EXAMINING THE ROLE OF SELF-IMAGE CONGRUENCY ON MOTIVATION, SATISFACTION, AND INTENT TO RETURN FOR MUSIC FESTIVAL VOLUNTEERS

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ABSTRACT

Volunteers play a critical role in the production of festivals and events in ways such as providing assistance to artists, vendors, and attendees. To further understand music festival volunteers, the concept of self-image was examined at the 2013 Austin City Limits Music Festival to determine linkages between self-image congruency and motivation, satisfaction, and intent to return using Structural Equation Modeling. This study found that self-image congruency has an impact on motivation, satisfaction, and intent to return and develops practical linkages and theoretical support for the consideration of self-image congruency when examining festival and event volunteers in a tourism context.

Key words: self-image congruency, volunteers, music festivals, motivation, Structural Equation Modeling

INTRODUCTION

Music festivals are distinctive special events. They attract attendees for a variety of reasons from social to cultural to interpersonal. Music festivals allow people to actively participate in music and offer a wider variety of musical offerings than ever before (Bowen & Daniels, 2005). Attendees have more intimate contact with musical artists and create unique social bonds with other festivalgoers (Packer & Ballantyne, 2010). The sense of community at music festivals created in such a short period of time may be stronger than that of other musical experiences (Gibson & Connell, 2005). These festivals generally occur over more than one day and can offer on-site camping, additional non-music activities, and unique cuisine in an effort to provide the best overall experience. (Packer & Ballantyne, 2010; Snell, 2005).

Music festivals are specifically unique in the festival and event industry due to the role of music in culture and society and one that crosses over geo-political lines and languages. Simply put: "music is often presented as a universal and universalizing art form, transcending social and cultural fault lines, appreciated if not understood by all" (Waterman, 1998, p.256). Recent research by Love, Sherman, & Olding (2012) and Bachman, Hopkins, & Norman (2014, in-review) has begun to examine the volunteers that assist in the operation and execution of these important events. Both of these studies focused on U.S. festivals and included a focus on how to retain volunteers at music and arts festivals.

Volunteers let events expand their quality and diversity of services while staying within budget (Cnaan & Goldberg-Glen, 1991). Event organizers use volunteers as part of their operational strategy, and their work helps offset the cost of staging an event (Love & Hardin, 2011). Volunteers also play a social role in festivals and events, as they provide storytelling about the local area during an event while fulfilling their volunteer duties (Olsson, Therkelsen, & Mossberg, 2013). They are vital stakeholders in festival and event management and have been called the "third force" in events tourism (Ralston, Lumsdon, & Downward, 2005) next to residents and other sections of the

community. This sector of the festival and event industry is one that is important in many ways and requires research.

LITERATURE REVIEW

FESTIVALS
Festivals, as well as performing arts, have become a tourism phenomenon throughout the world (Getz, 1991). In the last few decades this phenomenon has been one a rapid growing segment of the leisure industry (Britain for Events, 2011; Job Futures Quebec, 2011). The increase in both popularity and attendance at festivals is due to many factors.

Festivals allow an exploration of one's sense of self. They are a means for self-expression and a way to mold a form of personal identity (Belk, 1988; Lee, Lee, & Yoon, 2009). The sense of place created by a festival is intertwined with one's sense of self (Sack, 1997). Attendees can escape the realities of normal existence and experience a more authentic sense of self. Tourists are able to meet locals and be an active participant in the local culture (Getz, 1989). Since many travelers are not comfortable with their role as a tourist (Prebensen, Larsen, & Abelsen, 2003), festivals provide an opportunity to get away from that role and immerse themselves in culture without the tourist label. With the importance of the role of locals in this system, festivals and events which utilize local volunteers are important to understand and study.

VOLUNTEERISM
Volunteering can be defined as: "any activity which involves spending time, unpaid, doing something that aims to benefit (individuals or groups) other than or in addition to, close relatives, or the benefit of the environment" (Institute of Volunteering Research, 2002, p.10). The benefits of having volunteers are not only linked to economics for organizations. Volunteer leaders have been found to be more psychologically connected to other volunteers and to the organization compared to paid employees (Catano, Pond, & Kelloway, 2001). Societal factors associated with volunteering such as social inclusion, learning through the life cycle, healthy living, and living an active lifestyle provide plentiful benefits for volunteers individually and humanity collectively (Catano et al., 2011; Stebbins 2013).

The enthusiasm and passion for volunteering paired with the societal factors of volunteering has also been seen in new research coming from the leisure field based on the development of the serious leisure construct (Bendle & Patterson, 2008; Stebbins, 2013). This research has introduced the concept of volunteering as unpaid work and as attractive leisure. According to Stebbins (2013), leisure is an "un-coerced, intentionally-productive, altruistic activity people want to do and, using their abilities and resources, actually do in either a satisfying or a fulfilling way (or both)" (p.342).

FESTIVAL & EVENT VOLUNTEERS
Research has demonstrated that some people see volunteering at festivals as an opportunity to search for symbolic self-completion (Wicklund & Gollwitzer, 1982). If a better understanding of who volunteers are can be obtained, then festivals will be able to better market their volunteer program, recruit volunteers, and make more efficient and effective use of volunteers. In turn, this understanding of festival volunteer consumer behavior could result in a better total product for both volunteers and 'regular' attendees (Love et al., 2012).

Most event research on festivals has examined the economic impact, pricing, and programming of festivals. Because festivals are reliant on the volunteer force to create a successful product, great time and resources are devoted to developing and recruiting volunteers (Leenders, 2010). As customer benefit priorities shift from product performance to customer experience (Kotler, Jain, & Maesincee, 2002), the experiential component for volunteers is a crucial issue. This component is also true for attendees, and volunteers have a direct and indirect contribution to attendee experience, as they are often part of the delivery system for festival productions.

Previous research by Knoke & Wright-Isak (1982) highlighted the need to understand volunteer motivation, commitment, and the influence of the experience on the intent to remain a volunteer (also known as commitment continuance or behavioral intention). A relationship between two of these factors, volunteer motivation and behavioral intention, has been found in the context of a large-scale women's professional golf tournament in Canada (MacLean & Hamm, 2007). Using multiple regression, Love et al. (2011) found a relationship between all three factors (volunteer motivation, satisfaction, and behavioral intention) at a large-scale men's professional golf tournament in the United States. Results found that altruistic motivation and golf interest had a positive impact on both satisfaction and behavioral intention. A significant positive association also existed between satisfaction and

behavioral intention. Testing this model in different festival and event contexts was a suggestion made by Love et al. (2011).

SELF-CONCEPT THEORY

Stemming from the degree of similarity between people and their consumptive habits, getting individual reassurance from other people is at the heart of self-concept. (Sirgy, 1980). According to Kressmann, Sirgy, and Herrmann (2006), self-congruity is "the match between consumers' self-concept and the user's image of a given product, brand, store, etc." (p.955). The theoretical base of self-concept theory relates to the behavior of the consumer as a result of this congruity. Self-concept is studied as a multi-dimensional construct (Rosenburg, 1979) from Actual, Ideal, Social, and Ideal-Social self-image perspectives (Sirgy, 1982). The justification for of all four perspectives in studying self-image congruency lies in their ability to complement each other and provide an enhanced level of analysis and measurement which provides a more full understanding of self-image and its congruency to a product or experience (Beerli, Díaz, & Martín, 2004).

One of the first scales developed for the imagery of a cultural festival was developed to understand the self-perception of attendees (d'Astous, Colbert, & d'Austous, 2006). Using four Canadian festivals, five personality dimensions were developed: dynamism, sophistication, reputation, openness to the world and innovation. This research was able to capture the images projected by festivals and then examine the relationships between these dimensions and consumer preferences. It was suggested that using consumer image preferences to develop appropriate festival promotions based on those personality preferences is key to festival success and sustainability. It is possible to identify those dimensions that are most influential to enhancing festival attendee attitudes. Since consumer preference for a brand and "other commercial entities" are consistent with their self-image (Lee et al., 2009), the support for connecting festivals and self-concept theory exists.

HYPOTHESIS DEVELOPMENT

In reference to the study of music volunteers using self-concept theory, research supports that in marketing, using a person's self-concept helps comprehend the preferences consumers make in choosing one product over another (Sirgy, 1982). It is not enough to solely understand consumers' opinions of a product in terms of quantity or quality. The perception or image of the product from the consumer's point of view gives a deeper level of understanding.

The self-concept of volunteers in festivals is important in terms of marketing toward and recruiting volunteers, volunteer satisfaction, and retaining volunteers. All contribute to overall festival success. The role of self-concept theory in consumer decision making has been largely neglected and unexplored in the tourism field, specifically concerning volunteers and large scale music festivals. Examining self-concept provides a deeper, more improved knowledge of the relationship between music festivals and volunteers beyond motivation, satisfaction, and behavioral intention.

For this research study, a structural model (Figure 1) was used according to the following research question and hypothesized paths:

How does the new model which contains the addition of self-image congruency affect the volunteer conceptual model from Love et al., (2011) (Figure 2)? How do these compare to previous research using this model and what similar or different relationships among self-image congruency, motivation, satisfaction, and intent to return exist?
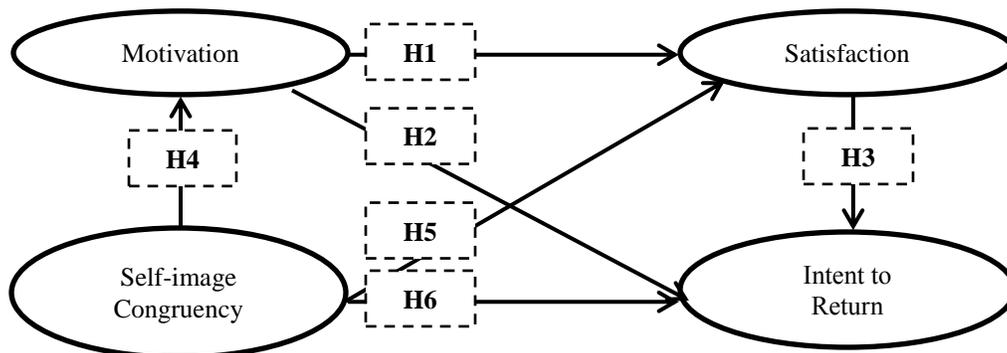

Figure 1: Volunteerism Conceptual Model

Self-image congruency has recently found its way into the festival and event literature concerning the consumer behavior of attendees (Gration et al., 2011). Qualitative insights into the salience of self-concept theory related to marketing to festival consumers and the offerings provided by festivals. The opportunity then exists in expanding the use of this theory in the festival and event arena quantitatively into the perspective of the festival or event
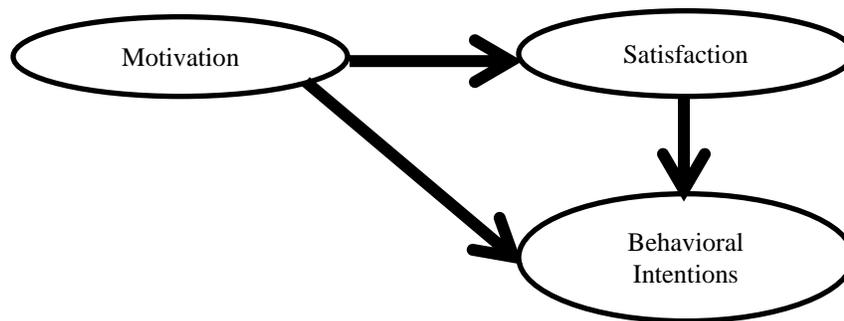

Figure 2: Previous Volunteerism Conceptual Model (Love et al., 2011)

volunteer. The six hypotheses for this study incorporate this opportunity and are identical to the ones used to study volunteers at the Bonnaroo Music & Arts Festival, a music festival of similar size and scope, but one where volunteers are primarily tourists as opposed to this study where volunteers are primarily locals (from Bachman et al., 2014):

H1: Volunteer Motivation has a significant positive influence on Satisfaction. The more motivated a volunteer is, the higher their satisfaction level with their volunteer experience will be.

H2: Volunteer Motivation has a significant positive influence on Intent to Return. The more motivated a volunteer is, the more likely they are to volunteer at the festival in future years.

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H3: Satisfaction has a significant positive influence on Intent to Return. The higher a volunteer's satisfaction level is, the more likely they are to volunteer at the festival in future years.

H4: Self-Image Congruency has a significant positive influence on Volunteer Motivation. The higher the congruency between a person's self-image compared to their perceived image of the festival, the higher their motivation will be for volunteering at the festival.

H5: Self-Image Congruency has a significant positive influence on Satisfaction. The higher the congruency between a person's self-image compared to their perceived image of the festival, the higher their satisfaction level with their volunteer experience will be.

H6: Self-Image Congruency has a significant positive influence on Intent to Return. The higher the congruency between a person's self-image compared to their perceived image of the festival, the more likely they are to volunteer at the festival in future years.

Finally, Hypothesis 7 (**H7**) will test the previous model fit (Figure 2, Love et al., 2011) with the model used in this study (Figure 1) to determine if the model used in this study is the significantly better fit.

METHOD

The 2013 Austin City Limits Music Festival, produced by C3 Presents, occurred from October 3-5 & 10-12, 2013 in Zilker Park in Austin, Texas. The 2013 festival was the 12th annual installment of the festival, but the first to encompass two separate weekends. In previous years, the festival was held over three or four consecutive days on one long weekend. The festival occurred on Friday through Sunday on both weekends and attracted over 75,000 attendees per day over an area of 46 acres which held eight stages. Due to rainy conditions and flooding in the Austin area, all performances on Sunday, October 12th were cancelled. Pro-rated refunds were issued to all ticket holders after the event.

The volunteer program in 2013 consisted of a crew of 838 registered volunteers, 727 of which officially completed volunteer work. Primarily residents or college students in the Austin area were eligible to apply to become a volunteer. Preference was given to volunteers who could work all days of both weekends. Volunteers received free admission to the festival on the days they volunteered as well as one meal token for the festival, and a limited edition ACL volunteer t-shirt. Survey administration was conducted by C3 Presents staff in coordination with the principal investigators. Volunteers who only participated in the first weekend were e-mailed a link to the on-line Qualtrics survey on the Friday following the first weekend (October 10th). All volunteers regardless of when they volunteered were e-mailed following the event on Wednesday, October 15th and then again two weeks later. All volunteers received two e-mail invitations.

Of the total eligible volunteer population of 737, 209 (28.4%) volunteers fully completed the survey through the Qualtrics survey administration system. The survey was set to not allow missing data as volunteers went through the survey. After examining normality of data, three outliers existed and were removed from the data set using procedures from Hair, Black, Babin, and Anderson (2009). This resulted in a total of 206 usable surveys for analysis.

The survey included a total of 63 questions split into 8 sections. The first section of the survey asked descriptive variables of volunteer role and experience followed by an assessment of actual, ideal, social, and ideal-social self-image congruency in regard to the festival. Festival image descriptors were then followed by the thirty items from the Volunteer Function Inventory (Clary et al., 1998) to assess volunteer motivation and volunteer satisfaction items adapted from the Volunteer Function Inventory for Austin City Limits.

The next set of questions were related to continuance commitment, or the likelihood of a person to return as a volunteer. This measure consisted of three items associated with behavioral intent using a seven-point semantic differential scale for responses ranging from strongly negative to strongly positive (Dodds, Monroe, & Grewal, 1991). This measurement has been adapted recently in the business literature examining the role of religiosity in non-profit advertisements (Hopkins, Shanahan, & Raymond, in-press) and the use of actor-portrayal labels in anti-smoking advertisements (Shanahan, 2008).

The final section asked respondents about other volunteer experiences in a large music festival context as well as in a general context followed by demographic and descriptive items including year born, zip code, amount of time living in the Austin area, sex, education level, employment status, and income. The survey took most respondents between four and twelve minutes to complete. Respondents were given no incentive to complete the study and were specifically instructed that their participation and response would remain anonymous.

RESULTS AND DISCUSSION

DESCRIPTIVE STATISTICS
Table 1 summarizes descriptives statistics of study respondents. In terms of years volunteering at Austin City Limits, 56.3% of respondents had not volunteered at Austin City Limits prior to 2013. The proportion for all 737 volunteers in the study population who were first-year volunteers in 2013 was 59.7% according to festival organizers.

The majority of respondents were female (68.3%), and the mean respondent age was 34.52 years. 29.6% were between the ages of 18-24, 23.1% were between 25-34, 24.1% were between 35-44, and 23.2% were over 44 years of age. The youngest respondent was 18 years old and the oldest respondent was 64 years old. Respondents were well educated, as 99.5% of respondents had at least a high school degree, and 59.5% had received at least some college or technical school education. For employment, 6.8% of respondents were unemployed and 54.6% were employed full time. 23.4% of respondents were students at some level of post-secondary education.

In terms of geographic distribution of volunteers, the research team was granted access to the zip codes of the 838 registered volunteers. Unfortunately, there was no means to determine which zip codes were linked to the 727 volunteers who completed volunteer work and the 111 who did not. In comparing the geographic distribution of registered volunteers to the survey respondents, a representative test based home location was conducted which showed significance between the study population and survey respondents ($\chi2(6, N = 206) = 20.177$, $p = .003$). This indicated that those who completed the survey are not representative of the entire volunteer population at ACL. One reason for this discrepancy might lie in the possibility of college students indicating school zip codes on their volunteer application to be considered, but having their legal zip code indicated on the survey. Of the 24 respondents

from outside of the Austin area, 18 (75%) were college-aged (18-21 years old). Another representativeness test based on festival volunteer experience was conducted. The Chi-square was found to be non-significant $\chi2(1, N = 206) = 0.989$, $p = .320$, indicating that based on festival volunteer experience, the sample is representative.

Table 1
General Characteristics of Survey Respondents (n=206)

Characteristic	Percent
Years Volunteering at Austin City Limits	
One	56.3
Greater than One	43.7
Sex	
Male	31.7
Female	68.3
Age	
18-24	29.6
25-34	23.1
35-44	24.1
45+	23.2
Education	
Non-University graduate	40.5
University graduate or higher	59.5

DATA ANALYSIS

To test research hypotheses, a structural equation modeling (SEM) procedure similar to that conducted in research by Bachman et al. (2014, in-review) examining tourist music festival volunteers was followed using a two-step approach (Anderson & Gerbing, 1988) in IBM SPSS AMOS Version 21. This involved determining the overall quality of the model, confirmed through a confirmatory factor analysis (CFA) with maximum likelihood estimation. This step confirms the items in the constructs reflected the priori latent constructs (self-image congruency, motivation, satisfaction, and continuance commitment) reliably. Motivation was a second-order factor in the model, as items in the survey measured one of six motivational dimensions (values, understanding, enhancement, career, social, and protective) which were then used to assess the motivational factor in the model. After the measurement quality was found to be sufficient, a test of the structural model was conducted to determine significance and magnitude of relationships within the model.

MEASUREMENT MODEL

The overall model fit in the CFA was evaluated using the Chi-Square test as well as a number of goodness-of-fit statistics. Goodness-of-fit statistics included the degrees of freedom ratio ($\chi2/df$), comparative fit index (Bentler, 1992), non-normed fit index (Hu & Bentler, 1995), root mean square error of approximation (RMSEA), and non-normed fit index (Bentler & Bonnett, 1980). Similar scale refinement from that by Bachman et al. (2014, in-review) which refined motivation and satisfaction factors to three items each was used in the model.

After scale refinement, results of the CFA showed good overall model fit. The ratio of $\chi2$ to the degrees of freedom ($\chi2/df=1.55$) is within guidelines (Wheaton, Muthen, Alwin, & Summers, 1977). The RMSEA of .052 (confidence interval of .042 to .061) is within the stringent upper limit of .070 (Steiger, 2007) and the IFI (.953) exceeds minimum requirements. Finally, the CFI (.953) and NNFI (.946) meet acceptable ranges as well (Hu & Bentler, 1995).

The reliability of the measurements were then assessed using a Cronbach's alpha for each first and second order factor. As shown in Table 2, the Cronbach's alphas of all factors (0.752-0.957) indicate sufficient internal consistency across all items in each construct (Litwin, 1995).

For convergent validity, the values of all factor loadings for individual items and the average variance extracted (AVE) were calculated. The estimate value of the AVE for each construct was greater than the unexplained variance for each construct (>0.5) as seen in Table 2. This confirms convergent validity for the model.

Table 2
Measurement Model of Proposed Model of Volunteer Understanding

Constructs (Cronbach's alpha)	Standardized Regression Weights	AVE	SMC (R²)
Self-image Congruency (.930)		0.794	
Actual	0.845		0.724
Ideal	0.951		0.904
Social	0.851		0.723
Ideal social	0.908		0.824
Satisfaction (.811)		0.650	
My volunteer experience has been personally fulfilling	0.917		0.841
The experience of volunteering at ACL has been a worthwhile one	0.774		0.599
I have been able to make an important contribution by volunteering at ACL	0.714		0.510
Continuance Commitment (.957)		0.883	
Not at all likely -> Very likely	0.917		0.840
Much less probable -> Very probable	0.983		0.967
Likely to be greatly reduced -> likely to be increased	0.917		0.841
Motivation (.859)		0.614	
Career (.873)*	0.842		0.709
Social (.792)*	0.690		0.476
Values (.752)*	0.734		0.539
Understanding (.765)*	0.813		0.661
Enhancement (.847)*	0.841		0.708
Protective (.814)*	0.768		0.590

Model Fit Statistics: $\chi2/df=1.55$, CFI=.953, RMSEA=.052, NNFI=.946, IFI=.953
*Cronbach's alpha for first-order factors of Motivation

For discriminant validity to be confirmed, the AVE must exceed the correlation estimate between the two factors (Fornell & Larcker, 1981). In this research, the the AVE exceeded the correlation estimate (Table 3) in Motivation, Continuance Commitment, and Self-Image Congruency. However, the results for Satisfaction were mixed depending on the correlation estimate examined. As a whole, satisfactory model fit, reliability, and validity shows evidence of the operationalization of the latent constructs used in this study.

Table 3
Construct Intercorrelations

Measures	SIC	MOT	SAT	CC
Self-Image Congruency (SIC)	1.000			
Motivation (MOT)	0.711	1.000		
Satisfaction (SAT)	0.670	0.766	1.000	
Continuance Commitment (CC)	0.429	0.141	0.483	1.000

STRUCTURAL MODEL
After confirming the model as being appropriate for analysis, model fit statistics for the structural model were calculated. The model fit statistics for the structural model were nearly identical as the values for the CFA model: $\chi2/df=1.57$, CFI=.953, IFI=.954, AGFI = .820, SRMR=.0596, RMSEA=.052, NNFI=.947 (Table 4). All six hypotheses associated with Research Question 1 are significant. However, the magnitude of the relationship in H2 between motivation and intent to return is reversed. This indicates that an increase in motivation leads to a significant decrease in continuance with this study population. In terms of the magnitude of the relationship among the six hypotheses in this research question, the highest positive coefficient existed in the relationship between self-image congruency and motivation (H4). This was followed closely by the relationship between motivation and satisfaction (H1) and then the relationship between satisfaction and intent to return (H3).

The same data was run through using a model from Love et al. (2011) for understanding volunteers with self-image congruency removed (Figure 2). Results showed identical significant relationships in H1, H2, and H3. The strongest relationship was between motivation and satisfaction (H1) and between satisfaction and intent to return (H3) similar to the model used in this study (Figure 1). It is important to note that the previous model does not have the relationship between self-image congruency and motivation (H4), the path with the highest coefficient in the model used in this study.

In reference to H7, assessing the competing previous model with the model used in this study, a Chi-square difference test was used (Kline, 1998; Schermelleh-Engel, Moosbrugger, and Muller, 2003). The previous model had a Chi-square of 371.246 with df=239. The model used in this study had a Chi-square of 514.818 with df=332. The resulting Chi-square difference of 143.572 and df difference of 93 is significant at p=.0006. Therefore, the 'larger' model used in this study is of better fit.

Table 4
Structural Model: Standardized Coefficients, *t*-Values, and Fit Indices

Hypothesized Path	Previous Model Standardized Path Coefficients	Proposed Model Standardized Path Coefficients	*t*-Value	Hypothesis
H1: Motivation -> Satisfaction	.586***	.482***	5.259	supported
H2: Motivation -> Intent to Return	(-).174^	(-).247*	-2.249	reverse
H3: Satisfaction -> Intent to Return	.333***	.296**	2.99	supported
H4: Self-image Congruency -> Motivation		.506***	6.209	supported
H5: Self-image Congruency -> Satisfaction		.205**	2.678	supported
H6: Self-image Congruency -> Intent to Return		.173*	2.037	supported

Proposed Model Fit Statistics: $\chi2/df=1.57$, CFI=.953, IFI=.953, AGFI=.819, SRMR=.0585, RMSEA=.052
*p<.05; **p<.01; ***p<.001; ^non-significant

CONCLUSIONS & RECOMMENDATIONS

From a demographic standpoint, although the average age of volunteers at Austin City Limits in 2013 was 34.52, volunteers were spread across a variety of age ranges from 18-24 to over 45. Respondents were highly educated and were mostly employed full-time or students. Roughly two-thirds were female, and there was a near 50/50 split on first-time volunteers versus repeat volunteers. The vast majority of volunteers were locals and this was an emphasis for festival organizers. As a result, this demographic profile is different from that of research by Bachman et al., (2014, in-review) in which volunteers were non-locals and had a much lower mean age, were mostly students, and had a higher percentage of first-time volunteers.

In terms of the model of understanding volunteers used in this study, there is statistically significant support from the model that self-image congruency positively influences motivation, satisfaction, and continuance commitment. Likewise, satisfaction positively influences continuance commitment. The addition of self-image congruency in the model demonstrates that when festival image is congruent with self-image of festival volunteers, the program will be more successful through higher satisfaction, and return rate among volunteers.

The path that was of curious note was that directly between motivation and intent to return(H2). Although significant, this relationship was negative; the reverse of what was hypothesized and what has been found in other research (Bachman et al., 2014; Love et al., 2011). One possible reason for this finding is that the volunteers at this music festival, all of which are locals or have a connection to the local area, live more 'in the moment' than a typical festival volunteer. Since Austin City Limits is a premier event for the Austin area every year, a lack of outward motivation may not be a negative because it is a part of a resident's normal routine every year (as a volunteer or paid attendee).

Future research should look into factors that cause this relationship and assess whether other mega music festival events that use local volunteers have the same results. This also incorporates recommendations by Love et al. (2011) to study volunteer motivation models in different festival and event contexts. Although this research adds to the body of literature in this area, widespread testing of this model has not been completed. Incorporating self-image congruency into the model of understanding volunteers in other types of festivals and events was needed. A second area of research to be examined is determining if and how segmentation of volunteers might gain understanding of

the role of self-image congruency on volunteers in festivals and events. Finally, an examination of the imagery itself is a tertiary desired research path in this area and was beyond the scope of this study.

This research line has practical implications to the festival and events industry specific to an event's ability to market the images it wishes to portray in reference to the volunteer programs that are of critical importance to event success. Much time and resources are used in the recruitment, training, and retainment of volunteers. Understanding how image congruency impacts this segment of event operations has the potential to provide great improvements in efficient and effectiveness. Therefore, while some assessment related to this goal has been completed in this study, more detailed research should be completed, including analysis of the individual images themselves, to understand this critical element of event production and success.

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