

Like being a drop in a freshly-poured Guinness pint: consumer motivations to participate in the "Guinness Storehouse"

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Due to the decreasing effectiveness of mass marketing communications, event-marketing has enjoyed a growing popularity across Europe among marketers and customers alike. While event-marketing strategies in earlier years were primarily built around marketing-events, brand lands have nowadays become a popular and more permanent alternative. The Guinness Storehouse in the centre of Dublin is such a brand land, which was designed to reconnect the Guinness brand with an increasingly alienated younger target audience and to rejuvenate the brand image. The current study investigates what exactly motivates over 1 million consumers each year to experience the hyperreality of the Guinness brand by feeling oneself like a drop in a freshly-poured pint of Guinness. Using Wohlfeil and Whelan's (2006a) conceptual model, four predispositional involvement dimensions are identified and tested to what extent they predicted the situational involvement in the Guinness Storehouse and the subsequent motivation to participate. The surprising results are then discussed.

Keywords Event-Marketing, Brand lands, Consumer involvement, Motivation, Leisure and recreation, Experiential effects

Introduction

Over the past 10 years, event-marketing strategies have enjoyed a growing popularity across Europe among both marketers and their customers (Drengner 2003; Nufer 2002; Wohlfeil and Wohlfeil 2005a,b) and increasingly replaced traditional marketing communications such as advertising or sales promotions. Event-marketing is hereby defined as *"the interactive communication of brand values by staging marketing-events as 3-dimensional brand-related hyperrealities in which consumers are actively involved on a behavioural level that would result in their emotional attachment to the brand"* (Wohlfeil and Whelan 2006a). Originally, event-marketing strategies were based on marketing-events that allowed for the feeling of authenticity and exclusivity, because they only took place on specific locations at specific

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dates and participation was limited. In search for a more permanent alternative, multinational corporations discovered and opened in recent years brand lands all over the world as another communication platform to get interactively in touch with their target audiences (Nufer 2002). Brand lands are defined as *mobile or immobile corporate "infotainment" theme parks that are aimed at building and intensifying customer-brand relationships by offering a transparent, family friendly platform for interactive dialogues without any short-term economic objectives*" (Wohlfeil and Whelan 2005b).

One of these new brand lands is Diageo's Guinness Storehouse in Dublin, which opened to the public in December 2000. Guinness is probably not only the most famous Irish brand in the world, but also regarded as an essential element of the Irish heritage and culture. But although the Guinness brand has always been all about community, where people come together and share their stories, it was also increasingly perceived in Ireland as a brand choice of the older, rural generations, while younger people preferred more often fashionable lager beers and alcopops (Kirsner 2002). Located in a former fermentation building, where the dull industrial brick exterior leads into a foyer with a modern glass-and-steel interior symbolising a bridge between the heritage of the past and the demands of the future, the Guinness Storehouse is designed to reconnect Guinness with a younger target audience. The 30 metres high glass atrium in the core of the building is shaped as a giant pint glass rising from the foyer up to the roof (Kirsner 2002).

The idea is that consumers feel like being a drop of Guinness in a freshly-poured pint. And like a settling pint of Guinness, they now experience the hyperreality of the Guinness brand by slowly working their way over seven floors, which incorporate ten different areas, up to the Gravity Bar at the top (Wohlfeil and Whelan 2005a,b). Each of the ten areas, which cover everything from the ingredients and the brewing process to the art of cooperage to the world of Guinness advertising and Diageo's recent *Drink sensibly!*-campaign, contains a range of displayed artefacts, graphic designs and interactive multimedia shows that engage all the participants' senses from visuals and sounds to smell, taste and touch. Finally, like a Guinness drop in a perfect pint, participants settle at the top to enjoy their personal pint of Guinness in the Gravity Bar with a view over Dublin City. And in the spirit of the experience economy (Pine and Gilmore 1998), a retail store at the exit offers a wide range of Guinness branded merchandise as collectibles to *"brand tourists"*. In terms of pure figures, the success of the Guinness Storehouse speaks for itself. Since 2002, the Guinness Storehouse has not only won several awards for *"best brand experience"* (Kirsner 2002), but also has already become the Number One tourist attraction in Dublin with over one million visitors per year. Nevertheless, despite this commercial success as tourist attraction, the initial objective of the Guinness Storehouse was to reconnect the Guinness brand with the younger Irish generations and to rejuvenate its brand image to being fashionable, urban and cosmopolitan.

The Guinness Storehouse is an essential part of Diageo's strategy to position Guinness as the brand choice for target audiences who have opted for other, more *"trendy"* brands and products so far, such as students, women and the well-educated under-40 white collar segment in general. As a pull strategy, however, the effectiveness of the Guinness Storehouse in achieving

this objective is highly dependent on consumers' voluntary participation. Thus, the key question is whether and to what extent young Irish consumers are actually motivated to engage voluntarily with the Guinness Storehouse, which is designed to communicate exactly the same commercial brand messages that they have ignored in the past. What aspects or dimensions of the Guinness Storehouse would be particularly important motivators for young consumers to spend their leisure time and money to experience the Guinness brand as a "Guinness drop in a freshly-poured pint"? In addressing this research question, the current research explores the extent to which consumers' predispositional involvement in one or more specific dimensions of the Guinness Storehouse is motivating them to visit it. By doing so, this study will employ the conceptual model developed by Wohlfeil and Whelan (2006a) to the context of the Guinness Storehouse and then empirically test the hypotheses that derived from the model. Finally, the findings and their implications are discussed.

Event-marketing as experiential marketing communications

Unfortunately, the term *event marketing* has been used in the past to describe a multitude of phenomena in marketing practice (Cornwell 1995). Therefore, the event-marketing concept in the context of this paper needs to be briefly introduced first in order to understand the appeal of the Guinness Storehouse in particular. Event-marketing as an experiential marketing communication strategy first emerged in Germany in the late 1980s in response to significant changes in both the marketing environment and consumer behaviour (Wohlfeil and Whelan 2005b). By communicating brand values as "*real-lived*" experiences, event-marketing is designed to take advantage of the shift from maintenance to experiential consumption in the societal value system of affluent societies (Weinberg and Gröppel 1989). Experiential consumption refers to obtaining enriching experiences through emotional benefits, by which consumers attempt to improve the quality of their lives right here and now (Opaschowski 2000). This romantic consumption ethic has not only led to an increasing orientation towards and active participation in leisure and recreation, entertainment and cultural neo-tribes (Cova and Cova 2002), but also outlined the need for experiential marketing communications to gain consumers' attention.

The communicative innovation of event-marketing derives from its four constitutive features:

Experience-orientation

As personal lived experience tend to be stronger than "*second-hand*" media experiences in determining consumers' notion of reality, consumers are encouraged to experience the brand reality as active participants rather than being passive recipients and, subsequently, are offered a contribution to their subjective quality of life (Weinberg and Nickel 1998).

Interactivity

In contrast to the monological provision of information in classic marketing communications, event-marketing offers a platform for

interactive and personal dialogues between participants, spectators and brand representatives (Zanger and Sistenich 1996).

Self-initiation

Event-marketing is aimed at influencing consumers emotionally by staging self-initiated marketing-events. Thus, the marketer is in full control of the way in which sensual brand experiences are anchored in the world of consumer feelings and experiences (Wohlfeil and Whelan 2005b; Nufer 2002; Weinberg and Nickel 1998).

Dramaturgy

In order for consumers to experience the brand hyperreality emotionally, it requires a unique and creative dramaturgy that, similar to a theatre play, brings the brand image to life and captures the imagination of the target audience. Therefore, the more the event-marketing strategy differs from consumers' everyday life experiences the higher is the degree of activation among consumers (Sistenich 1999; Zanger and Sistenich 1996).

Thus, in contrast to event sponsorship, event-marketing is aimed at positively influencing customers' familiarity, image, attitude and emotional attachment to the brand by staging self-initiated marketing-events as a 3-dimensional, interactive brand-related hyperreality for consumers. Because personally "lived" experiences tend to be stronger in determining people's notion of reality than the "second-hand" experiences as traditionally communicated by advertising (Weinberg and Nickel 1998), marketing-events are better equipped to anchor multi-sensual brand experiences in the world of customer feelings and experiences (Weinberg and Gröppel 1989). Furthermore, in comparison to classic marketing communications, where customers generally remain passive and distant recipients of brand messages, the major peculiarity of event-marketing is the fact that target audiences are encouraged to experience the brand values actively by becoming an essential part of its hyperreality (Wohlfeil and Whelan 2006a,b). And while in advertising or sales promotions a contact remains rather accidental, consumers actively seek to engage with various event-marketing strategies.

Creative event-marketing strategies have already been designed to communicate a variety of consumer brands from very different product categories, such as energy drinks (Red Bull Flugtag: *Red Bull Gives You Wings*), coffee brands (Cruising Through the World of Jacobs Cafe), beer (Guinness Storehouse), cars (Mercedes A-Motion Tour, Volkswagen Autostadt), computer network software (Novell Experience), computer games (Microsoft Xbox Championship), traditional games (Ravensburger Spieleland) or toys (Legoland), as unique 3-dimensional, multi-sensual brand experiences for consumers. In addition, event-marketing strategies have also been employed successfully by retailers as well as in non-profit and business-to-business environments or within internal marketing targeted at employees and other corporate stakeholders. Nevertheless, in order to succeed as unique 3-dimensional brand experiences, the design of event-marketing strategies requires creativity, imagination and an understanding of the customer needs (Wohlfeil and Whelan 2005b; Sistenich 1999).

Motivations

Motivations are a hypothetical construct to define the driving forces of human behaviour (Kroeber-Riel and Weinberg 2003) and explain why people do what they do instead of choosing an alternative option. In general, they result from the interaction of fundamental activation processes and various cognitive processes. Emotions and basic urges activate and direct behaviour, while cognitive processes determine the goal orientation and the intensity of the action by which the individual is willing to achieve this goal under given circumstances (Weinberg 1995). Consequently, causal relationships between activation and cognitive goal-orientation have a crucial effect on an individual's motivation to consume, because the same activation process can lead to different motivations while different activation processes can result in the same motivation (Kroeber-Riel and Weinberg 2003).

Consumer behaviour is largely driven by the desire to satisfy specific needs, which in return can be divided into existential and experiential needs (Csikszentmihalyi 2000). According to Maslow (1987), human needs arrange themselves in a definite hierarchy based on the principle of relative potency. *Physiological needs*, i.e. food, water, air and sex, represent the bottom of the hierarchy, as they are crucial for an individual's immediate survival. To ensure survival in the long-term, they are followed by *safety needs*, i.e. protection, certainty and the avoidance of pain or anxiety. After those basic needs follow the psychological needs that cover *social needs*, i.e. belongingness, affiliation and love, and *esteem needs* such as self-esteem, recognition and career (Buck 1988). Maslow (1987) proposed that all those needs are inborn and universal to all human beings. Furthermore, as deficit needs they put consumers under pressure to satisfy them on an ongoing basis. In contrast, *self-actualisation needs* are growth needs by which individuals fulfil their very unique potential (Maslow 1987).

The hierarchy's general idea is that motivations are driven by consumers' desire to consciously satisfy those needs in a similar order. Therefore, individuals experience lower needs always stronger than higher needs (Maslow 1987). Maslow originally even proposed that higher growth needs do not appear to consciousness until the deficit needs are met on a regular basis (Buck 1988). But despite its widespread acceptance in literature, Maslow's hierarchy of needs also has its critics. Buck (1988) argued that most physiological needs are always present and never cease to affect consumer behaviour, while even during times of deprivation, when basic needs dominate, higher needs are still present to influence consumer behaviour. In addition, people tend to differ in judging the value of some needs as more important than others. For example, one individual may satisfy personal growth in a stressful working career at the cost of health and social relationships, while another one prefers love and family instead of a career (Kroeber-Riel and Weinberg 2003). In response, Maslow (1987) acknowledged at a later stage that people only need to be partially satisfied in their basic needs before higher needs emerge.

However, Csikszentmihalyi (2000) criticised in particular Maslow's assumption that human behaviour is always driven by predictable, universal needs that allow for rational decision-making, while most consumer choices are actually made for a variety of other reasons. Indeed, with increasing

affluence and being less concerned with existential needs, people often find themselves in an existential vacuum where they are not aware of a specific goal. Thus, Csikszentmihalyi (2000) proposed that people, especially in affluent societies, are not only driven by Maslow's existential needs, but also by experiential needs. His concept is based on the assumption that it is part of human nature to keep consciousness in an organised state by focusing on some activity that requires attention. But once there is nothing to do, consumers' attention turns inward and leads to a decline in self-esteem and the experienced quality of life, which may even result in depression and despair. Therefore, consumers have to engage their attention by activities that suggest specific goals in order to "*keep their consciousness tuned*" and to obtain pleasurable experiences (Csikszentmihalyi 2000).

Csikszentmihalyi's experiential consumption concept not only provides valuable insights into the growing importance of leisure, entertainment and recreational activities in giving meaning to consumers' lives, but also explains why shopping in affluent societies has become such a popular goal-directed leisure activity for consumers to improve their subjective quality of life. The purchase itself has turned into little more than a by-product, a mere means to an end (Opaschowski 2000). Experiential consumption, therefore, goes well beyond experiencing emotional benefits in the process of ownership transfer or product usage, as proposed by the hedonic consumption concept. Hirschman and Holbrook (1982) defined hedonic consumption as "*those facets of consumer behaviour that relate to the multi-sensory, fantasy and emotive aspects of one's experience with products*" (p. 92). The idea is that consumers not only buy products for their utilitarian value in solving problems, but also often for their hedonic pleasure value and symbolic meanings that derive from using the product. Experiential consumption, however, is primarily driven by the intrinsic pursuit of personal happiness where consumers engage in activities to experience excitement, challenges, personal accomplishment or fun for its own merits. Products are merely contributors to the overall emotional experience (Firat and Venkatesh 1995). This intrinsic pursuit of happiness and enjoyment of life right here and now not only has a strong impact on consumer behaviour in affluent societies in general (Opaschowski 2000), but also on consumers' motivations to participate in marketing-events in particular.

The moderating role of involvement

The motivation to engage in leisure activities is determined by consumers' personal desire, interests and inherent preferences (Havitz and Mannell 2005). Hence, it must be assumed that the voluntary participation in event-marketing strategies such as the Guinness Storehouse is motivated by consumers' personal involvement in them as well (Wohlfeil and Whelan 2006). Kroeber-Riel and Weinberg (2003) defined involvement as a hypothetical construct that reflects "*consumers' cognitive engagement and the subsequent activation to devote oneself to a specific issue or activity at hand*". Although its moderating role in processing brand messages is well documented in marketing literature, most of previous research focused primarily on the personal relevance that either products (Coulter, Price

and Feick 2003; Laurent and Kapferer 1985; Zaichkowsky 1986, 1985) or advertising messages (Geuens and de Pelsmacker 1998; Park and McClung 1986; Petty, Cacioppo and Schumann 1983) have for consumers in forming reasoned buying decisions.

Unfortunately, involvement was thereby often treated as a feature that is naturally attached to a specific product category rather than as an individual consumer's personal trait that has a significant influence on their motivation to engage in certain behaviours (Park and McClung 1986). The idea was that consumers are always highly involved in luxury products like cars, jewels or TV's due to a perceived high risk of negative consequences resulting from a mispurchase (Laurent and Kapferer 1985), while consumers are only low involved in inexpensive daily products such as groceries, pencils or the bus service to work, as a mispurchase is of little consequence. In reality, however, a person may not hold a driving licence and has no interest in cars at all, while the determined collector often spends half an hour to select the right KINDER chocolate egg. Thus, an individual's involvement with a product is solely dependent on the personal relevance that this product has for the individual (Coulter et al. 2003). Consequently, personal involvement is also a differentiating factor between people who enjoy a specific activity and those who, despite having identical skills and the same socio-economic background, are bored by the same (Mitchell 1988).

Furthermore, previous involvement research was often restricted to consumers' involvement with a product during a purchase situation rather than focused on their enduring involvement. As leisure activities and event-marketing strategies are more complex involvement objects, it is crucial to differentiate between situational and predispositional involvement (Harvitz and Mannell 2005; Drengner 2003). *Situational involvement* occurs when a specific object catches an individual's interest for a limited period of time. This can either happen when a specific need presents itself to consciousness or the individual gets in contact with the object by chance, i.e. while browsing in a store or during purchase situations (Bloch and Bruce 1984). Once the need is fulfilled, the contact has ended or the purchase been made, the situational involvement declines again and finally fades away (Richins and Bloch 1986).

Predispositional involvement, on the other hand, refers to consumers' long-lasting interest in engaging with an object or an activity based on their personal values and desires, even if there is no immediate need or a direct contact with the object present at that time (Wohlfeil and Whelan 2006a,b; Richins and Bloch 1986). As personal interests and desires are determined by one's previous experience, expertise and in particular attitude (Havitz and Mannell 2005), predispositional involvement is subsequently an individual's enduring involvement in an object or activity based on his or her inherent predisposition and usually expressed in form of commitment or even fan-behaviour (Drengner 2003; Bloch and Bruce 1984). But despite being relatively consistent, predispositional involvement can still change over time as a result of altering personal preferences and values (Richins and Bloch 1986).

Consumers' predispositional involvement in marketing-events

As a pull strategy within marketing communications, the effectiveness of any event-marketing strategy is highly dependent on consumers' intrinsic motivation to participate voluntarily in it. This intrinsic motivation, in return, is determined by the degree to which at least one aspect or dimension of the event-marketing strategy meets consumers' individual predispositional involvement. Drengner (2003) previously argued that there are three distinct predispositional involvement dimensions that play a major role in the attractiveness of marketing-events for individuals, but has not investigated them any further. Wohlfeil and Whelan (2006a) developed this idea further by identifying a fourth predispositional involvement dimension and proposing the conceptual model, which is shown in Figure 1 and will now be discussed in greater detail.

According to their model, the intrinsic motivation to participate in a particular marketing-event is determined by consumers' situational involvement in it. This involvement in the particular marketing-event in turn is determined by consumers' predispositional involvement in at least one of its four distinct dimensions event-marketing, event-object, event-content and social event interaction, by which the marketing-event shares direct or indirect linkages with their personal leisure interests. In other words, the closer the event-marketing strategy is related to consumers' personal leisure interests, the stronger is their situational involvement in this specific event-marketing strategy, which subsequently strengthened their motivation to participate in it. Each of these four predispositional involvement dimensions is now briefly discussed in relation to the specific context of the Guinness Storehouse.

Event-marketing involvement refers to a consumer's enduring interest in event-marketing and marketing communications in general (Drengner 2003). Practitioners or academics may visit the Guinness Storehouse out of professional interest and to get some inspiration for their own marketing campaign or research. For instance, anecdotes have it that an executive at Lego GmbH came up with the idea for the Legoland after visiting Disneyland in Florida (Nufer 2002). This leads to the following hypothesis:

H₁: The higher the predispositional event-marketing involvement, the higher is the consumer involvement in the Guinness Storehouse.

Event-object involvement refers to an individual's enduring interest in the brand or at least in the product category. It therefore reflects the enduring product involvement defined by Richins and Bloch (1986). Therefore, people who enjoy drinking Guinness and the Irish pub culture might be highly motivated to experience the Guinness brand interactively at the Guinness Storehouse. Furthermore, committed collectors of Guinness memorabilia (Guinness is also famous its unique promotion collectibles and runs a number of stores to cater for the demand) might also be encouraged to visit the Guinness Storehouse (Wohlfeil and Whelan 2005a). But despite marketers' wishful thinking that their particular brands play an important role in people's lives, the predispositional event-object involvement is usually limited to those very few brands or product categories, which are linked to specific leisure

activities (Bloch and Bruce 1984) or associated with hedonic consumption (Hirschman and Holbrook 1982). This leads to the following hypothesis:

H₂: The higher the predispositional event-object involvement, the higher is the consumer involvement in the Guinness Storehouse.

Event-content involvement refers to an individual's enduring interest in the activity that is at the heart of the event's dramaturgy (Wohlfeil and Whelan 2006b) and is strongly related to enduring "leisure" or "ego" involvement described by Havitz and Mannell (2005). As predispositional event-content involvement is seen as the most important motivators for voluntary participation, the majority of event-marketing strategies attempted to connect the brand with the popular leisure interests of their target audiences either directly or indirectly (Nufer 2002; Wohlfeil and Whelan 2005a). The activation potential of marketing-events stems from the opportunity for consumers to be actively involved in areas of personal interest and in interaction processes that cannot be realised in everyday life (Sistenich 1999) by presenting them with a platform where they can experience fun, excitement, challenges and self-fulfilment.

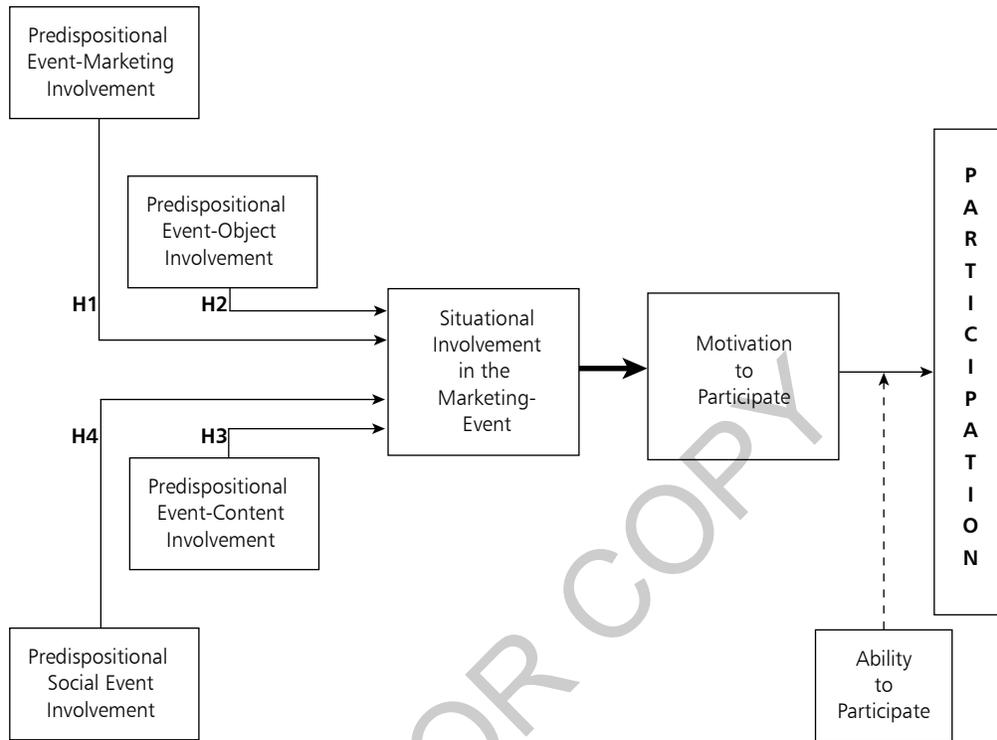
By providing a 3-dimensional brand-related hyperreality as a stage for personal experiences, consumers are offered the opportunity "to be someone else" at least for a moment of time and to experience social roles that differ from their daily lives (Sistenich 1999). The more the event-marketing content and dramaturgy meets consumers' role expectations the better will be the subsequent image transfer from this unique emotional experience to the brand (Zanger and Sistenich 1996). The dramaturgy of the Guinness Storehouse is an interactive exhibition of the Guinness hyperreality. Subsequently, it might attract in particular those consumers who have a strong personal interest in exhibitions and museums. This fact would explain the large number of tourists each year who include a visit to the Guinness Storehouse as an important part of their programme during a Dublin stay. This leads to the following hypothesis:

H₃: The higher the predispositional event-content involvement, the higher is the consumer involvement in the Guinness Storehouse.

Social event involvement refers to an individual's desire to belong to a particular social community or neo-tribe that is associated either with the brand (McAlexander, Schouten and Koenig 2002) or the event-content (Cova and Cova 2002). As marketing-events are designed to appeal to specific target audiences, consumers expect to find members of a certain social group or subculture to be present to whom they want to belong (Allen 2003). As Guinness has always represented a pub community image, consumers are likely to be motivated by the expectation of interacting with other visitors in a relaxed pub atmosphere. This bond of social solidarity may result in the development of loyal brand communities (McAlexander et al. 2002), where the brand becomes an essential element of a neo-tribe's subculture (Cova and Cova 2002). This leads to the following hypothesis:

H₄: The higher the predispositional social event involvement, the higher is the consumer involvement in the Guinness Storehouse.

Figure 1 Model of the predispositional determinants for consumers' motivations to participate in marketing-events (Wohlfeil and Whelan 2006a)



While a consumer's predispositional involvement in Guinness, exhibitions, event-marketing or social interaction at events is enduring and, thus, present all the time, the involvement in the Guinness Storehouse itself is rather situational. It is aroused by an encounter with an associated information package (i.e. flyer or tourist brochure), which captures one's interest by catering directly or indirectly for at least one predispositional involvement dimension. Although it is predictable that a consumer's situational involvement in the Guinness Storehouse may be dominated by the individual's predispositional involvement in one specific dimension, all four dimensions are not mutually exclusive but rather complement each other in strengthening the level of one's situational involvement as shown Figure 1. From there follows the subsequent logic that the higher consumers are involved in the Guinness Storehouse the stronger is their motivation and desire to visit it. Thus, the final hypothesis is as follows:

H₅: The higher their involvement in the Guinness Storehouse itself, the stronger is the consumer motivation to visit it.

Research method

Despite having become the No. 1 tourist attraction in Dublin, the Guinness Storehouse was primarily designed to reconnect the Guinness brand with

the younger Irish generations. Hence, the objective of the current research is to investigate whether and to what extent the motivation of young Irish consumers to visit the Guinness Storehouse is determined by their situational involvement resulting from their predispositional involvement in its four dimensions by testing the hypotheses H1-5. Because students represent a major part of the envisaged target audience, a total of 95 undergraduate and postgraduate students took part in the quasi-experimental research design. It should be noted that the present study was part of a larger study, which contained a total of 215 subjects and tested the hypotheses H1-5 in the context of two very different types of event-marketing strategies. Without being informed of the actual purpose of the study, the subjects were told in detail about the Guinness Storehouse with support of official information material supplied by Diageo and then administered a structured questionnaire.

The predispositional involvement in event-marketing, the event-object (Guinness), the event-content (exhibitions) and the social event interaction as the four independent variables as well as the situational involvement in the Guinness Storehouse as the first dependent variable were measured by using Zaichkowsky's (1994) revised Personal Involvement Inventory scale (PII). However, three items needed to be reworded slightly after Irish students revealed in the pilot study difficulties in understanding their respective meanings. Thus, *mundane* became *dull* while *needed-not needed* and *involving-uninvolving* were replaced with *vital-unnecessary* and *desirable-undesirable* respectively. A factor analysis showed that, with exception of the event-object PII, all PIIs were one-factor constructs. The event-object PII consisted of two nearly equally strong factors, which concurs with Zaichkowsky's (1994) half-split test. The slightly stronger factor 1 represented the *affective-based* items (*interesting, exciting, appealing, fascinating and desirable*), while factor 2 reflected of the *cognitive-based* items (*important, relevant, means a lot to me, valuable and vital*). Nevertheless, the reliability of all five involvement constructs was confirmed by exceptionally good Cronbach's alphas ranging from .916 (event-object) to .974 (event-content).

The motivation to participate in the Guinness Storehouse was measured with a specifically designed 13-items Likert scale that addressed all four predispositional dimensions as shown in Table 2. The respondents were asked to give ratings ranging from 1 (strongly agree) to 5 (strongly disagree) to all 13 items. The seven items related to the event-object and the event-content were taken from Nufer (2002), who measured the effectiveness of event-marketing by asking participants among others whether they would be motivated to participate another time, and reworded to suit the Guinness Storehouse context. The authors then added another six similar worded items - three of them related to event-marketing and three to social interaction. The construct was then pre-tested in a pilot study and found to be reliable. In the current study, a factor analysis revealed surprisingly only three factors rather than the expected four. The Cronbach's alpha of the motivation scale (.882) confirmed a very high reliability. Furthermore, the lowest corrected item-total correlation for the motivation construct was in the acceptable range (.371). As its removal would not have increased the overall reliability of the construct, it was decided not to remove this one particular item. The results for the individual measurement constructs are shown in Table 1.

Table 1 Measurement constructs

Construct	Item Description	Cronbach's Alpha	Std. Items Corrected Item-Total Correlation	Factor Analysis	% of Total Variance Explained
Event-Marketing Involvement	important - unimportant	0.953	0.715	1	70.643
	interesting - boring				
	relevant - irrelevant				
	exciting - unexciting				
	means a lot to me - means nothing to me				
	appealing - unappealing				
	fascinating - dull				
	valuable - worthless				
	desirable - undesirable				
	vital - unnecessary				
Event-Object Involvement	see above	0.918	0.526	2	68.399
Event-Content Involvement	see above	0.975	0.789	1	81.472
Social Event Interaction Involvement	see above	0.943	0.657	1	66.439
Situational Involvement	see above	0.962	0.674	1	74.974
GUINNESS Storehouse Motivation to Participate	1. I would like to participate because I'm interested in beer brands	0.883	0.371	3	65.541
	2. I want to participate because it's organised by Guinness				
	3. I'm interested in the Guinness Storehouse because Guinness is promoted as a brand for young people like me				
	4. I want to experience Guinness in a different and exciting way				
	5. I like to participate because I love to visit museums & exhibitions				
	6. I like to learn something about Guinness's heritage and production				
	7. I'll go if they have some good interactive multimedia shows				
	8. It's an exciting way to learn about new Guinness products				
	9. I'd like to see how the Guinness Storehouse works in practice				
	10. It's a good way to get in contact with people from Guinness				
	11. By going to the Guinness Storehouse I can meet many interesting people				
	12. I would go to the Guinness Storehouse if my friends are coming with me				
	13. I want to experience the exciting atmosphere at the Guinness Storehouse				

Before conducting the multivariate regression analysis, the data for each measurement construct was transformed into a summated rating, which represented the new variable for each construct. The hypotheses H1-4 were tested by using a backward stepwise regression analysis. The advantage of a stepwise backward regression is that although all independent variables are included at the beginning, only those significant and uncorrelated variables that predict the dependent variable, in this case the situational involvement in the Guinness Storehouse, best will be retained while all others will be discarded. Hypothesis H5, on the other hand, investigates a straightforward relationship between two variables. Hence, an ordinary bivariate regression analysis was deemed suitable for this purpose.

Major results

Although several results are not reported in the present study due to the length of the paper, the results largely supported the outlined hypotheses. The backward stepwise regression indicated a high statistically significant relationship ($p < 0.001$) between the predispositional involvement dimensions and the situational involvement in the Guinness Storehouse, which was also a practically significant ($R = 0.732$). The adjusted R square value of 0.515 showed that 51.5 % of the variability in the dependent variable was explained by the four independent variables. A closer look at the practical significance of each predispositional involvement dimension, however, offered a few surprises. First of all, the backward stepwise regression retained all four independent variables as significant and uncorrelated. The multi-collinearity test showed good tolerances between 0.756 and 0.847, while the Variance Inflation Factors had values between 1.181 and 1.322. This indicated that the four independent variables were not closely correlated.

As a major surprise, the predispositional event-marketing involvement dimension proved to be a strong predictor ($B = 0.274$, $p < 0.001$) for the situational involvement in the Guinness Storehouse. Subsequently, H1 was supported by the data. Not surprisingly, on the other hand, the predispositional event-object involvement, which reflects the personal interest in the Guinness brand, turned out to be the strongest predictor ($B = 0.379$, $p < 0.001$) for the situational involvement in the Guinness Storehouse. Thus, H2 was strongly supported by the data. Usually, the predispositional event-content involvement, which reflects the personal interest in the dramaturgy or activity such as going to exhibitions, represents the strongest predictor for the interest in an event-marketing strategy and the subsequent motivation to participate in it. But surprisingly, in this study the predispositional event-content involvement turned out to be the weakest predictor ($B = 0.166$, $p < 0.05$) for the situational involvement in the Guinness Storehouse and seemed to play only a complimentary role. Nevertheless, H3 was still supported by the data. Interestingly, the predispositional social event involvement also seemed only to be a supplementary predictor ($B = 0.202$, $p < 0.05$). Nevertheless, H4 was supported by the data as well.

Finally, the bivariate regression analysis suggested a very strong and statistically significant relationship ($p < 0.001$) between the situational involvement in the Guinness Storehouse and the motivation to participate

($R=0.806$). The R square value of 0.65 indicated that 65% of the variability in the motivation to participate is explained by the situational involvement in the Guinness Storehouse. Consequently, H5 was strongly supported by the results.

Discussion

The findings of the current research strongly supported the assumption that the motivation to visit in the Guinness Storehouse is determined by consumers' situational involvement in it. Furthermore, the backward stepwise regression analysis also confirmed that consumers' situational involvement in the Guinness Storehouse, in return, is strongly driven by their predispositional involvement in the Guinness brand, in museums & exhibitions, in (event-) marketing and in the social interaction at events. However, one of the most significant findings from this study is that some predispositional involvement dimensions appear to be more dominant predictors than others, which primarily seem to act as complimentary support or supplementary predictors. This resulted in two major surprises in relation to the importance of consumers' predispositional event-content and their predispositional event-marketing involvement that warrant further discussion in the following paragraphs.

Surely not surprising is the fact that the predispositional event-object involvement, which reflects the inherent predisposition towards the Guinness brand, is the strongest predictor for the situational involvement in the Guinness Storehouse. As this event-marketing strategy is clearly aimed at communicating the Guinness brand heritage to younger consumers, its design was created with the intention to appeal to current as well as potential Guinness drinkers and to strengthen the mental association between the heritage of both Guinness and Irish culture. In particular, the associated connection between Guinness and Irish culture might account essentially for the Guinness Storehouse's success as Dublin's No. 1 tourist attraction. A very interesting surprise, on the other hand, is that the predispositional event-content involvement, which reflects the inherent predisposition towards the dramaturgy and was expected to be the strongest predictor (Nufer 2002; Wohlfeil and Whelan 2006b), turned out to be the weakest predictor for consumers' situational involvement in the Guinness Storehouse. A similar surprise, but in the opposite direction, is the fact that the predispositional event-marketing involvement, which normally would appear to be the weakest driver, turned out to be the second strongest predictor for the situational involvement in the Guinness Storehouse.

An explanation for these interesting results might be that, due to the brand heritage-based dramaturgy, the predispositional event-content involvement and the predispositional event-marketing involvement might have "merged" for some reason, though the multi-collinearity test did not indicate such a correlation. Nevertheless, the factor analysis seems to confirm this suspicion, as only three rather than four expected factors could have been extracted. While the extracted factors *brand image* and *interactivity* reflected the predispositional involvement in the event-object (Guinness) and in the social interaction, the third factor *brand heritage* broadly represented a merger of the predispositional involvement in the event-content (exhibitions) and in

event-marketing. Consequently, it must be assumed that the respondents did not distinguish between the exhibition-like brand heritage dramaturgy and Guinness's other traditional marketing efforts, because young Irish consumers simply perceive the Guinness Storehouse as what it essentially is – an interactive marketing tool. Therefore, it is not their interest in museums & exhibitions, but their inherent predispositions towards the marketing efforts of Guinness, which has a stronger impact on their situational involvement in the Guinness Storehouse.

Finally, the literature suggested that the need for community and social interaction is responsible for an increased tendency to participate in various leisure activities (Allen 2003; Cova and Cova 2002). In this regard, the Guinness brand has traditionally positioned itself as a brand that is all about community, where people come together and share their stories (Kirsner 2002); especially as Guinness is best served and drunk in an Irish pub freshly-poured from the tap. The Guinness Storehouse is designed to communicate this brand message in practice and is obviously perceived to do so. Despite being a slightly weaker predictor for the situational involvement in the Guinness Storehouse, the predispositional social event interaction involvement is still an important determinant for the motivation to visit and adds considerable strength as a supplementary predictor to the other predispositional involvement dimensions.

The remaining question is whether and how the dramaturgical design of an event-marketing strategy impacts the arousal of consumers' predispositional involvement in its dimensions. The Guinness Storehouse could be classified as information-oriented event-marketing strategy that offers a strong cultural brand heritage theme as its experiential framework to the external target audience (Wohlfeil and Whelan 2005a), whose design clearly appeals first and foremost to the predispositional involvement in the Guinness brand as dominant dimension. On a more general level, as all current brand lands are structured around a similar dramaturgical design, it must be concluded that they would always appeal to the predispositional event-object and event-marketing involvement as dominating dimensions, based on one's positive or negative interest in the particular brand and its marketing efforts.

Like any research of the type described here, the present study is subject to certain restrictions and limitations. While a larger scale survey might have found a slightly stronger result, this quasi-experimental study is bound to selecting only a restricted respondent sample in order to keep the experimental treatment under control. Similarly, the undergraduate and postgraduate students in the sample reflect only a part of the envisaged total target audience. The inclusion of other target audiences (i.e. tourists, young women, young white-collar employees, etc.) might have led to slightly different results. However, access and quasi-experimental would have proved a significant problem. Another limitation of this study lies in its generalisability. As it is only based on one specific type of event-marketing strategy, the findings can only be generalised for event-marketing strategies with a similar dramaturgical design. In fact, it must be assumed that the constellation in terms of which individual predispositional involvement dimension dominates and which one just acts supplementary is flexible and would directly result from the nature of the brand and the nature of the

chosen dramaturgy. It could be assumed that the situational involvement in an event-marketing strategy, whose dramaturgy is based on sports or other physical activities, would probably be determined by the predispositional event-content involvement to a much larger extent than it was the case in the current study. If this is the case, a comparison between different event-marketing dramaturgies could provide evidence.

Conclusions

Although several conclusions for marketing practice and further research can be drawn from this study, space permits this paper only to address the most significant one. The results highlight once more the importance for marketers to have a thorough in-depth knowledge of their brand values and communication objectives as well as an understanding of their target audiences' experiential needs in order to succeed with their chosen event-marketing strategy. This is all the more crucial, because the effectiveness of event-marketing as an experiential marketing communication strategy depends heavily on consumers' voluntary participation. The empirical findings show that consumers' motivation to visit the Guinness Storehouse was determined by their situational involvement in it. In turn, the latter is determined by how strongly the dramaturgical design addresses consumers' predispositional involvement in the event-object (Guinness brand), in the event-content (the heritage-based dramaturgy), in event-marketing and in social interaction at events. Marketers should therefore always cater for all four dimensions rather than limiting their concern to only one obvious aspect. Still, the findings also clearly indicate that Irish consumers perceive the Guinness Storehouse as what it is – a marketing tool for Guinness – and their interest is strongly determined by their predisposition towards Guinness and its marketing efforts. Further research would be beneficial to investigate whether and to what extent the findings of the current research can be generalised to other brand lands.

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