

Engagement, Satisfaction, and Revisit Intentions in Flamenco Tourism: Insights for the Cultural Event Industry

Ángela M. Fernández-López

Universidad Pablo de Olavide, Seville, Spain

José M. Ramírez-Hurtado

Universidad Pablo de Olavide, Seville, Spain

Juan M. Berbel-Pineda

Universidad Pablo de Olavide, Seville, Spain

Fernando Criado García-Legaz

Universidad de Sevilla, Seville, Spain

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Abstract

Flamenco has established itself as one of Spain's most emblematic cultural manifestations. Despite its popularity, there is a significant gap in the academic literature on how flamenco shows influence tourists' behavioural intentions. This study explores the relationship between tourists' experiences at flamenco shows, their satisfaction, and their intention to revisit. Using a sample of 364 tourists from various flamenco tablaos in Seville, a structural equation model was applied to examine how affective engagement, cognitive engagement, novelty, and physical involvement impact pleasurable experiences, satisfaction, and the intention to return. The findings reveal that novelty and affective engagement significantly enhance tourists' pleasurable experiences, which, in turn, increase satisfaction and the intention to revisit flamenco shows. The results offer valuable insights for the cultural tourism industry, particularly for businesses in cultural event management and tourism marketing. By enhancing the novelty and emotional depth of cultural experiences, industry practitioners can improve visitor satisfaction and increase the likelihood of repeat attendance. The study's implications extend beyond flamenco to other cultural performances, such as tango festivals in Argentina and kabuki shows in Japan, providing a broader framework for enhancing tourist engagement in cultural tourism worldwide.

Key Words: experience, tourism, heritage, flamenco, Spain

JEL Classification: L83, M31, Z32.

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1. Introduction

Cultural tourism is a growing global sector that offers a unique window into the richness and diversity of each region's artistic expressions and traditions (Gajdošík et al., 2015; Vitkauskaitė, 2015). Since its origin after World War II, cultural tourism has been growing progressively (Richards, 2018). Thus, between the 1980s and 1990s, interest in cultural tourism continued to grow due to the "heritage boom", the increase in national and international travel, and the identification of cultural tourism as an asset that could stimulate the economy and help preserve culture (Richards, 2011). From the 1990s

onwards, cultural tourism underwent a period of transformation, in which it became oriented towards mass tourism, as opposed to the original orientation towards elite tourism.

The growth of cultural tourism has also been strengthened by the emergence of important niche markets, such as heritage tourism, arts tourism, gastronomic tourism, film tourism, or creative tourism, among others (Entina et al., 2021; Richards, 2018). This growth of cultural tourism has also led over the years to a significant growth in publications related to this type of tourism.

Among the expressions of cultural tourism is flamenco, declared Intangible Cultural Heritage of Humanity by UNESCO, which emerges as a phenomenon of particular interest. On the other hand, culture and tourism are two phenomena that have always been linked. Kaufmann (2018) delves into the connection between culture and tourism, pointing out the role of cultural experiences in shaping the nature of a destination.

In this scenario, shows or events are an important motivation for travel, and travel itself generates culture (Mura & Kajzar, 2019; Richards, 2018). Similarly, following the theory of tourism behaviour, tourism experiences play a key role in travel choices (Ramírez-Hurtado et al., 2022; Sykes & Kelly, 2014). Indeed, events or festivals are considered examples of the experience economy within the tourism industry (De Geus et al., 2016). Within these experiences in cultural tourism there are some key factors such as perceived importance, authenticity, engagement, or cultural exchange (Seyfi et al., 2020). Some authors highlight the importance of designing unique tourism experiences that encourage attendees to revisit events (Jung et al., 2015; Kutlu & Ayyildiz, 2021; Van Winkle & Bueddefeld, 2016). All these studies highlight the dynamic and multifaceted nature of cultural tourism experiences. Therefore, agents involved in flamenco events need to understand the key aspects that influence visitors' satisfaction, positive experiences, and intention to return to flamenco shows.

Although some studies have examined tourism experiences in certain cultural environments, there are hardly any studies that have explored these experiences in the case of flamenco. This paper seeks to contribute to the generation of knowledge on tourism experiences by building on the events framework of De Geus et al (2016) and adding relationships between satisfaction and the intention to return to the event. In addition, this paper also examines the type of engagement or participation that most influences flamenco performances. Thus, the main objective of this paper is to establish a structural model in which the variables of engagement or participation are related to pleasure, satisfaction, and intention to return to flamenco shows.

This work contributes to the generation of knowledge about the behavioural intentions of tourists in a specific type of cultural event, such as flamenco shows. The results will provide practical insights for professionals and cultural managers interested in maximising the positive impact of this type of event on the tourism industry. On the other hand, this work also contributes to increasing the usefulness of the event experience scale proposed by De Geus et al (2016), by assessing its reliability and validity in a type of event or event different from those proposed by these authors, such as flamenco tablaos.

The relevance of this research lies in its ability to offer a deeper understanding of the dynamics governing cultural tourism. By analysing flamenco, it not only explores a key element of Spanish culture but also offers a perspective on how cultural experiences can shape visitors' decisions and preferences. This approach is crucial in a context where tourism is increasingly becoming a personalised and meaningful experience.

The paper is structured as follows. The next section develops the theoretical framework, focusing on flamenco as part of cultural tourism. It also includes an analysis of the literature on tourist behaviour and the forms of participation or engagement in flamenco shows, from which the theoretical model is specified. Subsequently, the methodological part is developed and finally, the main results and conclusions are described.

2. Literature review

Flamenco is one of Spain's most iconic cultural expressions. This art form, born in the region of Andalusia, has become an emblem of Spanish cultural identity. However, beyond being an artistic manifestation, flamenco has established a profound relationship with cultural tourism, attracting thousands of visitors from all over the world who wish to immerse themselves in this unique experience (García-García et al., 2021).

Flamenco is more than just a performance: it is the product of a historical confluence of diverse cultures such as Gypsy, Moorish, Sephardic, and Andalusian. In 2010, UNESCO recognised flamenco as an Intangible Cultural Heritage of Humanity, underlining not only its artistic value but also its contribution to the cultural identity and tradition of the Spanish people. It should be kept in mind that the designation of a place as a World Heritage Site attracts tourists and often turns that destination into a worldwide recommendation to visit (Poria et al., 2013). This may explain the great popularity that flamenco has gained in countries as far away as Japan or the United States, as well as in other parts of Europe (France, United Kingdom, and Italy), North Africa or Latin America (Heredia-Carroza et al., 2017). Every year hundreds of people travel to Spain and in particular to Andalusia to attend flamenco festivals, concerts and dance and singing courses. The increasing presence of foreigners at flamenco festivals in Andalusia is a sign of the internationalisation process of this phenomenon (Matteucci, 2014).

From a tourist point of view, flamenco is seen as a tourist attraction. As cultural tourism has gained prominence, flamenco has emerged as one of the main attractions (García-García, 2020). Flamenco tablaos, festivals, and flamenco schools proliferate all over Spain, especially in Andalusia. Not only do tourists come to Andalusia to experience flamenco, but also artists teach and perform at flamenco festivals outside Spain (García-García et al., 2021). In any case, tourists are looking for an authentic experience that combines spectacle with tradition and history.

The tourism industry is very important for the Spanish economy and that of many countries (Berbel-Pineda & Ramírez-Hurtado, 2011; But, 2024). In this sense, flamenco-related tourism has generated a significant economic impact, creating employment and promoting local businesses (Aoyama, 2009). However, it is crucial to balance commercialisation with authenticity. Although tourism has helped revitalise and popularise flamenco, there is a risk of it becoming a purely touristic spectacle, distanced from its roots (Matteucci, 2014).

Apart from cultural awareness, flamenco also has an educational impact (Casas-Mas et al., 2022; De Sancha-Navarro et al., 2021). Many flamenco centers and schools offer classes for tourists, fostering not only an appreciation of the art but also a deeper understanding of its history and meaning. This educational interaction reinforces the mission of cultural tourism: to travel not only to see but also to learn and understand.

2.1 Behavioural intentions of tourists at flamenco shows

Flamenco, as a profound cultural expression of Andalusia and Spain as a whole, has exerted considerable attraction on tourists from all over the world. Analysing the behavioural intentions of these tourists is crucial to understanding and predicting their interaction with this art form and, ultimately, to designing more enriching experiences.

One of the main drivers of behavioural intention at flamenco events is the search for authenticity. Tourists wish to experience flamenco in its purest and most traditional form, unadulterated for mass audiences (García-García, 2020). This search often leads them to prefer smaller, local tablaos and peñas to large tourist shows.

The desire to understand and learn about flamenco also influences behavioural intentions. This is evidenced by the growth of flamenco schools offering classes for tourists, showing that many not only want to watch, but also to actively participate (Richards, 2011).

In turn, word-of-mouth recommendations and online reviews play an essential role in the choice of flamenco events (Litvin et al., 2008). Tourists rely on the opinions of other travelers to select a show that matches their expectations of authenticity and quality.

Tourists often seek experiences that arouse emotions and allow them to connect with a culture (Hosany & Gilbert, 2010). In the case of flamenco, the intensity of the singing, dancing, and music can generate a deep emotional response, influencing decisions to repeat the experience or explore it further.

2.2 States of engagement or participation of tourists attending flamenco shows

Flamenco tablaos are considered to be the most suitable places to savor and experience flamenco in its most natural state. It is the ideal place to enjoy an experience through the celebration of a flamenco show. Although the tourist experience has attracted much attention among researchers (Gursoy et al., 2004; S. Y. Lee et al., 2007), it has hardly been applied to the field of flamenco.

Of great importance in experiences is the interaction of the individual, which is related to the individual's particular mood and circumstances (Getz & Page, 2019). Some researchers consider that this interaction requires some degree of engagement (Oh et al., 2007; Pine & Gilmore, 1999). On the other hand, experiences have cognitive, conative, and affective components (De Geus et al., 2016).

The literature has shown several elements that can influence tourists' experiences, such as phenomena that affect emotions and feelings.

2.2.1 Affective engagement of tourists

Affective engagement refers to participants' experiences, related to feelings and emotions, preferences, and values (Hermann et al., 2021). In the case of flamenco, affective engagement has a high potential to provide eudaimonic experiences, as tourists experience feelings of self-realisation and fulfilment (Matteucci & Filep, 2017). Matteucci (2014) also argues that tourists use flamenco to address self-esteem issues, express themselves, and differentiate themselves from social groups. Furthermore, the positive association between flamenco and gypsy people has been found to improve implicit attitudes towards this group (Rodríguez-Bailón et al., 2009). These results are also supported by Lopera-Auñón et al. (2022), who identified a strong relationship between flamenco dance and emotions. Similarly, Rivera et al. (2019) consider that affective engagement affects pleasurable tourism experiences. Ultimately, these studies collectively highlight the potential of flamenco to evoke strong emotional and psychological responses. In light of the above comments, the following hypothesis is defined:

H1: Affective engagement of tourists positively influences the pleasurable experience of tourists attending flamenco shows.

2.2.2 Cognitive engagement of tourists

Cognitive engagement refers to experiences related to awareness, perception, memory, learning, judgment, and understanding or meaning of experience (Hermann et al., 2021). Research on the cognitive engagement of flamenco participants reveals a strong connection between flamenco and self-realisation, self-expression, and self-exploration (Matteucci, 2014; Matteucci & Filep, 2017). In addition, flamenco has been revealed as an effective tool for socio-educational intervention, contributing to the improvement of the realities of individuals (Velasco Rodríguez, 2022). Finally, the practice of flamenco dance has also been shown to promote body awareness, movement, expression, and interpretation, as

well as to improve posture and self-esteem (Vieira & Donoso, 2020). Based on the above comments, the following hypothesis is defined:

H2: Tourists' cognitive engagement positively influences the pleasurable experience of tourists attending flamenco shows.

2.2.3 Experiencing novelty

Experiencing novelty refers to the tourist experiencing something different, unique, and outside of everyday life (Volo, 2010). Navarro García (2010) suggests that flamenco is a possible source of novelty in the tourist experience. Flamenco shows can constitute a novel experience because some elements can be learned in them, such as styles (solea, seguiriya, fandango, alegría, buleria, etc.), musical elements (clapping, guitar, etc.) or dance (García Gil & Lizaso Azcune, 2012). Studies have shown that when tourists experience strong traits of novelty, their level of arousal is higher and they have a greater sense of excitement and surprise, which allows them to become more involved in situations and, therefore, obtain higher levels of satisfaction (Cheng et al., 2015). Based on the above comments, the following hypothesis is proposed:

H3: The novel experience of tourists attending a flamenco show positively influences their pleasurable experience.

2.2.4 Physical engagement of tourists

The physical engagement of tourists refers to the physical behaviour of tourists when they go to a flamenco tablao. The practice of tourism has gone from being predominantly passive to being more active (Ávila Bercial & Barrado Timón, 2005). In experiential tourism, the tourist actively participates in the experience, interacts with other people during the experience, and is involved in it (Campos et al., 2018). This new trend towards active participation envisions the tourist not as someone who wants to watch others, but to interact, actively learn and apply knowledge (Tan et al., 2014). In the case of flamenco tablaos, it is possible to interact physically by clapping along to some songs, tapping one's feet, or even dancing. Some tablaos make this experience special, as artists and spectators sit in a circle, making the audience an integral part of the show and creating a unique synergy of this ancestral art. Based on the above comments, the following hypothesis is defined:

H4: The physical engagement of tourists positively influences the pleasurable experience of tourists attending flamenco shows.

2.2.5 Pleasant experience, satisfaction and intention to return

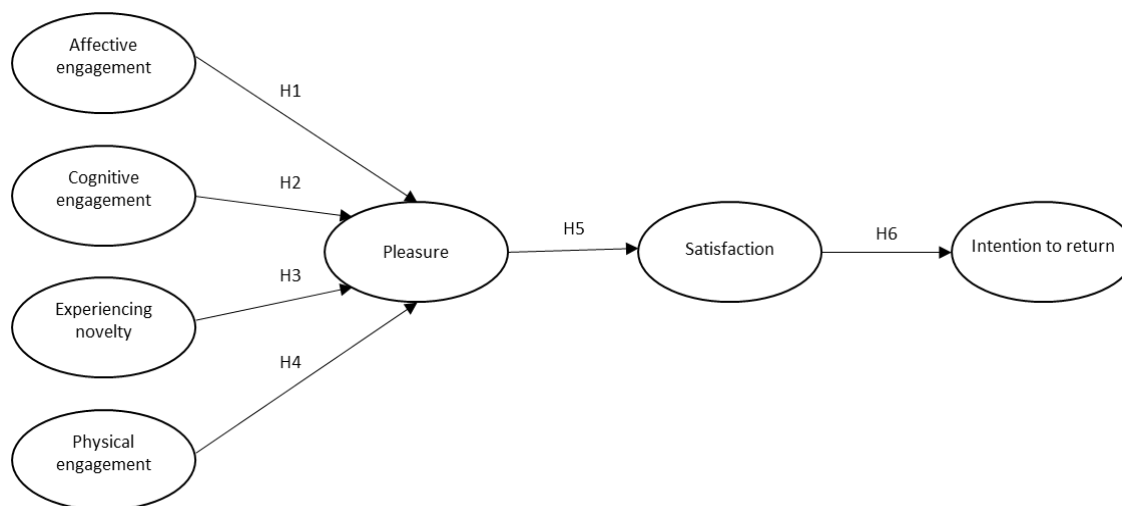
The scientific literature argues that pleasure is a precursor to satisfaction in tourism experiences (Song et al., 2019). Similarly, literature has shown that satisfaction and behavioural intention are among the outcomes of tourists' experiences (Alsharif et al., 2024; De Geus et al., 2016). Visitor satisfaction and the intention to return are essential for successful destination marketing and enhancing overall destination competitiveness (Luvsandavaajav et al., 2022; Niemczyk, 2014). Several studies have found a positive relationship between satisfaction and intention to return to cultural events (W. Lee et al., 2017; Nam, 2023; Viljoen et al., 2018). The literature also argues that satisfaction is influenced by attendee experience and motivation, and that satisfaction, in turn, influences the intention to return to the event (Tichaawa & Idahosa, 2020). These findings suggest that improving the overall experience and satisfaction of attendees is crucial to increase their intention to return to flamenco events. Based on the above comments, the following hypotheses are defined:

H5: Pleasant experiences positively influence tourists attending flamenco shows.

H6: The satisfaction of tourists attending flamenco shows positively influences the intention to return.

Graph 1 shows the theoretical model and the hypotheses defined.

Graph 1. Theoretical model



Source: own elaboration

3. Methods

3.1 Data collection

Data collection for this research involved the prior creation of a structured survey. The survey was written in Spanish, English, and French. Respondents were tourists who had just attended a flamenco performance at various flamenco tablaos in Seville, a city notorious for its rich history and connection to flamenco. Flamenco in Seville is considered a creative industry, with dancing, singing, and guitar playing being sources of income for both the artists and other parties involved in the industry. Three well-known flamenco venues in the city, "La Casa de la Memoria" located in Calle Cuna nº6, "Cuna del Flamenco" in Calle Cuna nº15 and "Álvarez Quintero" in Calle Álvarez Quintero nº48, were considered for this study. The data was collected during the weekends between 29 October and 13 December 2022, which included the national holidays of the Immaculate Conception and the Constitution, which usually attract numerous tourists. In total, 364 valid surveys were collected.

3.2 Questionnaire design

The questionnaire had a block of socio-demographic questions and another that included variables referring to the variables under study. Specifically, the questionnaire consisted of a series of items referring to affective engagement, cognitive engagement, experiencing novelty, physical engagement, pleasure, satisfaction, and intention to return. All latent variables were defined with three items each, although, with the preliminary analysis, one item in two constructs was eliminated. The items were measured on a Likert scale from 1 to 7 points, where 1 meant "Strongly disagree (most unfavourable opinion)" and 7 meant "Strongly agree (most favourable opinion)". The items used in the study were adapted from previous studies in the literature (Amorim et al., 2020; De Geus et al., 2016; Hermann et al., 2021; Song et al., 2019).

Table 1. Latent and observable variables

Latent variable		Observable variable
AENG	Affective engagement	AENG1. I felt excited during the flamenco show. AENG2. The show allowed me to better understand the culture of flamenco. AENG3. I enjoyed the flamenco show.
CENG	Cognitive engagement	CENG1. I interacted with the flamenco show (clapping, dancing, etc.). CENG2. I learned about the different characteristics that make up flamenco. CENG3. I discussed the characteristics of the flamenco show with others.
ENOV	Experiencing novelty	ENOV1. I had the feeling of attending an exceptional show. ENOV2. I felt that I experienced new things.
PENG	Physical engagement	PENG1. I was interested in other services that could be offered at the show. PENG2. I enjoyed the additional services offered during the show.
PL	Pleasure	PL1. I felt joy during the flamenco show. PL2. I had the feeling of feeling more lively. PL3. The feeling was one of feeling happier.
SAT	Satisfaction	SAT1. My expectations were met after attending the flamenco show. SAT2. My feelings towards flamenco shows are positive. SAT3. Overall, I felt satisfied after attending the flamenco show.
INTR	Intention to return	INTR1. If I have the opportunity, I will attend a flamenco show again. INTR2. I am loyal to flamenco shows. INTR3. I will visit flamenco shows again in the future.

Source: own elaboration

3.3 Data analysis

Data were analysed using various techniques. To do so, the procedure was advised by some authors such as Frash and Blose (2019). First, the demographic characteristics of the sample were obtained through a descriptive analysis using SPSS. Second, an exploratory factor analysis was conducted with SPSS, with varimax rotation, to explore the structure of the underlying dimensions. Thirdly, validation of the measurement model was carried out based on the results obtained with AMOS software. After these first two phases, it was concluded to remove one item from the latent variable experimental novelty and one from the variable physical involvement, as they did not correlate well with the underlying structure of their constructs and distorted the analysis. Fourth, the validity of the structural model was assessed. Finally, fifth, the coefficients of the structural model were estimated to test the interrelationships between the constructs.

4. Results

The initial phase of the analysis consisted of the socio-demographic description of the sampled tourists. Regarding gender, the distribution of the sample showed a remarkable parity between males (48.6%) and females (51.4%). Concerning the age of the tourists, the majority were over 45 years old

(48.3%), followed by those in the 25-45 age range (40.2%), and, lastly, those under 25 years old (11.5%). Regarding academic level, those tourists with higher education (61.2%) stood out, while 32.1% had an intermediate level of education. Concerning the origin of the respondents, the majority were natives of Spain (59.1%), followed by French (10.2%), Portuguese (7.7%), Italians (5.5%) and English (3.8%). There were also participants of other nationalities such as Dutch, German, Chilean, American, Belgian, and Argentinian. Finally, 68.1% of the participants were attending a flamenco performance for the first time, while for the remaining 31.9% it was not their first experience.

It is important to highlight the absence of Japanese tourists in the sample, despite their significant interest in flamenco culture. This gap can be attributed to travel restrictions and reduced international mobility during the data collection period, particularly affecting tourists from Asian countries in the post-COVID-19 context. Given that Japanese tourists are traditionally enthusiastic consumers of flamenco experiences, their absence may introduce a sampling bias that limits the generalizability of our findings to this important segment of cultural tourists. Future research should aim to include a more diverse sample that captures the perspectives of Japanese and other Asian tourists to better understand their engagement with flamenco shows and how cultural differences may influence satisfaction and revisit intentions.

The second phase of the analysis consisted of an exploratory factor analysis with varimax rotation. Seven factors corresponding to each of the latent variables were considered. The p-value of Barlett's test of sphericity was less than 0.05, so the condition of the correlation matrix equal to the identity was rejected. Similarly, the KMO index value was close to one (0.824), so the underlying seven-factor structure is adequate. However, one item of the experimental novelty latent variable did not correlate well with its corresponding latent variable, so we chose to remove it.

The third stage consisted of the evaluation of the measurement model. For this evaluation, the reliability and validity of the measurement model were analysed. For reliability, item reliability and construct reliability were analysed. Item reliability was measured using standardised factor loadings with the AMOS software. Ideally, standardised factor loadings should be greater than 0.707 (Carmines & Zeller, 1979). However, some authors consider that a value higher than 0.5 is also acceptable (Chau, 1997). All items showed loadings above 0.5, except for one item corresponding to the construct of physical participation, so it was decided to eliminate this item.

The reliability of the constructs was assessed using Cronbach's alpha coefficient and composite reliability. Cronbach's alpha coefficient was obtained using SPSS, while the composite reliability was obtained from the CR coefficient, after running the AMOS software. Table 2 shows that all values of Cronbach's alpha coefficient are higher than 0.7. As for the composite reliability coefficient (CR), we can see that, although not all the values are higher than 0.7, they are practically at the recommended limit, so we can accept the internal consistency of the items and thus the reliability of the constructs (Green & Yang, 2015).

Table 2. Reliability and validity of the measurement model

		Standardized factor loadings	Significance	Cronbach's α	CR (Composite Reliability)	AVE (Average variance extracted)
Affective (AENG)	engagement			0.774	0.617	0.544
AENG1	← AENG	0.786	***			
AENG2	← AENG	0.661	***			
AENG3	← AENG	0.760	***			
Cognitive (CENG)	engagement			0.795	0.709	0.675

CENG1	← CENG	0.997	***			
CENG2	← CENG	0.883	***			
CENG3	← CENG	0.501	***		0.622	0.550
Experiencing novelty (ENOV)				0.701		
ENOV1	← ENOV	0.750	***			
ENOV2	← ENOV	0.733	***		0.727	0.689
Physical engagement (PENG)				0.810		
PENG1	← PENG	0.769	***			
PENG2	← PENG	0.887	***			
Pleasure (PL)				0.900	0.774	0.747
PL1	← PL	0.826	***			
PL2	← PL	0.866	***			
PL3	← PL	0.900	***			
Satisfaction (SAT)				0.844	0.693	0.644
SAT1	← SAT	0.788	***			
SAT2	← SAT	0.780	***			
SAT3	← SAT	0.839	***			
Intention to return (INTR)				0.863	0.751	0.725
INTR1	← INTR	0.584	***			
INTR2	← INTR	0.979	***			
INTR3	← INTR	0.935	***			

Note: ***p-value<0.001

Source: own elaboration

Once reliability had been analysed, the validity of the measurement model was analysed. To this end, convergent validity and discriminant validity were taken into account. Convergent validity attempts to estimate in what proportion the variance of the indicators of a factor is explained by the factor and not by the errors. For this purpose, the average variance extracted (AVE) was calculated. Table 2 shows that all AVE values are greater than 0.5, so we can assume that convergent validity is verified (Fornell & Larcker, 1981; Hair et al., 2014).

Table 3. Discriminant validity

	AENG	CENG	ENOV	PENG	PL	SAT	INTR
AENG	0.738						
CENG	0.147	0.822					
ENOV	0.572	0.148	0.742				
PENG	0.226	0.219	0.308	0.830			
PL	0.498	0.190	0.664	0.301	0.865		
SAT	0.264	0.101	0.352	0.160	0.530	0.803	
INTR	0.133	0.051	0.177	0.080	0.267	0.504	0.851

Note: AENG: affective engagement; CENG: cognitive engagement; ENOV: experiencing novelty; PENG: physical engagement; PL: pleasure; SAT: satisfaction; INTR: intention to return.

Source: own elaboration

The next step was to examine the discriminant validity of the measurement model. Discriminant validity exists when the correlations between the indicators of a construct are significant and each of these correlations is higher than the correlation with any other item of another construct. Thus the variance a construct shares with its indicators is greater than the variance it may share with

other constructs included in the model (Barclay et al., 1995). For this assumption to be verified, the square root of the AVE of each construct must be greater than the correlations between the constructs. The square root of the AVE is highlighted in bold in the diagonal of Table 3. We can observe that all these values are higher than the rest of the correlations between constructs, so discriminant validity is verified.

The fourth phase of the analysis of the results consisted of the evaluation of the structural model. In this case, it was verified that the coefficient of determination of each dependent or endogenous construct was greater than 0.1, as suggested by some authors (Falk & Miller, 1992; Hair et al., 2014), since lower values have a low predictive level, even if they are significant. Therefore, we can assume that the predictive validity of the model is verified.

Following the procedure recommended by Frash and Blose (2019), the last phase of the data analysis was the estimation of the parameters of the structural model (Table 4). In Table 4, we can observe the standardized values of the parameters between the constructs of the structural model, along with the associated p-value. We can see that all hypotheses are verified, except H2 and H4. This information can be corroborated with the analysis of the critical ratio (CR). Values greater than 1.96 allow us to affirm that the estimated coefficient is significantly different from zero (Hair et al., 2014).

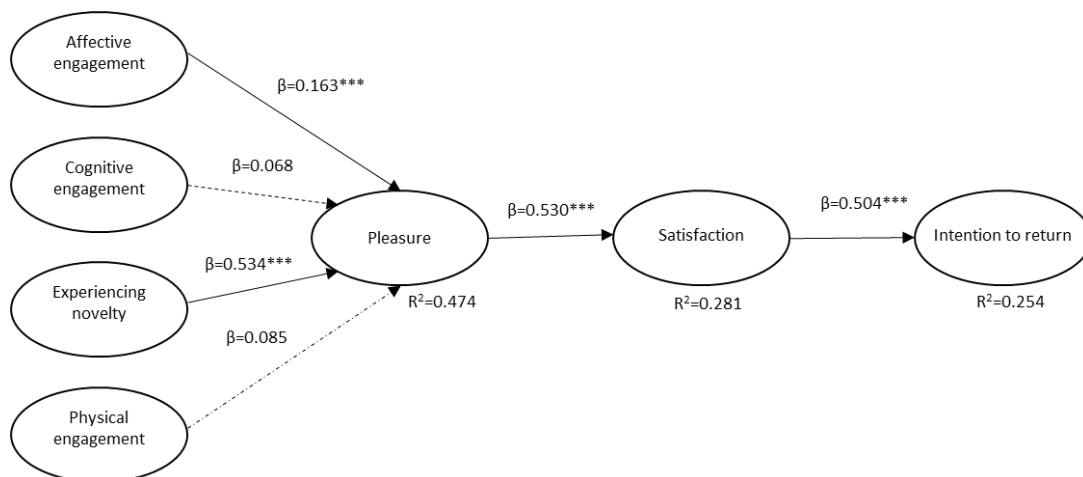
Table 4. Relationships between latent variables and significance

Hipotesis	B standardized	SE	CR	p-value	Supported/Not supported
H1: Affective engagement → Pleasure	0.163	0.084	2.246	**	Supported
H2: Cognitive engagement → Pleasure	0.068	0.025	1.426	0.154	Not supported
H3: Experiencing novelty → Pleasure	0.534	0.095	6.122	***	Supported
H4: Physical engagement → Pleasure	0.085	0.036	1.538	0.124	Not supported
H5: Pleasure → Satisfaction	0.530	0.049	8.847	***	Supported
H6: Satisfaction → Intention to return	0.504	0.046	7.498	***	Supported

SE= standard error; CR= critical ratio; **Significance level <0.05; ***Significance level < 0.001

Source: own elaboration

Graph 2. Estimated model



Source: own elaboration

Finally, a series of measures have been taken into account that informs us about the goodness of fit of the model ($\chi^2/df=3.008$; GFI=0.892; AGFI=0.852; CFI=0.929; RMSEA=0.074; NFI=0.912).

All these values fall within the limits suggested in the literature (Baumgartner & Homburg, 1996; Hu & Bentler, 1995; Kline, 1996), so we can consider the proposed model acceptable.

In conclusion, as shown in Graph 2, we can affirm that the pleasure of attending a flamenco show is mainly influenced by its novelty for tourists, followed by the affective component. The results do not show any influence of the cognitive and physical components on pleasure. Likewise, flamenco shows provide a pleasant experience for tourists, which increases satisfaction and the intention to attend this type of event again.

5. Discussion

In this work, a model has been proposed to estimate the influence of various components of tourist experiences on pleasure, satisfaction, and the intention to attend a flamenco show again. The results show that, in the case of flamenco tourism, novelty is the most potent predictor for achieving pleasant, satisfying experiences that influence the intention to attend this type of event again. This result is consistent with others found in the literature that have demonstrated the effect of novelty on positive emotions in tourist experiences (Mitas & Bastiaansen, 2018). The relationship between novelty and memorable tourist experiences has also been explored in various psychological disciplines, with potential implications for tourism studies (Skavronskaya et al., 2020). In the case of flamenco, for many tourists, attending a flamenco show is a significant novelty as it is a different, unique event that is outside of everyday activities.

Another factor that influences pleasant experiences in flamenco tourism is affective engagement. This result is also in line with similar findings in flamenco tourism, which suggest that affective engagement in flamenco has a significant impact on individuals' emotional and self-fulfillment experiences (Matteucci & Filep, 2017; Rodríguez-Bailón et al., 2009).

The results of this study also show that cognitive engagement and physical participation do not significantly affect pleasant experiences in tourism (hypotheses H2 and H4). One possible explanation for the lack of support for H2 could be that cognitive engagement in flamenco shows may not be as immediate or impactful as affective or novelty-driven factors. Tourists may primarily seek emotional and sensory stimulation rather than actively processing and learning about the cultural context during the performance. Future research could refine this construct by incorporating pre-show educational activities or interactive components that might enhance cognitive involvement and, consequently, pleasurable experiences.

Similarly, the non-significant relationship observed in H4 may suggest that the current level of physical engagement opportunities at flamenco shows is limited. In many tablaos, audience participation is typically passive, and opportunities for physical interaction (e.g., clapping, dancing) may not be sufficiently integrated into the show to influence the overall experience. Future studies could explore how more immersive and participatory formats, such as interactive performances or dance workshops, might foster greater physical engagement and positively impact tourists' experiences. Additionally, examining individual differences in tourists' preferences for active participation could offer further insights into how physical engagement influences satisfaction.

The lack of significant impact from cognitive and physical engagement on pleasurable experiences in this study may stem from the traditionally passive nature of flamenco performances. Flamenco shows are typically designed for observation rather than active participation, with tourists often positioned as passive spectators rather than engaged participants. This aligns with the broader characteristics of cultural heritage performances, where the primary focus is on emotional and aesthetic appreciation rather than interactive involvement (Matteucci & Filep, 2017; Rivera et al., 2019).

Additionally, tourists attending flamenco shows may have specific expectations centered on emotional intensity and authenticity rather than intellectual engagement or physical participation.

Flamenco's profound emotional expression, often described as "duende," may naturally prioritize affective engagement over cognitive or physical involvement (Lopera-Auñón et al., 2022). This focus on emotional resonance might explain why novelty and affective experiences exert a stronger influence on tourist satisfaction compared to cognitive and physical engagement.

Comparatively, other cultural events with more interactive formats, such as folk festivals or craft workshops, may foster greater cognitive and physical engagement due to their inherently participatory nature (De Geus et al., 2016). Therefore, the unique characteristics of flamenco performances could partly account for these results.

To address these findings and enrich tourist experiences, flamenco event managers could implement several strategies:

Organizers could offer educational sessions before or after performances, where tourists learn about flamenco's history, musical styles, and cultural significance. This cognitive enrichment could deepen their understanding and enhance the emotional impact of the show. Also, integrating simple participatory elements during the show, such as teaching attendees how to clap rhythmically (*palmas*) or basic dance movements, could increase physical engagement without compromising the authenticity of the performance.

Creating immersive experiences where audiences sit closer to performers or are invited to join specific parts of the show (e.g., communal clapping or singing) could also foster a stronger physical connection with the performance. Also, narrating the origins and meanings behind specific flamenco pieces before their performance could stimulate cognitive engagement, encouraging audiences to connect intellectually with the art form.

On the other hand, to strengthen the sense of novelty and authenticity, flamenco managers could highlight regional styles. Showcase lesser-known flamenco styles (*palos*) from different regions, offering tourists a more diverse and novel experience. Also, the collaboration with local artists is of great importance for this industry. Engagement with emerging local artists who bring innovative interpretations while preserving flamenco's traditional essence could enrich the experience. Finally, design performances around cultural or historical themes, providing context that enriches both the novelty and authenticity of the experience could be very interesting.

By implementing these strategies, flamenco event organizers can create more comprehensive and enriching experiences that appeal to both the affective and cognitive dimensions of tourist engagement. This approach not only enhances visitor satisfaction but also contributes to the sustainable promotion of flamenco as a culturally significant art form.

At the same time, these results should be taken as market opportunities for flamenco show managers. Everything related to the cognitive aspect of flamenco, such as learning about it, should be enhanced. Casas-Mas et al. (2022) highlight the aspects of learning flamenco, emphasizing the role of the body for dancing and the fusion of verbal, bodily, and musical discourse. Cuéllar-Moreno (2016) explores the technical skills and resources for learning flamenco dance, while Vieira and Donoso (2020) focus on the community learning of flamenco dance, emphasizing its role in promoting bodily awareness and expression. Collectively, these studies underline the complex and multifaceted nature of learning and performing flamenco. Therefore, those involved in flamenco should try to design commercial strategies to facilitate tourists' learning of flamenco during these art shows. Similarly, it would be important to provide some ideas to facilitate tourists' physical participation in flamenco shows.

The results of this study contribute significantly to the theoretical understanding of tourist behavior in the context of cultural tourism, particularly with live performance events such as flamenco shows. The findings emphasize the pivotal role of novelty and affective engagement in shaping pleasurable experiences, satisfaction, and the intention to revisit. This aligns with previous research indicating that novel experiences are crucial in eliciting positive emotions and creating memorable tourism experiences (Mitas & Bastiaansen, 2018; Skavronskaya et al., 2020). The prominence of

affective engagement further supports the idea that emotional connections play a vital role in enhancing tourist experiences (Matteucci & Filep, 2017; Rivera et al., 2019) (Matteucci & Filep, 2017; Rivera et al., 2019).

However, the non-significant effects of cognitive and physical engagement on pleasurable experiences challenge existing models of tourist engagement, which typically emphasize the comprehensive integration of cognitive, affective, and behavioral dimensions (De Geus et al., 2016; Hermann et al., 2021). This discrepancy suggests that the role of cognitive and physical engagement may be more context-dependent than previously assumed, particularly in cultural experiences where passive consumption often dominates. Future theoretical models could benefit from distinguishing between passive and active forms of engagement, as well as considering the timing of engagement—whether it occurs before, during, or after the event (Campos et al., 2018).

Moreover, the results invite a reevaluation of how physical participation is conceptualized in cultural tourism. The lack of significant influence from physical engagement may indicate that traditional cultural performances like flamenco offer limited opportunities for physical interaction, contrasting with other forms of experiential tourism that encourage hands-on involvement (Tan et al., 2014). Therefore, expanding theoretical frameworks to account for varying levels of participatory opportunities in different cultural contexts could enhance their explanatory power.

Additionally, the study extends the applicability of the event experience scale developed by De Geus et al. (2016) to the domain of flamenco performances, validating its use in assessing tourist experiences in live cultural events. This adaptation contributes to the growing body of literature on experiential consumption by demonstrating the scale's relevance in measuring the interplay between engagement dimensions and tourist satisfaction in culturally rich settings.

Our findings on the influence of experiential novelty and affective engagement on the pleasurable experience of tourists attending flamenco tablaos are consistent with previous studies in other cultural contexts. As in the case of flamenco, studies on cultural events such as tango festivals in Argentina (Scorrolli et al., 2023) or kabuki performances in Japan (Scott, 1999) highlight the importance of novelty in creating memorable tourist experiences (Mitas & Bastiaansen, 2018; Skavronskaya et al., 2020). Even other cultural events, such as salsa in Cuba, belly dancing in Turkey, Egypt and Tunisia, traditional ballroom dancing in the United Kingdom or samba in Brazil, produce learning experiences with a high novelty character (Richards & Wilson, 2006). In these contexts, novelty refers not only to the uniqueness of the experience, but also to its capacity to generate intense emotions and lasting memories, which seems to be a common factor in culture-related tourism experiences.

Similarly, affective engagement is crucial in other forms of cultural tourism. At festivals such as Buenos Aires tango, tourists experience a strong emotional connection to the music and dance, which contributes significantly to overall satisfaction and intention to return (Matteucci & Smith, 2024). This phenomenon is also evident in traditional events such as Japanese kabuki, where the emotional atmosphere created by the performances and audience interaction with the performers generates a deep and meaningful experience (Suzuki et al., 2024). This type of affective interaction highlights the universality of emotional engagement as a key determinant of tourist satisfaction at cultural events around the world.

Although in our study physical involvement and cognitive engagement do not show a significant influence on the pleasurable experience in flamenco tablaos, research on other cultural events suggests that these dimensions may be relevant in specific contexts. For example, in the case of tango festivals, active audience participation, such as dancing or interacting with other attendees, may enhance the experience (Törnqvist, 2013). Similarly, in Japanese kabuki, the cognitive involvement of understanding the stories and cultural symbols also plays an important role in the appreciation of the performance, although the emotional component remains dominant (Jamshed et al., 2024).

This comparison with cultural events in other parts of the world not only expands our understanding of the dynamics of the tourist experience but also validates the relevance of the factors

identified in our study beyond Spain's flamenco tablaos. Specifically, novelty and affective engagement are cross-cutting dimensions that similarly affect tourists' experiences of various forms of cultural entertainment around the world.

From a practical perspective, these findings offer actionable insights for tourism professionals, cultural managers, and flamenco event organizers. To enhance cognitive engagement, organizers could introduce pre-show educational content, such as guided introductions to flamenco history, workshops, or interactive digital materials, enabling tourists to gain a deeper understanding of the art form. This added layer of context may stimulate intellectual curiosity and enrich the overall experience. Regarding physical engagement, integrating participatory elements—such as encouraging audience clapping, simple dance movements, or post-show interactions with performers—could create more immersive and memorable experiences. Additionally, designing spaces that invite informal physical participation could help bridge the gap between passive observation and active involvement.

These findings have also clear practical implications for cultural event managers and tour operators. In particular, creating experiences that maximize novelty and foster an emotional connection with audiences can be key to improving satisfaction and fostering customer loyalty. Marketing strategies should focus on highlighting not only the authenticity of the event, but also the emotions and sensory impact it offers, as successfully done by other cultural events, such as tango in Argentina, kabuki in Japan, salsa in Cuba, belly dancing in Turkey, Egypt and Tunisia or samba in Brazil.

To deepen the understanding of tourist behavior in cultural events, future research should consider incorporating variables associated with memorable tourist experiences (MTEs). Specifically, two critical dimensions warrant exploration: the perception of authenticity and the formation of long-term emotional connections. Authenticity has been identified as a key driver of satisfaction and positive behavioral intentions in cultural tourism (Kolar & Zabkar, 2010). Tourists often seek authentic experiences that allow them to engage with the cultural and historical essence of a destination or event. In the context of flamenco shows, perceived authenticity could significantly influence how tourists evaluate their experience. Future studies could investigate how factors such as the venue's historical significance, performers' cultural backgrounds, and the preservation of traditional flamenco elements impact tourists' perceptions of authenticity and, in turn, their satisfaction and intention to revisit.

Memorable tourist experiences often involve the creation of lasting emotional bonds with a destination or cultural practice (Kim et al., 2012). These emotional connections can influence tourists' loyalty and advocacy behaviors, such as recommending the experience to others or engaging with the culture beyond the visit. Future research could explore how flamenco shows foster these long-term emotional connections, examining whether the intensity of the affective engagement during the performance translates into enduring emotional memories and cultural attachment.

By addressing both cognitive and physical engagement in more intentional ways, flamenco events can offer more enriching and holistic experiences, potentially leading to higher levels of satisfaction and stronger intentions to revisit. These strategies not only improve individual experiences but also contribute to the sustainable development of cultural tourism by fostering deeper connections between tourists and cultural traditions.

6. Conclusion

In conclusion, we can state that tourists' pleasant experiences at flamenco shows are fundamentally determined by the novelty of the experience and the affective engagement typical of flamenco, which in turn translates into greater satisfaction and a higher intention to attend such shows again.

The findings of this study underscore the critical role of novelty and affective engagement in shaping pleasurable tourist experiences, satisfaction, and revisit intentions. These insights are not only

relevant to flamenco shows but can also be strategically applied to a wide range of cultural events to enhance visitor experiences and foster long-term engagement. Introducing lesser-known cultural traditions, rare art forms, or contemporary reinterpretations of traditional performances can offer tourists fresh and unexpected experiences. Incorporating multisensory elements -such as interactive exhibits, augmented reality components, or participatory installations- can elevate the sense of novelty and engage visitors on multiple levels.

To deepen emotional connections with the audience, event organizers should focus on hosting events in culturally significant or intimate venues enhances the authenticity of the experience and fosters stronger emotional engagement. Encouraging emotional participation through communal activities -such as synchronized clapping, chanting, or singing- can amplify affective engagement. This approach can be extended to other cultural events, like folk music festivals or traditional dance workshops.

To strengthen the generalizability of the proposed model, future research should consider applying it to a variety of cultural events that offer differing levels of tourist participation. Cultural events such as traditional music festivals, folk dance performances, art exhibitions, and gastronomy festivals provide distinct contexts where cognitive, affective, and physical engagement may vary in influence. For instance, interactive cultural festivals may offer more opportunities for physical and cognitive engagement than more passive performance-based events like flamenco shows.

Testing the model in these diverse settings would allow researchers to examine whether the relationships between engagement dimensions, pleasurable experiences, satisfaction, and revisit intentions hold across different cultural contexts. Additionally, this approach would help identify cultural or event-specific factors that may enhance or diminish the impact of certain engagement dimensions. Expanding the model's application would contribute to a more comprehensive understanding of how cultural experiences influence tourist behavior and would offer valuable insights for event organizers aiming to design more engaging and memorable cultural events.

By exploring the model's relevance across various cultural events, future studies can validate its robustness and provide practical strategies tailored to different types of cultural tourism experiences.

While this study provides valuable insights into the factors influencing tourist satisfaction and revisit intentions at flamenco shows, this study has a notable limitation. The sample was mostly composed of tourists of European origin, with a limited representation of visitors from Asia, America and other regions. It is important to note the absence of Japanese tourists, despite their known interest in flamenco culture. This limitation was partly due to travel restrictions and decreased international mobility during the data collection period, especially after the COVID-19. Given that Japanese tourists have historically demonstrated a high level of commitment to flamenco, their absence could introduce a sampling bias that limits the generalizability of the results to this culturally relevant segment. To address this gap and enhance the generalizability of future research, we propose several strategies for effectively engaging Eastern tourists.

First, future studies could implement targeted data collection during peak travel seasons for Eastern tourists, particularly Japanese visitors, by collaborating with international travel agencies and cultural institutions specializing in flamenco tourism. This approach would ensure more inclusive and diverse sampling.

Second, leveraging digital platforms popular in Eastern markets for survey distribution and participant recruitment could increase accessibility and participation. Additionally, offering multilingual survey options, including Japanese and other Asian languages, would reduce language barriers and encourage greater involvement.

Third, integrating participatory cultural experiences, such as flamenco dance workshops or interactive performances tailored for Eastern tourists, may provide deeper engagement and yield richer insights into how these tourists perceive and interact with flamenco culture. Exploring the impact of

these immersive experiences could offer valuable information on how to tailor marketing and programming strategies for this audience.

By incorporating these targeted strategies, future research can better capture the experiences and preferences of Eastern tourists, thereby expanding the study's practical relevance and offering actionable insights for the sustainable development of cultural tourism.

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Brief description of Authors:

Ángela M. Fernández-López

ORCID ID: <https://orcid.org/0009-0006-8564-0593>

Affiliation: Department of Business Organization and Marketing, Universidad Pablo de Olavide, Seville, Spain.

Email: amferlop@upo.es

Ángela María Fernández López is a candidate PhD at Department of Business Organization and Marketing, Universidad Pablo de Olavide, Spain. She specializes in Marketing and Market Research. Her academic responsibilities include teaching and research within her department.

José M. Ramírez-Hurtado

ORCID ID: <https://orcid.org/0000-0002-2289-1874>

Affiliation: Department of Economics, Quantitative Methods and Economic History, Universidad Pablo de Olavide, Seville, Spain.

Email: jmramhur@upo.es

José M. Ramírez-Hurtado is an Associate Professor at Universidad Pablo de Olavide in Seville, Spain. His research interests include consumer behaviour, tourism analysis, franchising, preference studies, marketing management, and educational studies. He has widely published in peer-reviewed national and international journals on these topics, such as *Journal of Hospitality Marketing & Management*, *Journal of Business Economics and Management*, *Tourism Economics*, *European Journal of International Management*, *British Food Journal*, and *Service Business*, among others. He is also a regular

contributor to research in the field of education. In this field, he has published articles in *Thinking Skills and Creativity*, *Child Indicators Research*, *Croatian Journal of Education*, and *Australasian Journal of Educational Technology*, among others.

Juan M. Berbel-Pineda

ORCID ID: <https://orcid.org/0000-0002-4783-9749>

Affiliation: Department of Business Organization and Marketing, Universidad Pablo de Olavide, Seville, Spain.

Email: jmberpin@upo.es

Juan Manuel Berbel-Pineda is a Professor in the Faculty of Business at Pablo de Olavide University, Seville, Spain. His work focuses on tourism, international strategy, franchising, and service recovery, and he is the author of articles and monographs on economics, tourism, business, and entrepreneurship. He has widely published in peer-reviewed national and international journals on these topics, such as the *International Journal of Gastronomy and Food Science*, *Social Indicators Research*, *Tourism Economics*, *Tourism Analysis*, *Journal of Quality Assurance in Hospitality & Tourism*, or *Journal of Retailing and Consumer Services*, among others.

Fernando Criado García-Legaz

ORCID ID: <https://orcid.org/0000-0001-6300-7961>

Affiliation: Department of Business Administration and Marketing, Universidad de Sevilla, Seville, Spain.

Email: fcariado@us.es

Fernando Criado García-Legaz is an Associate Professor of Business Organization, Department of Business Administration and Marketing, University of Seville. He has published in indexed journals with JCR impact factor in the areas of Management, Business, and Health Quality. His most recent publications appear in the following journals: *International Journal of Environmental Research and Public Health*, *International Journal of Quality & Reliability Management*, *Total Quality Management & Business Excellence*, etc.