumstances require a different approach.

Please note for class projects where permission letters are required to conduct the research, permission letters will need to be provided for every student.

Dear Sharareh

The Deputy Vice-Chancellor (Research) has considered your request to gain a uni-wide approval to interview participants on campus for your research study entitled "The Influence of Media Advertisement on Young People's Intention to Attend a Cultural Festival in Adelaide".

The request has been approved.

Regards
Rachel Cork

Rachel Cork
Executive Assistant
Office of the Deputy Vice-Chancellor (Research)
Flinders University
Sturt Road, Bedford Park | South Australia | 5042
GPO Box 2100 | Adelaide SA 5001
P: +61 8 8201 2758 | F: +61 8 8201 5949
E: eadvcr@flinders.edu.au | WWW: http://www.flinders.edu.au

	Permission will be sought from:	Permission <u>request</u> attached?	Correspondence <u>granting</u> permission attached?
1.	Deputy Vice-Chancellor (Research)	YES	YES

D9. Incidental People

Indicate whether anyone may be incidentally involved in the research (e.g., members of the public, colleagues, family members, children etc). In certain professional studies consideration may need to be given how such people will be informed about the research and how consent may be obtained for their incidental involvement. An oral statement given to a person / group incidentally involved prior to the commencement of the research may be sufficient.

As the interview will be conducted in one of the rooms of Central library or Hub in Bedford Park campus there is a possibility that participants (students) bring friends with them. So the researcher will bring additional copies of the Information Sheet to the interview in the event of unexpected incidental students are involved which means that incidental involvement of a third person is assumed in this research.

D10. Time Commitment

Indicate the expected time commitment(s) by participants AND the proposed location(s) for every component of the research (e.g., survey, interview, focus group, observation). This information should be clearly conveyed to potential participants in the Letter of Introduction and/or Information Sheet.

	Component of Research (e.g., questionnaire, interview)	Expected Time Commitment	Proposed Location
1.	Interview	40_50 minutes	One of the rooms of Central library or Hub at Flinders University in Bedford Park Campus, in Adelaide

E. RESEARCH CONDUCTED OVERSEAS

E1. Recruitment of Overseas Participants

Will any participants be recruited from overseas or will the research be conducted outside of Australia? Please note that regardless of the physical location of the researcher, if participants recruited will be *located* overseas the NHMRC considers it to be 'overseas' research.

Yes	<input type="checkbox"/>
No	<input checked="" type="checkbox"/>

If YES, please ensure you are familiar with the University's Policy on Travel, Accommodation and Subsistence available from <http://www.flinders.edu.au/ppmanual/policySecretariat/travel.html> which states that all travel is prohibited to Level 5 regions (see section 7). Please be reminded that all travel to level 4 areas requires approval from the person responsible for authorising travel in your area and the Cost Centre Head.

If 'YES', go to item E2. If 'NO' go to section F.

E2. Identity of Overseas Country

If research participants will be recruited from overseas indicate from which country or countries they will be recruited from.

Not applicable.

E3. Overseas Ethics Approval Processes

Indicate whether there are any ethics approval processes, relevant to the research, in the country (or countries) where research will be conducted.

Yes	
No	

If '**NO**', indicate how this is known to the applicant and provide either (a) written correspondence confirming that no ethics approval is required or (b) in the case of student projects, written confirmation from the student's supervisor that this is the case.

Not applicable.

If '**YES**', indicate whether the ethics approval processes are **mandatory**.

Yes	
No	

Give a brief explanation of how the **ethics approval process functions** and the values and principles on which they rely.

Not applicable.

E4. Student Supervision

If the researcher is a student, explain how their academic supervision will be maintained while they are in the field, with particular reference to the wellbeing of both the applicant and research participants.

Not applicable.

E5. Overseas Co-researchers

Will co-researchers be recruited in the country, or countries in which the research will be conducted?

Yes	
No	

If '**YES**' continue with item E5. If '**NO**' go to section F.

If YES, how will their **expertise** and capacity to conduct the component of the research they will be involved in be determined?

Not applicable.

No.	Co-researcher full name and title	Role in research
1.		
2.		
3.		

F. SPECIFIC ETHICAL MATTERS

F1. Project Value and Benefits

Outline the value and benefits of the project to the participants, the discipline, the community etc.

For the participants, the research provides a valuable opportunity to reconsider how media advertisements can influence their intention to attend the abovementioned cultural festivals. Furthermore, it can assist in the evaluation of why one particular media advertisement is more successful in affecting their intention to attend a cultural festival in Adelaide. The output of this study can help the abovementioned cultural festivals organisers to improve their media advertisements in order to increase the level of young people's intention to attend their annual cultural festivals. Moreover, the results of this study can be used as a guideline for cultural festival organisers in a similar context to have better understanding of how media advertisements can influence the young people to attend in cultural festivals.

F2. Burdens and/or Risks

Notwithstanding the value and benefits of the project (listed above), outline any possible burdens and/or risks of the project for research participants, researchers and incidental people (e.g. possible identification, disclosure of illegal activity, transport of participants, conducting research in participants homes, participant distress etc).

If illegal activities may be disclosed by participants during the course of the research please explain how this will be managed and clarify whether the researcher is a mandated reporter. Please note that even if a researcher is not a mandated reporter that researchers could be held criminally liable if they fail to disclose information to authorities relating to serious indictable offences (e.g., murder, rape child abuse) under S241 of the Criminal Law Consolidation Act of South Australia.

Because the researcher aims to recruit students, participants may not be interested to engage in the interview. It can be due to their limited time as some of them might have other priorities such as attending lectures or other University activities. There are no other burdens or risks such as safety, well-being or psychological harm that will affect the participants of the researcher or the researcher.

F3. Management of Burdens and/or Risks

IF any issues were raised in item F2 (above), explain **how the researcher will respond** to each identified burden and/or risk.

IMPORTANT

– Psychological Considerations

If there is any possibility that research participation may cause some participants to experience emotional discomfort (e.g., anxiety, distress, embarrassment) the Committee recommends that contact details of free support services (e.g., counselling, Life Line) are included in the Information Sheet to be provided to respondents prior to a decision being made about whether or not to participate.

– Safety Protocols

If any research will be conducted in (a) the home of a participant or (b) in a politically unstable area an explanation of the safety protocols to be used to protect the safety of the researcher will need to be provided. For example, if conducting research in a participant's home applicants could (a) take another researcher or assistant with them *if possible*; (b) take a mobile phone that is easily accessible and/or (c) arrange to have telephone contact with a colleague / supervisor before and after visiting a participant's home.

– Illegal Activities

If the researcher(s) are mandated reporters or it is possible that illegal activities could be uncovered or disclosed, participants should be advised in the Information Sheet that although information will be treated with the strictest confidence by the researcher, that disclosure of information either must be reported to relevant authorities or cannot be safe from legal search and seizure.

The interview procedures will be explained before participation to ensure that possible participants understand the amount of time that the research may take up. This means the participants will be aware of possible length of time of the research and will determine whether they are willing to devote that time.

F4. Concealment

Will the true purpose of the research **be concealed** from participants?

Yes	
No	X

If **YES**, outline the rationale for, and provide details of, the concealment.

Not applicable.

F5. Feedback and/or Debriefing

Describe any feedback or debriefing (regarding any 'concealment' listed in item F4) to be provided to participants that may be relevant to the research, including how participants will be informed of any deliberate deception or concealment. Please provide copies of any information to be provided to participants.

All participants will be able to request a summary of the research result if they wish by contacting the researcher who will make her contact details available on the Information Sheet provided.

F6. Questionnaires

If participants will be required to complete a questionnaire indicate what the arrangements will be for the secure and confidential return of questionnaires to the researcher (e.g., sealable self-addressed envelope, collection by researcher or someone other than researcher, secure collection box etc).

Please also indicate how participants will be informed of the arrangement (e.g., verbal instruction, information sheet, information listed at end of questionnaire etc).

WHO will distribute the questionnaire / survey to the participants?

Not applicable.

HOW will participants return completed questionnaires / surveys?

Not applicable.

WHO will collect completed questionnaires / surveys?

Not applicable.

HOW will participants be informed of the arrangements?

Not applicable.

F7. Participant Reimbursement

Is it the intention of the researcher to reimburse participants? Refer to the Application Submission Guide available from the SBREC [Guidelines, Forms and Templates](#) web page for guidelines on participant reimbursement.

Yes	<input type="checkbox"/>
No	<input checked="" type="checkbox"/>

If **YES**, how much or what will participants be given as a reimbursement? Please also provide a justification for the amount or item provided as reimbursement.

Not applicable.

F8. Data Transcription

Indicate whether data may need to be **transcribed**. If **YES**, please indicate **who** will transcribe the data (e.g, researcher(s), secretarial assistance, professional transcription company). If anyone other than the researcher(s) will transcribe data, confirm whether they will be asked to sign a **confidentiality agreement**, a template for which is available from the SBREC [Guidelines, Forms and Templates](#) web page.

Data collected through interviews will be transcribed by the researcher herself.

F9. Participant Control of Data

Indicate whether participants will have any control in the immediate reporting and future use of data collected for the purposes of the research. Will participants have the ability to review and edit individual interview transcripts (if relevant) and/or the final report prior to publication?

If **YES**, ensure that this is clearly explained to participants in the Information Sheet.

Participants can have the option to review and edit their own interview transcripts where necessary. Likewise although all participants will be able to request a final report or executive summary, they won't be allowed to view and edit their own final reports.

F10. DATA STORAGE AND RETENTION

Note that the data should be retained in accordance with the [Australian Code for the Responsible Conduct of Research](#) and [Flinders University policy](#).

F10(a) Data Transmission Protocols

During the research project:

What protocols will be used for the secure transmission of data (if required) to e.g., transcribers, interpreters or other members of research team?	The data will be kept on an external hard drive and a laptop by the researcher.
If transcription or interpreter services will be used will the data received be deleted by transcribers / interpreters on completion of services?	Not applicable

F10(b) Data Type

On completion of the project, data will be stored:

In writing / hard-copy	X	On Flinders University computer server	
On audio tape/CD	X	On DVD	
Other (please indicate):			

The Committee advises that, unless written transcriptions have been reviewed and agreed to by participants, audio tapes should be retained as they may be required for the verification of results and/or secondary data analysis.

F10(c) Data De-identification
Will data be stored in a de-identified form?

Yes	X
No	

If YES , please confirm whether this means:		'X'
1.	that the data <u>cannot</u> in any way be linked to an individual or organisation (non-identifiable data); OR	X
2.	that the data has had all identifying information removed but the means still exists to <u>re-identify</u> an individual and/or organisation (re-identifiable data).	

If **NO**, explain how any relevant anonymity and confidentiality standards will be met for data storage.

Not applicable.

F10(d) Data Storage Location
Clarify where the data will be stored securely. Wherever possible, research data should be held in the researcher's department or other appropriate institutional repository, however researchers are permitted to hold copies of research data for their own use, and for copies of the data to be stored in locations other than Flinders University.

If data will not be stored at Flinders University, explain why and indicate where and how long it will be stored for in accordance with the retention periods listed below (see [Australian Code for Responsible Conduct of Research](#), paragraph 2.1, 2.2.2 and 2.2.3).

Three hard copies of the thesis will be kept at Flinders University; one will be kept in the Tourism Department storage room, and the other two will be kept in the Flinders University Central Library. A copy of the data will also be kept at Flinders University computer server for the time periods outlined in the application.

In addition, electronic copies of audio recording will be kept on completion of the research by my supervisor on Flinders University servers.

F10(e) Data Retention Period
Data will be stored securely at location listed above for:

	At least <u>12-months</u> after the completion of the project if the research project is for assessment purposes only, such as class research projects completed by <u>all</u> students. <i>Note: Applies to research projects which include a whole topic list of students on one application, not for projects that include one or a few student researchers.</i>
X	At least <u>five years</u> from the date of publication
	At least <u>seven years</u> from the date of publication if the research involves a South Australian Government Department (e.g., DECD)
	<u>Permanently</u> if data relates to work that has a community or heritage value, preferably within a national collection

G. OTHER MATTERS

G1. Other Ethics Committees

Indicate any other centres involved in this research AND/OR any other Ethics Committee(s) being approached for approval of this project including the approval status of each. If copies of approvals cannot be provided at the time of application submission please confirm that copies of all approvals will be submitted to the Committee on receipt.

IMPORTANT

Please note that Flinders University now accepts ethics approvals for social and behavioural research projects from external / non-Flinders Human Research Ethics Committees that are registered with the NHMRC, without further scrutiny. Therefore, in such cases, approval from the Flinders SBREC is not required. However, a copy of the application (with attachments) and final approval notice must be provided to the SBREC Executive Officer via email to human.researchethics@flinders.edu.au

Full information is provided on the [Applying for Human Ethics Approval](#) SBREC web page.

	Other Centres and Ethics Committees to be approached for approval?	Ethics Approval Attached?
1.	None	

Please note that if other Ethics Committees request amendments to your project once SBREC has also approved your project, you will need to submit a request to modify your project using the Modification Request Form available for download from the SBREC [Managing Your Ethics Approval](#) web page.

G2. Funding

G2(a) Has funding been received / applied for? If **YES** answer all the questions below.

Yes	
No	X

G2(b) Is the funding that has been received / applied for from an internal (i.e., Flinders University) or external (non-Flinders) funding source (e.g., ARC, NHMRC, etc)?

Internal	
External	

G2(c) List how much funding has been received / applied for and the name of the relevant funding body (e.g., ARC, NHMRC, etc).

	\$ Funding received / applied for	Funding Body
1.		
2.		

G2(d) List the *grant* application or award number (if known) and the *grant* project title (as provided in the funding application).

	GRANT Project Number (e.g. for ARC / NHMRC, etc)	GRANT Project Title
1.		
2.		

G2(e) If funding has been applied for (or received), please declare any affiliation or financial interest that any researchers listed in the application may have.

Not applicable.

G3. Attachment Checklist

Copies of the following supporting materials applicable to this research project must be attached to this application. See the [Guidelines, Forms and Templates](#) SBREC web page for template participant documents.

Attached

Not applicable

Recruitment advertisement (e.g., flier, online text, newspaper ad text etc)			X
Letter of Introduction (<i>from the principal researcher or, in the case of student projects, the supervisor, on University letterhead</i>)	X		
Information Sheets for participants	X		
Consent Form(s) for Participation in Research (standard) by:	- Interview	X	
	- Focus Group		X
	- Experiment		X
	- Observation of Professional Activity		X
	- Parent / guardian		X
	- Photographic Release Form		X
	- Talent Release Form		X
- Other (please specify).....			X
Assent Form – for child participants			X
Research Tools	- Survey / Questionnaire		X
	- Interview questions / topics	X	
	- Focus group questions / topics		X
Feedback material			X
Debriefing material (regarding any concealment that may be involved)			X
Appendix: Privacy Legislation Matters			X
DVD to be viewed by participants			X
Translated copies of all participant documentation (if relevant)			X

G4. Research Involving or Impacting on Indigenous Australians

Does this research involve or impact on Indigenous Australians?

If so, a copy of your application will be forwarded by the SBREC Executive Officer to the [Yunggoendi First Nations Centre for Higher Education and Research](#), for comments and recommendations, which will be incorporated into the Committee's response.

Yes	
No	X

H. CERTIFICATION and SIGNATURES

The Researcher and/or Supervisor whose signature appears below certifies that they have read the *Ethical Guidelines for Social and Behavioural Research* available from the [SBREC web site](#) and the guidelines of any other relevant authority referred to therein, and accept responsibility for the conduct of this research in respect of those guidelines and any other conditions specified by the Social and Behavioural Research Ethics Committee.

By submitting this application the applicant(s) agree to comply with the *National Statement on Ethical Conduct in Human Research (March 2007)* and the *Australian Code for the Responsible Conduct of Research (2007)* and are expected to be familiar with their responsibilities under each document.

Research Involving Children or Vulnerable Adults

Please note that if your research involved children and/or vulnerable adults, and you do not have a current Criminal History Check in place, that your application will be returned to you unassessed and without ethics approval. Please do not submit a copy of your criminal history check with your application documents.

Does your proposed research involve you, or any member of your research team, in undertaking any activities involving children or vulnerable adults?

	Yes
X	No
	n/a

Place the letter 'X' in the relevant box

If yes, have you, and/or any member(s) of the research team who will be conducting these activities, applied for and been notified that you and/or they have cleared a criminal history check, and that this clearance is current for the life of the proposed study?

	Yes
	No
X	n/a

Place the letter 'X' in the relevant box

I/we, whose signature(s) appear(s) below, understand that if my research involves children or vulnerable adults that I/we cannot submit this ethics application unless the researchers listed on the project have a current criminal history check for the life of the proposed study. By signing this ethics application I/we certify that the researchers listed on the project have a current criminal history check as required.

Translations

Does your proposed research require documentation to be translated into another language?

	Yes
X	No
	n/a

Place the letter 'X' in the relevant box

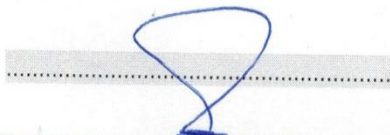

If **YES**, I/we, whose signature(s) appear(s) below, certify that copies of all participant documents provided represent an accurate translation of the English versions provided to the Committee.

Conditions Subsequent to Approval

As a condition of subsequent approval of this protocol, I/we, whose signature(s) appear(s) below, undertake to:

- (i) inform the Social and Behavioural Research Ethics Committee, giving reasons, if the research project is discontinued before the expected date of completion.
- (ii) report anything which might warrant review of ethical approval of the protocol including:
 - serious or unexpected adverse effects on participants;
 - proposed changes in the protocol (method, changes in recruitment processes etc);
 - any changes in the research team; and
 - unforeseen events that might affect continued ethical acceptability of the project.
- (iii) provide progress reports annually, and/or a final report on completion of the study, outlining:
 - progress to date, or outcome in the case of completed research;
 - maintenance and security of data;
 - compliance with the approved protocol;
 - compliance with any conditions of approval; and
 - will request an extension of time if required prior to the ethics approval expiry date.

A pro forma is available from the [Managing Your Ethics Approval](#) section of the [SBREC web site](#).

Principal Researcher's Signature:		Date:	07/11/2016
Supervisor's Signature: (for <u>all</u> student projects)		Date:	15/11/2016

PLEASE NOTE: notification of the Committee decision cannot be emailed to applicants until a signed electronic copy of the ethics application has been submitted to the SBREC.

SUBMISSION Instructions

Please email one signed **PDF** electronic copy of your ethics application (including all relevant attachments) to the Executive Officer at human.researchethics@flinders.edu.au. **PLEASE NOTE** that applications received after the closing

dates listed in the Meeting Schedule on the SBREC [Applying for Human Ethics Approval](#) web page will be held over to the following meeting

SBREC Office Use Only		
Risk Level	To be reviewed by:	Project No.

Low or Negligible Risk Assessment

For Social and Behavioural Research involving Humans

Project Title

The Influence of Media Advertisement on Young People’s Intention to Attend a Cultural Festival in Adelaide

Applicant / Principal Researcher Information

Title: Miss	First Name: Sharareh		Family Name: Farbod		
Status:	Staff: <input type="checkbox"/>	Flinders Uni Student: <input checked="" type="checkbox"/>	Associate: <input type="checkbox"/>		
Flinders Uni Student No. (Principal researcher only)	2159287	Degree enrolled in: (please do not use acronyms)	Master of Tourism		
Supervisor(s)	Dr. Chris Fanning				
Flinders Uni School/Department or Organisation:		Education, Humanities and Law/Tourism			
Postal Address:	26 Rudford Street, Brighton, SA 5048				
Phone:	0481208684	Fax:		Email:	Farb0002@flinders.edu.au

National Statement

The National Statement on Ethical Conduct in Human Research (NS) recognises that human research involves a wide range of studies that have different levels of risks and potential benefits. The NS states that, based on the degree of risk involved in a study, the University can develop different Human Research Ethics Committee (HREC) mechanisms for assessing and approving research ethics applications.

Researchers and HRECs are required to determine the existence, likelihood and severity of these risks based on the research methodology and design, participant population and research activity. The NS identifies three levels of risk outlined below. New ethics applications that fulfill any of the three risk definitions may not need to be reviewed by the full SBREC committee.

1. Exempt Research 5.1.22 (page79).

Research is deemed to be exempt from any ethical review if (a) it is negligible risk (as defined in paragraph 2.1.7, page 18) and involves the use of existing collections of data or records that contain only non-identifiable data about human beings.

2. Negligible Risk Research 2.1.7 (page 18).

Research is ‘negligible risk’ where there is no foreseeable risk of harm or discomfort; and any foreseeable risk is not more than inconvenience. Where the risk, even if unlikely, is more than inconvenience, the research is not negligible risk’

3. Low Risk Research

2.1.6 (page 18). Research is ‘low risk’ where the only foreseeable risk is one of discomfort. Where the risk, even if unlikely, is more serious than discomfort, the research is not low risk.

Research that does not fulfill any of the above definitions must be reviewed by the full SBREC.

If you believe (and can make a convincing argument) that your study involves only negligible (No.2) or low risk (No.3) research, the SBREC Chair will consider expediting the HREC process. For applicants whereby the first named applicant is in the School of Psychology, this may mean that your application will be assessed by the School of Psychology Ethics Sub-Committee (SPESC). For applicants elsewhere in the University, this may mean your application being assessed by the SBREC Low Risk Sub-Committee or SBREC Executive. In all three instances, the process will lead to a quicker decision for you.

If you want your application to be considered by either the SPESC or the SBREC low-risk sub-committee, you need to answer the questions below. These will be assessed by the Chair of SBREC and s/he will decide whether or not you have provided sufficient justification for your research being low or negligible risk. If so, your application will be emailed to the relevant sub-committee and will be assessed in a timely fashion.

Please answer ALL of the questions below:

RISK ASSESSMENT

1. Research Topics

Please indicate whether any of the following topics will be covered in part or in whole?

	Yes	No
• research about parenting	<input type="checkbox"/>	<input checked="" type="checkbox"/>
• research investigating sensitive personal issues	<input type="checkbox"/>	<input checked="" type="checkbox"/>
• research investigating sensitive cultural issues	<input type="checkbox"/>	<input checked="" type="checkbox"/>
• explorations of grief, death or serious/traumatic loss	<input type="checkbox"/>	<input checked="" type="checkbox"/>
• depression, mood states, anxiety	<input type="checkbox"/>	<input checked="" type="checkbox"/>
• gambling	<input type="checkbox"/>	<input checked="" type="checkbox"/>
• eating disorders	<input type="checkbox"/>	<input checked="" type="checkbox"/>
• illicit drug taking	<input type="checkbox"/>	<input checked="" type="checkbox"/>
• substance abuse	<input type="checkbox"/>	<input checked="" type="checkbox"/>
• self-report of criminal behaviour	<input type="checkbox"/>	<input checked="" type="checkbox"/>
• any other psychological disorder	<input type="checkbox"/>	<input checked="" type="checkbox"/>
• suicide	<input type="checkbox"/>	<input checked="" type="checkbox"/>
• gender identity	<input type="checkbox"/>	<input checked="" type="checkbox"/>
• sexuality	<input type="checkbox"/>	<input checked="" type="checkbox"/>

- race or ethnic identity
- any disease or health problem
- fertility
- termination of pregnancy

2. Procedures

Are the following procedures to be employed?

- | | Yes | No |
|---|--------------------------|-------------------------------------|
| • deception of participants | <input type="checkbox"/> | <input checked="" type="checkbox"/> |
| • use of data or records from which individuals can be identified | <input type="checkbox"/> | <input checked="" type="checkbox"/> |
| • covert observation | <input type="checkbox"/> | <input checked="" type="checkbox"/> |
| • audio or visual recording without consent | <input type="checkbox"/> | <input checked="" type="checkbox"/> |
| • recruitment via a third party or agency | <input type="checkbox"/> | <input checked="" type="checkbox"/> |
| • withholding from one group specific treatments or methods or learning, from which they may 'benefit' (e.g., medicine or teaching) | <input type="checkbox"/> | <input checked="" type="checkbox"/> |
| • any psychological interventions or treatments | <input type="checkbox"/> | <input checked="" type="checkbox"/> |
| • administration of physical stimulation (e.g., light treatment in eyes) | <input type="checkbox"/> | <input checked="" type="checkbox"/> |
| • administration of devices to be swallowed (e.g., capsules) | <input type="checkbox"/> | <input checked="" type="checkbox"/> |
| • infliction of pain | <input type="checkbox"/> | <input checked="" type="checkbox"/> |
| • administration of ionising radiation | <input type="checkbox"/> | <input checked="" type="checkbox"/> |
| • collecting bodily fluid | <input type="checkbox"/> | <input checked="" type="checkbox"/> |

Conflict of Interest

- conflict of interest may exist (e.g., financial or other relationship)

3. Participant Vulnerability Assessment

Do any of the participants fall within the following categories?

- | | Yes | No |
|---|--------------------------|-------------------------------------|
| • suffering a psychological disorder | <input type="checkbox"/> | <input checked="" type="checkbox"/> |
| • suffering a physical vulnerability | <input type="checkbox"/> | <input checked="" type="checkbox"/> |
| • people highly dependent on medical care | <input type="checkbox"/> | <input checked="" type="checkbox"/> |
| • minors (0 – 18 years) | <input type="checkbox"/> | <input checked="" type="checkbox"/> |
| • minors (School of Psychology students aged 17) | <input type="checkbox"/> | <input checked="" type="checkbox"/> |
| • people whose ability to give consent is impaired | <input type="checkbox"/> | <input checked="" type="checkbox"/> |
| • resident of a custodial institution | <input type="checkbox"/> | <input checked="" type="checkbox"/> |
| • unable to give free and informed consent because of difficulties in understanding information statement (e.g. language difficulties) | <input type="checkbox"/> | <input checked="" type="checkbox"/> |
| • members of a socially identifiable group with special cultural or religious needs or political vulnerabilities | <input type="checkbox"/> | <input checked="" type="checkbox"/> |
| • those in a dependent relationship with the researchers (e.g., student/lecturer, doctor/patient, service provider/client, employer/employee) | <input type="checkbox"/> | <input checked="" type="checkbox"/> |
| • participants able to be identified in any final report or publication when specific consent for this has not been given | <input type="checkbox"/> | <input checked="" type="checkbox"/> |
| • Indigenous Australians | <input type="checkbox"/> | <input checked="" type="checkbox"/> |

4. Research in Overseas Settings Assessment

Will any of your research be conducted overseas? If yes, please specify which country or countries.

No

Does the research involve any of the following:

Yes No

- research being undertaken in a politically unstable area
- research involving sensitive cultural issues
- research in countries where criticism of government and institutions might put participants and/or researchers at risk

	X
	X
	X

ETHICAL PRINCIPLES

If you believe your research is low or negligible risk, please provide a convincing argument below. We have provided the four ethical principles that underpin the [National Statement on Ethical Conduct in Human Research](#) (refer to Section 1 of the NS for a definition of these ethical principles) – in no more than 100 words per ethical principle, provide detail of why your proposed study is low or negligible risk. In each of these sections, make specific reference to the definitions of low or negligible risk outlined above.

1. Research Merit and Integrity (no more than 100 words justification)

The research is appropriately designed and developed using the correct methods in order to achieve the objectives of the proposal, which is to explore the influence of three common media advertisement (digital, social and traditional) on young people's intention to attend three particular cultural festivals (Adelaide Fringe, Adelaide Festival and WOMAdelaide) in Adelaide CBD. Reviewing the literature, highlights that to date, it appears that no specific research has been done to show how media advertisements influence young people's intention to attend a cultural festival particularly in Adelaide CBD. Therefore the research will contribute to the scarce supply of existing data and/or research.

2. Justice (no more than 100 words justification)

All the potential participants will be recruited by direct contact by the researcher. Following the procedure of free and informed consent to the participation, they will be given an equal opportunity to express their experiences and thoughts in 40-50 minute individual interviews. All categories of the participants will be accurately described in the results of the research, and the researcher will provide all of the participants with equal and fair access to the final outcomes of the research by giving them her contact information.

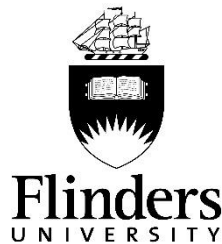
3. Beneficence (no more than 100 words justification)

The output of this study can help Adelaide Fringe, Adelaide Festival and WOMAdelaide arts festivals organisers to improve their media advertisements in order to increase the level of young people's intention to attend their annual cultural festivals. Moreover, the results of this study can be used as a guideline for cultural festival organisers in a similar context to have better understanding of how media advertisements can influence the young people to attend in cultural festivals.

4. Respect (no more than 100 words justification)

The researcher will respect all of the possible participants involved in the research and their opinions or decisions throughout the research process including their right to refuse to participate. There is no obligation to complete anything that creates discomfort. All of the participants' opinions and statements will be treated as highly valuable resource. The researcher will guarantee to use their personal information for research purposes only, and the privacy and confidentiality will be ensured so that none of the participants can be identified.

Appendix C: Consent form for participation in research



CONSENT FORM FOR PARTICIPATION IN RESEARCH

(by interview)

“The Influence of Media Advertisement on Young People’s Intention to Attend a Cultural Festival in Adelaide”

Being over the age of 18 years, I hereby consent to participate as requested in the Letter of Introduction for the research project on an investigation the influence of three common media advertisements which are traditional, digital and social on young people’s intention to attend three cultural festivals, Adelaide Fringe, Adelaide Festival and WOMADelaide in Adelaide, the capital city of South Australia.

1. I have read the information provided.
2. Details of procedures and any risks have been explained to my satisfaction.
3. I agree to audio recording of my information and participation.
4. I am aware that I should retain a copy of the Information Sheet and Consent Form for future

reference.

5. I understand that:
 - I may not directly benefit from taking part in this research.
 - I am free to withdraw from the project at any time and am free to decline to answer particular questions.
 - While the information gained in this study will be published as explained, I will not be identified, and individual information will remain confidential.
 - Whether I participate or not, or withdraw after participating, will have no effect on my progress in my course of study, or results gained.
 - I may ask that the recording/observation be stopped at any time, and that I may withdraw at any time from the session or the research without disadvantage.

Participant’s signature.....Date.....

I certify that I have explained the study to the volunteer and consider that she/he understands what is involved and freely consents to participation.

Researcher’s name.....

Researcher’s signature.....Date.....

Appendix D: Information Sheet



Chris Fanning MTourism, BMgmt(Tourism)
School of Humanities and Creative Arts
GPO Box 2100
Adelaide SA 5001
Tel: 08 82013985
Fax: 08 82013635
Chris.fanning@flinders.edu.au
www.flinders.edu.au/tourism
CRICOS Provider No. 00114A

INFORMATION SHEET

Title: “The Influence of Media Advertisement on Young People’s Intention to Attend a Cultural Festival in Adelaide”

Investigators:

Sharareh Farbod
Department of Tourism
Flinders University
Ph: 0481 208 684
Email: farb0002@flinders.edu.au

Project Supervisor:

Dr Chris Fanning
Department of Tourism
Flinders University
Ph: 08 8201 3985
Email: chris.fanning@flinders.edu.au

Description of the study:

This study is part of the project entitled “*The Influence of Media Advertisement on Young People’s Intention to Attend a Cultural Festival in Adelaide.*”

This study will investigate the influence of media advertisement on young people’s intention to attend three particular cultural festivals which are Adelaide Fringe, Adelaide Festival and WOMAdelaide in Adelaide CBD. The current study will focus on the effects of some of the common media advertisement such as traditional (i.e. television etc.), digital (digitally displayed which are exist on internet, smartphones

etc.) and social (internet based like Facebook, etc.) as well as comparison of these media advertisements' effectiveness on young people's intention to attend a cultural festival in Adelaide city. This project is supported by Flinders University Tourism department.

Purpose of the study:

This project aims to find out the effectiveness of media advertisements on young people's intention to attend the abovementioned cultural festivals in Adelaide.

What will I be asked to do?

You are invited to attend a one-on-one interview with the investigator who will ask you several questions about three different types of media advertisement of the abovementioned festivals and the influences of each media advertisement on your intention to attend. The interview will take between 40 and 50 minutes. The interview will be recorded using a digital voice recorder to help the investigator with reviewing the results. Once recorded, the interview will be transcribed (typed) and stored as a computer file and then destroyed once the results have been finalised. This is all voluntary.

What benefit will I gain from being involved in this study?

By sharing your knowledge, opinions and experiences, deeper insights of young people to a cultural festival in Adelaide will be obtained. It will also benefit the cultural festival organisers and the community to improve their media advertisements in order to increase the level of young people's intention to attend their annual cultural festivals and may also contribute towards further tourism development.

Will I be identifiable by being involved in this study?

We do not need your name and you will be anonymous. Once the interview has been typed and saved as a file, the voice file will then be destroyed. Any identifying information will be removed and the typed file stored on a password protected computer that only the coordinator (Ms Sharareh Farbod) will have access to. Your comments will not be linked directly to you.

Are there any risks or discomforts if I am involved?

No high risks and discomforts are assumed in this research project, but the researcher needs you to spare some of your vacation time for the participation although each interview will be about 40 to 50 minutes in duration. The researcher will be willing to organise the interview at a place most suitable for you to reduce your discomfort.

How do I agree to participate?

Participation is completely voluntary. You may answer 'no comment' or refuse to answer any questions and you are free to refuse the interview at any time without effect or consequences. A consent form accompanies this information sheet. If you agree to participate please read and sign the form and give it back to me.

How will I receive feedback?

The outcomes from the project will be summarised and given to you by the investigator if you would like to see them. You can contact the investigator by using the contact information above.

Thank you for taking the time to read this information sheet and we hope that you will accept our invitation to be involved.

This research project has been approved by the Flinders University Social and Behavioural Research Ethics Committee (Project Number.....). For more information regarding ethical approval of the project the Executive Officer of the Committee can be contacted by telephone on 8201 3116, by fax on 8201 2035 or by email human.researchethics@flinders.edu.au

Appendix E: Letter of Introduction



LETTER OF INTRODUCTION

Dear Sir/Madam

This letter is to introduce Sharareh Farbod, who is a Masters student in the Tourism Department at Flinders University. She will produce her student card, which carries a photograph, as proof of identity.

She is undertaking a research leading to the production of a thesis on the subject of "The Influence of Media Advertisement on Young People's Intention to Attend a Cultural Festival in Adelaide".

She would be most grateful if you would volunteer to assist in this project, by providing your valuable time to answer the interview questions which cover certain aspects of this topic. The interview will require approximately one hour of your time.

Be assured that any information provided will be treated in the strictest confidence by the researcher and none of the participants will be individually identifiable in the resulting thesis. You are, of course, entirely free to discontinue your participation at any time or to decline to answer particular questions.

Since Sharareh intends to make a tape recording of the interview, she will seek your consent, on the attached form, to record the interview, to use the recording or a transcription in preparing the thesis on condition that your name or identity is not revealed, and that the recording will not be made available to any other person.

Any enquiries you may have concerning this project should be directed to me at the address given above or by telephone on 08 8201 3985, by fax on 08 8201 3635 or e-mail: chris.fanning@flinders.edu.au

Thank you for your attention and assistance.

Yours sincerely,



Mrs Chris Fanning
Lecturer in Tourism
Director of
Studies
Work Integrated Learning Coordinator
Department of
Tourism

This research project has been approved by the Flinders University Social and Behavioural Research Ethics Committee (Project Number.....). For more information regarding ethical approval of the project the Executive Officer of the Committee can be contacted by telephone on 8201 3116, by fax on 8201 2035 or by email human.researchethics@flinders.edu.au

Chris Fanning M Tourism, BMgmt(Tourism)

School of Humanities and Creative Arts

GPO Box 2100
Adelaide SA 5001

Tel: 08 82013985

Fax: 08 82013635

Chris.fanning@flinders.edu.au

www.flinders.edu.au/tourism

CRICOS Provider No. 00114A

Appendix F: Interview Questions

1. What is your age? (must be between 18-24)
2. What is your gender/ what gender do you identify as?
3. What is your nationality?
4. What year of higher education are you in at the moment?
5. Have you heard about all or at least one of these cultural festivals (Adelaide Fringe, Adelaide Festival, WOMADelaide)? (If so, which ones?)
6. Have you attended to all or at least of one of these cultural festivals (Adelaide Fringe, Adelaide Festival, WOMADelaide)? (If so, which ones?)
7. Which of these three festivals are you most interested in attending and why?
8. How did you find about them?
9. Did you find them through any type of media advertisement?
10. Which type of media advertisement did you use to find out about these festivals?
11. What do you like more about these three festivals? (Open-ended question)
12. Tell me about your personal experience if you have attended to one of these particular festivals? (Open-ended question)
13. Which type of media advertisement do you think is more effective to attract more young people to attend these cultural festivals?
14. With whom do you attend these cultural festivals?
15. How do you make decision about attending these cultural festivals?
16. Do you follow specific groups or people for decision-making in attending these cultural festivals?
17. Which media advertisement do you think can have more influence on young people's intention to attend these cultural festivals? Why?
18. From your viewpoint, how can these cultural festivals improve their media advertisement so that they attract more young people to the festivals?
19. Which type of media advertisement do you think cultural festivals can use to attract more young people and why?
20. How many times have you attended these cultural festivals?
21. What do you think makes young people interested in attending these festivals and why?

- 22.** Which type of media advertisement do you prefer to follow for getting information about these three particular festivals?
- 23.** Which type of media advertisement do you usually go to for finding information about these cultural festivals?
- 24.** How can these three social media advertisements influence young people to attend these cultural festivals do you think?
- 25.** How can cultural festivals improve their social media advertisement regarding to cultural festivals do you think?

Appendix G: Coding List

Adelaide
Adelaide Festival
Adelaide Fringe Festival
Affect
Attend
Attract
Cultural festival
Cultural festivals
Decision
Digital
Effect
Effective
Find
Follow
Heard
How many
Improve
Influence
Information
Intention
Interested
Interesting
Know
Like
Media advertisement
Media advertisements
Personal experience
Social
Specific groups
Successful
Think
Traditional
Type
Viewpoint
Which
WOMAdelaide Festival
Young people