MASTER THESIS

The effect of content, format, and social features of music festivals on the well-being of consumers, in relation to age

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Preface

The final stage of my Master with a Marketing specialization at the Radboud University in Nijmegen is coming to an end by finishing this master thesis. During nearly my entire study period at the Radboud University corona played a significant role, which made the process of writing this master thesis difficult sometimes. The more I am thankful for all help and advice I received from everyone during my study and especially while writing this research.

Over the past five months I worked with great excitement on my master thesis. I could not have done it without the help of everyone who participated and supported me during this journey, resulting in the report in front of you.

First, I would like to thank Prof. Dr. J. Bloemer as my supervisor, for providing feedback and her trust and availability during this period. Secondly, Olga Tsoumani as my second examiner, and Deana and Lauren for their feedback and always having a listening ear. Furthermore, I would like to thank everybody else who were involved in this process, with a special thanks to my family, my boyfriend, and my friends for their unconditional support.

Then all that remains is for me to say, I hope you will enjoy reading my master thesis.

Ingrid Davina
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Abstract

Consumer well-being relates to aspects such as happiness and life satisfaction. For consumers, these beneficial outcomes can be evoked by services, as is conceptualized within Transformative Service Research. One of these services that can contribute to consumers' well-being is the music festival industry. This study aims to examine the relationship between the content, format, and social features of music festival and the perception of the experienced hedonic well-being of those consumers. The socio-demographic characteristic age is used as a moderator to examine differences in the relationship between different age groups. The findings of this study are relevant for (marketing) managers within the music festival industry, as well the literature field of consumer well-being. In addition, the well-being of music festival visitors can have a positive impact not only the experiences of these consumer, but also on the success of these music festivals. The respondents were required to meet several criteria to participate in the survey of this study, namely visiting a Dutch music festival at least once and having an age of 18 years and older. In addition, they were asked to answer the statements regarding their last visited (music) festival. The respondents were divided into two age group to examine the difference in the relationship. According to the results, several factor- and regression analyses were conducted. The non-significant findings of this study show that no effects were found for the different features of music festivals in relation to the experienced hedonic well-being. These non-significant effects hold also for all hypotheses regarding the two age groups. For (marketing)managers, this means that there is no specific content, format, or social feature of music festivals that contributes most to a consumer's experienced hedonic well-being. Although no effects were found, the current study contributes to literature by broadening the perspective on hedonic well-being and audience analysis in the context of music festivals.

Keywords*:* *hedonic well-being, well-being, age, music festival features, content features, format features & social features*

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1. Introduction

Everyone has the desire for satisfying experiences in their life and wants to be treated well during these times. These experiences contribute to a consumers' well-being, resulting in beneficial outcomes for both consumers, communities, and society. Well-being refers to the quality of life (Pham, Sweeney, & Soutar, 2019; Russel-Bennet, Mulcahy, Letheren, McAndrew, & Dulleck, 2020) and is conceptualized as psychological experience and functioning (Ryan & Deci, 2001; 2008). Well-being deals with hedonic aspects like satisfaction and experiencing happiness (Diner, 1985; Extremera, Ruiz-Aranda, Pineda-Galán, & Salguereo, 2011). In contrast, these hedonic aspects of well-being are accompanied by eudaimonic aspects of well-being. Eudaimonic well-being refers to the meaning of life and a sense of fulfillment (e.g., Ryan & Deci, 2001; Extremera et al., 2011). In addition, literature describes several other distinctions related to well-being, such as the objective and subjective perspective of well-being (e.g., Diener, 1984, 1999; D'acci, 2010; Western & Thomaszewski, 2016). And well-being as a multi-dimensional concept consisting of social, physical, emotional, and economic well-being (Ostrom et al., 2010; Guyader, Ottosson, Frankelius, & Witell, 2019; Pham et al., 2019).

Transformative Service Research (hereafter: TSR) focusses on the influence of services on the well-being of various entities, such as consumers and societies (Ostrom et al., 2010; Ostrom, Parasuraman, Bowen, Patrício, & Voss, 2015). This concept has already been applied in several service domains, such as financial well-being (Mende & Van Doorn, 2015), well-being within health care (Rosenbaum & Smallwood, 2013), or emotional and physical well-being (Schuster, Drennan, & Lings (2015). Services can contribute to well-being by adding value to the lives of consumers and influence their well-being in a positive or negative way (Anderson et al., 2013, Anderson & Ostrom, 2015, Rahman, 2020). In addition, services can evoke outcomes like customer loyalty and behavioral intentions (e.g., Ryan & Deci, 2001; Extremera et al., 2011; Rahman, 2020).

The music festival is example of a service that contribute to a consumer's well-being. Although it is hypothesized that the experiences provided by these music festival services contribute to consumer well-being (Leenders, Frank, & Pawan, 2015). Little is described in literature about the relationship between these music festival services and consumer well-being. Therefore, the aim of this study is to describe the relationship between domain specific hedonic well-being, with indicators such as happiness, life satisfaction, in relation to music festivals services. Services in the context of music festivals and the music festival industry are an increasingly

important area (Leenders et al., 2015). Literature describes different consumer motives to visit a music festival. For instance, the line-up, performing artist, location, and size of the music festival. In additon, the social interaction can motivate consumers to visit music festivals (e.g., Oakes, 2003, Leenders, van Telgen, Gemser, & Van der Wurff, 2005; Packer & Ballantyne, 2010; Simon & Buoncontri, 2011; Way & Robertson, 2013; Leenders et al., 2015). These motives are translatable into the content, format, and social features of music festivals, which are examined within present studies. As described by Leenders et al. (2015), the combination of these features can make a music festival a success. Therefore, this study explores which feature contributes most to the hedonic well-being of a consumer and, consequently, to the success of a music festival.

The music festival industry consists of a wide variety of music styles and genres. Yalch and Spangenberg (1993) and Oakes (2003) described the relationship between music style preferences and the age and life stage of the consumer. In addition, Holbrook and Schindler (1989) reported that consumer preference for discovering popular music is age-specific, peaking at age 24. The possibility therefore exist that age influences the way consumers perceive the different features of music festivals. Although much is described in literature about the relationship between age of consumers and the experiences at music festival, this is not the case for the relationship with hedonic well-being. Therefore, in this study age is a socio-demographic characteristic and used as moderator to examine whether there is a difference in the perceived music festival experiences in different age groups and the relationship to the experienced hedonic well-being.

The wide variety of motives consumers have to visit a music festival is accompanied by expectations before visiting the music festival. If experiences of the visited music festival meet the expectations, or even exceed them, then the experiences can positively influence the well-being of the people (Leenders et al. 2005; Leenders et al., 2015). And even have a positive effect on their quality of life (e.g., Guyader, Ottosson, Frankelius, & Witell, 2019; Pham et al., 2019; Russel-Bennett, 2020). Nevertheless, literature describes not yet how specific motives for visiting music festivals can relate to the well-being consumers' experiences. Relevance of the hedonic well-being of consumers is of increasing importance. However, audience analysis regarding well-being within the context of music festivals is poor (e.g., Oakes, 2003; Bailey & Davidson, 2005; Packer & Ballantyne, 2010). This study is based on the distinction by Leenders et al. (2015) of content and format features, and adds the social feature (Packer & Ballantyne, 2010). Examining the different features and their relation to hedonic well-being.

The socio-demographic age will be used as a moderator to examine if there is a difference between ages when it comes to the relation between festival features and hedonic well-being.

1.1 Research problem

Literature describes the positive effects of services on the well-being of consumers within the service domain (e.g., Ryan & Deci, 2001; Anderson et al., 2013). However, it is unknown whether services within the domain of the music festival industry influence the hedonic well-being of consumers and whether this influence varies by age. Literature does describe how those consumers perceive music festivals differently depending on their age, however, literature about the experience of a music festival features and the relation to hedonic well-being is lacking. Moreover, audience analysis in the context of music festivals is needed.

This study aims to determine which music festival features for people aged 18-24 and aged 25 or older are perceived as most important and thus most contribute to the well-being of these age groups, resulting in the following research question:

What is the relationship between content, format, and social features of music festivals and hedonic well-being of a consumer and how is this relationship influenced by age?

1.2 Theoretical relevance

In answering the research question this study makes several contributions to literature. First, it makes a successive to the research by Leenders et al. (2005) by examining the same concepts (content and format features) but in relation to hedonic well-being, rather than the success of a music festival. This relation with hedonic well-being is enriched by the adding of the social feature of music festivals. By examining this relationship between the content, format, and social features and hedonic well-being. This study broadens the perspective and will contribute to the literature. After all, these concepts in relation to well-being have not been studied before.

Second, this study broadens the analytical lens of audience research by positioning age as a moderator variable and investigating whether the relationship differs according to age groups. This insight not only contributes to audience analysis research but also enriches the literature on music festivals. Where not much is known about the experienced hedonic well-being of a consumer of different ages (e.g., Yalch & Spangenberg, 1993, Leenders et al., 2005, Leenders et al., 2015).

1.3 Practical relevance

In addition to the theoretical contributions, this study has several contributions to practice. First, music festivals are an extensive growing and popular form of entertainment. However, yet the nature and outcomes of the experiences of these music festivals are unknown, especially with regard to (hedonic) to well-being (Bailey & Davidson, 2005; Packer & Ballantyne, 2010). That is why it is important for the organizers of these festivals to know their successes, in order to be able to stand out from the crowd. Managers can achieve important insights by knowing which features of music festivals are seen and experienced as most important by consumers.

Second, music festivals should be more business-oriented and gain knowledge about their audiences (Kinnunen, Luonila, & Honkanen, 2018). Knowing which of the content, format, and social features positively (or negatively) impact a consumer's hedonic well-being can help music festival organizers make informed business decisions. Especially with regard to the domain of marketing, a marketeer or marketing manager can target their audience specifically and target their advertisements to reach specific audiences. In this way, managers are helped to set new standards for their services that are better suited to different age categories, related to their target groups.

1.4 Thesis outline

This study starts with the theoretical background, which consists of the relation between hedonic well-being and the features of music festivals and how this relation can be moderated by age. Based on this background hypotheses are formulated, resulting in a conceptual framework. The hypotheses formulated for this study will be tested by performing a multiple regression analysis. Based on this analysis the results are presented and conclusions are drawn, which subsequently allows the writer to answer the research question. Lastly, the results will be discussed and offer theoretical and managerial implications, as well as possible limitations.

2. Theoretical background

This chapter provides the theoretical background, containing the key concepts relevant in the current study. It introduces the concept of hedonic consumer well-being, and the features of (music) festivals, consisting of the content, format, and social features. Lastly, the role of age will be discussed in the relationship between music festival features and hedonic well-being. Hypotheses will be developed, and the chapter ends with the conceptual framework.

2.1 Consumer well-being

Consumer well-being, according to Ryan & Deci (2001, p. 142) is "the optimal psychological functioning and experiencing" of an individual, where the consumer attains pleasure and avoids pain. Literature conceptualizes consumer well-being in hedonic and eudaimonic well-being, whereas the first refers to aspects such as satisfaction, happiness, and the quality of life (Diner, 1985; Ryan & Keyes, 1995; Extremera et al., 2011; Pham et al., 2019) and the latter refers to meaning in life and a sense of fulfillment (Ryan & Deci, 2001; Extremera et al., 2011). Well-being can be indicated by life satisfaction and happiness (Ryan & Deci, 2001), yet also as customer loyalty and behavioral intentions (Rahman, 2020). In the past years, literature has examined how well-being is experienced by consumers (e.g., Schuster et al., 2015; Kuppelwieser & Finsterwalder, 2016). Research describes several distinctions for well-being, such as objective and subjective well-being (e.g., Diener 1984, 1999; D'acci, 2010; Western & Thomaszewski, 2016). The multidimensional concept of well-being consisting of social, physical, emotional, and economic well-being was emphasized by several researchers (e.g., Ostrom et al., 2010; Guyader, Ottosson, Frankelius, & Witell, 2019; Pham et al., 2019).

The well-being of a consumer can be improved by services, this is embedded within the concept of Transformative Service Research (hereafter: TSR) (e.g., Russel-Bennett et al, 2020). TSR focusses on the beneficial outcomes that services can have on the well-being of consumers (Ostrom et al., 2010; Ostrom et al., 2015). In addition, services can have a positive influence on the function of consumer within society (Kuppelwieser & Finsterwalder, 2015; Russel-Bennett et al., 2020). The influence of services on consumer well-being has been applied in several service domain, such as financial counseling (Mende & Van Doorn, 2015), resource centers for cancer patients, thus health care (Rosenbaum & Smallwood, 2013) or via transformative services within technology (Schuster et al., 2015). The beneficial outcomes related with experiencing a service can contribute to the life of consumers by influencing their well-being in a positive way (Anderson et al., 2013; Anderson & Ostrom, 2015; Rahman, 2020).

Hedonic well-being

Hedonic well-being "involves experiencing more pleasant than unpleasant emotions and greater satisfaction in life" (Extremera et al., 2011, p. 11), and deals with experiencing satisfaction and happiness (e.g., Oakes, 2003; Pascoe et al., 2005; Rahman, 2020) and refers to quality of life (e.g., Extremera et al., 2011; Guyader et al., 2019; Pham et al. 2019; Russel-Benett et al., 2020). In addition, literature describes several other conceptualizations of hedonic well-being, such as subjective well-being (Diener, 1984). This includes satisfaction in life, and the presence of a positive mood and absence of a negative mood (also known as happiness) (e.g., Diener, 1999, D'acci, 2010; Western & Thomaszewski, 2016). Anderson et al. (2013) described hedonic well-being as: life satisfaction, positive affection, and absence of a negative affection. This negative affection is also referred to as feelings of tension, fear, and stress (Anderson et al., 2013; Kuppelwieser & Finsterwalder, 2016). Hedonic well-being is examined within different service context domains (e.g., Anderson et al., 2013; Ostrom et al. 2015; Finsterwalder & Kuppelwieser, 2016; Pham et al., 2018; Russel-Bennett et al., 2020). Prior research highlights that the conceptualization of consumer well-being is rather complex and can be measured in various ways (Sirgy, Lee, & Rathz, 2007).

This study will focus on the hedonic aspect of well-being with indicators such as life satisfaction and happiness. Experiencing these indicators by services can contribute to hedonic well-being of a consumer. Moreover, domain specific well-being regarding services in the context of the music festival industry are applied in this study. More specifically, well-being experienced while visiting a music festival.

2.2 Music festivals

The Netherlands has more than hundreds of music festivals covering a wide variety of genres and formats (Leenders et al., 2005; Leenders, 2010). Getz and Cheyne (1997) identified a (music) festival as a "public themed celebration", which is about the festive spirit implying joyfulness, happiness, and cosiness (Packer & Ballantyne, 2010). This service-industry of music festivals is an extensive growing and popular form of entertainment and literature emphasizes the importance of music festivals in the lives of consumers (e.g., Leenders et al., 2005; Packer & Ballantyne, 2015; Leenders et al., 2015).

Consumers have different motives to visit a music festival as is described in literature. Such a motive is for instance the wide variety of genres and formats within music festival, and as a result an even wider variety of visitors. In addition, the experiences of physical thrill which cannot be experienced in the same way by listening to CD's or online streaming sites such as

Youtube or Spotify, is also seen as a motive for consumer to visit a music festival (Oakes, 2003; Leenders et al., 2005). Packer and Ballantyne (2010) mentions that music festival visitors can be motivated to participate in larger culture communities and are therefore motives to visit a music festival too. This social aspect is also recognized in literature because music festivals can fulfill different important roles (cultural, economic, and social roles) within society and the lives of visitors (e.g., Leenders et al., 2005; Simeon & Buonicontri, 2011; Way & Robertson, 2013; Leenders et al., 2015).

Research examined why music festivals are important for visitors and how they can affect the well-being of the visitors. In fact, research has revealed the health benefits of engagement with festivals and the different quality of life outcomes during the lifetime of the visitors (Packer & Ballantyne, 2010). In line with this, festivals have a positive impact on visitors and them functioning within society (Dillon, 2006). The experiences a consumer has on a music festival can contribute to the well-being of this consumer, since visiting a music festival is experiencing a product and this is related to hedonic consumption (Leenders et al., 2005).

The current study will examine the hedonic well-being on music festival hosted in the Netherlands. Due the growing number and variety of festivals (Leenders et al., 2015), the competition within the music festival era has increased (van Niekerk & Coetzee, 2011; Leenders et al., 2005; Leenders et al., 2015). Therefore, it is becoming increasingly important, but also difficult to stand out in this complex and competitive industry (Leenders et al., 2015). Music festivals can be distinguished in different aspects. In their research Leenders et al. (2005) focused on aspects of music festivals which explain their success. By doing so, they made the distinction between content features and format features, where the first related to the subject matter of the festival and the latter is more domain specific. This study will focus on both features because the importance of both is showed in prior research (e.g., Leenders et al., 2005). Nevertheless, this study will add the social features because literature shows the importance of social interaction and feeling of a community to the field of music festivals (e.g., Packer & Ballantyne, 2010).

Content features

The content features of music festivals are related to the type of music played, the performing artist, and the line-up / time schedule, also known as the subject matter of a music festival (e.g., Leenders et al., 2005). Current study will focus on the following three subcategories of content features namely: genre of music, performing artist, and line-up or time schedule.

Genre of music

An important motive for consumers to visit a certain music festival is the genre of music played at that music festival (Oakes, 2003; Leenders et al., 2005). Along with this, literature recognizes the positive impact music has on the well-being of consumers (Leenders et al., 2005). Because the genre of music is an important motive for consumer to visit a music festival, and literature recognizes the positive impact music has on well-being, it may be assumed that the genre of music is positively related to the experienced hedonic well-being of a consumer. This converts to the following hypothesis:

- ***H1a:*** *The genre of music positively influences the well-being*

Performing artist

Next to the genre, the performing artist(s) can be an important motive for consumers to visit a music festival (Leenders et al., 2005). Consumers can feel togetherness or relatedness with performer(s) or artist(s) within the music branch (e.g., Oakes, 2003; Pitts, 2005; Packer & Ballantyne, 2010; Leenders et al., 2015). Literature additionally shows that experiences of a live performance can have positive influence on the well-being of consumers, because this cannot be experienced in the same way when a consumer listens to a CD or online streaming site (Oakes, 2003; Leenders et al., 2005). Several reasons indicate that visiting a music festival with a particular performer or artist has a positive influence on the experienced hedonic well-being of the consumers, therefore the following hypothesis can be formulated:

- ***H1b:*** *The performing artist positively influences the well-being*

Line-up / time schedule

The design of a music festival can be distinguished in two options according to Leenders et al. (2005). On the one hand, a music festival can offer a broad line-up with a wide variety of entertainment and by doing so, be attractive to a broad range of visitors. On the other hand, a music festival can attract a specific audience with a specific music taste which suits that specific audience, the so-called niche festivals (Leenders et al., 2005; Leenders et al., 2015).

The line-up or time schedule is of importance to consumers since it tells them something about the performing artist playing and the genre of music played at a certain music festival. Combining that the genre of music and the performing artist are important drivers for consumers to visit a music festival and they are announced by using a line-up or time schedule. It can be expected that these aspects of the content feature are of importance for consumers when visiting a music festival. Moreover, it may be assumed that a line-up or time schedule

fitting the preferences of consumers that prefer a niche-festival increases the experienced hedonic well-being of that consumer in a positive way. This results in the following hypothesis:

- ***H1c:*** *The line-up of a niche music festival positively influences the well-being*

Format features

Along with the genre of music and performing artist, other facilities (food, parking, rest areas and clean restrooms) and the location of the music festival are of importance, these are known as format features (Leenders et al., 2005; Yoon, Lee, & Lee, 2010).

Location

The location where a music festival takes place is of importance to visitors (e.g., Leenders et al., 2005; Trauer & Ryan, 2005; Leenders et al., 2015). Research by Trauer and Ryan (2005) found that the importance of the location of a music festival varies across different music festivals. Those consumers who are self-focused driven to visit a certain music festival prefer a location closer to their homes, because it saves them traveling (Trauer & Ryan, 2005). When the festival is not close to the home of the consumer, literature found that the location is still of importance in relation accessibility. When consumers need to travel further to visit a music festival, the location needs to be easily accessible for the consumers (Trauer & Ryan, 2005; Leenders et al., 2015).

Combining the findings, it may be assumed that the location is of importance for consumers and positively influences the experienced hedonic well-being. This results in the following hypothesis:

- ***H2a:*** *The location of a music festival positively influences the well-being*

Food facilities

The food facilities are another important aspect of music festivals (Yoon et al., 2010). Consumers find it important that there is a possibility to order food, and especially drinks. Mostly, music festivals last an entire day and bringing own food and drinks is not tolerated. Therefore, literature describes the importance of food and drink facilities, and their positive influence on the experience of music festival visitors (Yoon et al., 2020). Because the food and drink facilities have a positive influence on the experience of consumers, it may be assumed that these also have a positive influence on the experienced hedonic well-being of these consumers. This is covered by the following hypothesis:

- ***H2b:*** *The food facilities of a music festival positively influence the well-being*

Other facilities

Next to the location and the food facilities, research showed that other facilities such as parking areas, chill areas and clean restrooms offered by a music festival can positively influence the well-being of consumers. These facilities give consumers an extra dimension to their experiences while visiting a music festival (Yoon et al., 2010). Prior literature describes a positive relationship between these facilities and the experienced hedonic well-being of consumers; therefore, it may be assumed that this relationship is still positive. This leads to the following hypothesis:

- ***H2c:*** *The other facilities of a music festival positively influence the well-being*

Social Features

Current study adds the aspect of social features to the content and format features of music festival, since literature shows the importance of social benefits regarding music festivals and in addition to this social aspect, the emotional, physical, and cognitive benefits (e.g., Oakes, 2003; Pascoe et al., 2005; Packer & Ballantyne, 2010).

Social interaction & community feeling

A small amount of people is visiting a music festival on their own, and if so, they meet people sharing the same interest regarding the taste of music (Oakes, 2003; Pitts, 2005; Paleo & Wijnberg, 2006; Packer & Ballantyne, 2010). Research shows that "engagement with music in a festival context can contribute to the creation of a sense of community, binding group members together as participants in a larger culture and providing an opportunity to engage in social activities" (Packer & Ballantyne, 2010, p. 165). This type of "engagement" positively influences the well-being of consumers, for instance regarding their quality of life (Packer & Ballantyne, 2010). The following hypothesis is proposed, because it may be assumed that the social interaction and the community feeling positively influences the experienced hedonic well-being of visitors, as is examined within literature:

- ***H3:*** *The social interaction and the feeling of a being community when visiting a music festival positively influences the well-being*

2.3 Socio-Demographic characteristic

The experienced hedonic well-being of consumers can differ according to and be affected by socio-demographic characteristics (e.g., Keyes, Shmotkin, & Ryff, 2002; Oakes, 2003). Consumers can be identified according to a widespread variant of characteristics, as a result the experienced hedonic well-being differs (Keyes et al., 2002). Literature emphasized that research regarding audience analysis in the context of music festivals is scant (Oakes, 2003). Therefore, this study will address the socio-demographic characteristic: age.

Age

The music preference that consumers have varies according to the life span and different ages (Yalch & Spangenberg, 1993; Oakes, 2003). Researchers investigated how played music within different contexts (such as during shopping or while studying) influences the behavior of consumers and how this varies in relation to age (e.g., Yalch & Spangenberg, 1993). Holbrook and Schindler (1989) explored that preference for popular music is related to specific ages, peaking at the age of 24. The consumers within the age ranging from 18 till 24 are seen as more changing one with regards to music tastes and are more influenced by social pressure (Holbrook & Schindler, 1989).

Because consumers ageing from 18-24 are seen as changeable, influenceable by social pressure and experiencing a peak at the age of 24 for popular music, it may be assumed that these consumers perceive the features (content, format, and social) as more important than people aged 25 or older. This study will make use of a distinction of age within two groups, namely: aged 18-24, and aged 25 or older (Holbrook & Schindler, 1989; LeBlanc, Sims, Siivola, & Obert, 1996). The focus on the socio-demographic characteristic age arose from findings in literature, where differences in relation to music preferences for different ages is investigated (e.g., LeBlanc, Colman, McCarry, Sherrill, & Malin, 1988; Chamorro-Premuzic, Swami, & Cermakova, 2010). However, little is described how content, format, and social features are perceived in relation to hedonic well-being and if this differs according to age.

For all features and their different sub-aspects, it is hypothesized that they have a positive effect on the well-being of consumers. Based on the findings in literature regarding age in relation to music, it may be assumed that this positive effect of the different music festival features on hedonic well-being is stronger for consumers aged 18-24 than for consumers aged 24 or older. Especially, because literature shows that consumers reach a peak for popular music when reaching the age of 24. This results in the following hypotheses for content, format, and social features:

- ***Hypotheses 4 – Content features***

  H4: The positive effect of a) the type of music, b) the performing artist, and c) the line-up of a niche music festival on the well-being is stronger for consumers aged 18-24 than for consumers aged 25 or older.

- ***Hypotheses 5 – Format features***

  H5: The positive effect for a) the location, b) the food facilities, and c) the other facilities on the experience of well-being is stronger for consumers aged 18-24 than for consumers aged 25 or older.

- ***Hypotheses 6 – Social features***

  H6: The positive effect for social interaction and the feeling of being a community that comes with visiting a music festival on the experience of well-being is stronger for consumers aged 18-24 than for consumers aged 25 or older.

2.4 Conceptual framework

Figure 1. shows the conceptual framework with the relationship between the different variables. In this framework the *features of music festivals* are the independent variables. *Hedonic well-being* of the consumer is the dependent variable and *age* is the moderator.

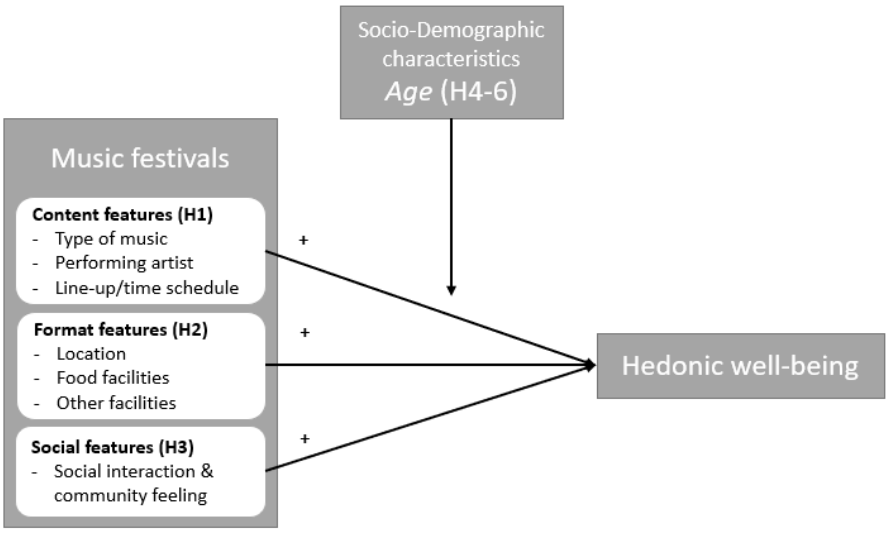

Figure 1. Conceptual Framework

3. Methodology

In this chapter the methodology and the used research approach are described. Starting with the research design, followed by the data collection method used and the data sources used. Hereafter, the sample of this study is defined. Sequentially, the operationalization of the variables used and the way they are measured is described. The chapter will be closed with an overview of the research ethics and how the reliability and validity were guaranteed.

3.1 Research design

The aim of this study was to investigate how (music) festival visitors experienced the different features of music festivals, consisting of content, format, and social features and how these influenced the hedonic well-being of these visitors. The study was conducted in a deductive way, which means that the formulated hypotheses were derived from literature (Vennix, 2019) and have been verified with the data. This data was collected via a survey, a quantitative research method. This method suits the study by examining the relationship between the independent variables (the features of music festivals) and dependent variable (hedonic well-being) and assessing the strength of these relationships (Williams, 2007). In addition, it was examined whether there was a difference in the effects found in relation to age.

3.2 Data collection

The data to test the hypotheses of this research is collected via a survey, which is a suitable way to reach many respondents quickly (Wright, 2005). The respondents were approached via an online survey program (Qualtrics), distributed via social media (Facebook) and LinkedIn. Due to COVID-19 restrictions, the only way to approach respondents was through online channels, because no (music) festivals have taken place in the past period. Facebook and LinkedIn seemed to be suitable channels to reach the target group. The sample was surveyed for a period of one week (April 20th till April 27th), using the survey program Qualtrics. The survey was conducted in Dutch since only people living in the Netherlands, who visited a (music) festival that took place in the Netherlands were relevant for the results of this study.

3.3 Sample

The sample consists of respondents who live in the Netherlands and having an age of 18 years or older. During their lifetime, the participant visited at least one (music) festival that took place in the Netherlands. People who started the survey but did not meet one of the abovementioned criteria were automatically excluded from the survey. This was done by asking the respondent questions about these criteria. Respondents participated in the survey on

a voluntary basis and were asked to consent to the processing of the data only for the sake of this research. At the start of the survey, respondents were assured that their results would be processed anonymously. The personal network (consisting of family, friends, and fellow students) of the researcher was used for the data collection. Since the network consists of people living in different parts of the Netherlands and of different ages this group was approached. Nevertheless, the sample was not randomly collected in this way. The sample is a convenience sample, useful for this study to collect enough responses to test the hypotheses and draw conclusions.

3.4 Operationalization & measurement

To ensure validity and reliability in this study, existing questionnaires were used to operationalize and measure the variables. These existing questionnaires have been adapted in a way that it suits the context of this study. Table 1 summarizes the definitions of the constructs of the current study. Followed by table 2 which gives an overview of the measurement of each construct reflected in items. All measurements of both the independent variables and the dependent variable were measured using a 7-points Likert scale, ranging from 1 to 7 (strongly agree, agree, partly agree, do not agree/do not disagree, partly disagree, disagree, and strongly disagree). In addition to the items, some questions on control variables (gender, age, number of visits per year) were asked to more accurately identify the population.

Some of the items were self-constructed or adapted to the context, as can be seen in table 2, this can affect the reliability. Therefore, the survey was pre-tested to verify that all statements were interpreted in the intended way. This pre-testing was done by five people, some familiar with the context of this study and others not.

Table 1. *Definitions constructs*

Construct	Definition	Source
Hedonic well-being	The optimal psychological (life satisfaction and happiness) functioning and experience	Ryan & Deci, 2001 Ryff & Keyes, 1995
Content features	Aspects of music festivals related to the type of music played, performing artist and line-up or time schedule	Leenders et al., 2005
Format features	Aspects of music festivals referring to the location, food facilities and other facilities (rest room, parking and relax areas) present at the music festival	Leenders et al., 2005
Social features	Aspect of music festivals considers the social interaction and the feeling of being a community while visiting a music festival	Packer & Ballantyne, 2010

To make sure that ambiguities were excluded during the survey, it started with an introduction. Respondents were asked to base their answers on their last experienced (music) festival. In addition, before each statements section there was a sentence to remind the respondent about the last (music) festival, for example: *"Het **laatste** (muziek) festival dat ik heb bezocht…"*.

Table 2. *Operationalization and Measurement of variables*

Construct	Item
Hedonic well-being	1. How happy were you while visiting the music festival 2. How satisfied were you while visiting the music festival *Source: compiled from Rahman (2020)*
Content features	**Genre** – *The **last** (music) festival I visited…* 1. … I visited because they only played one genre of music 2. … I visited because of the genre of music they played *Source: compiled from Paleo & Wijnberg (2006); Vinnicombe & Sou (2017)* **Performing artist** – *The **last** (music) festival I visited…* 1. … I visited because of the performing artist 2. … I visited because I wanted to see an international artist playing 3. … I visited because I enjoy the quality of live performance 4. … I visited because of the atmosphere of a (live)performance *Source: compiled from Leenders (2010); Vinnicombe & Sou (2017)* **Line-up / time schedule** – *The **last** (music) festival I visited…* 1. … I visited because of the varied program 2. … had a program as expected 3. … had a well-managed (on-time) program 4. … had a well-organized program *Source: compiled from Yoon (2010)*
Format features	**Location** – *The **last** (music) festival I visited…* 1. … lay close to home 2. … was easily accessible *Source: self-constructed* **Food facilities** – *The **last** (music) festival I visited…* 1. … the food (facilities) were varied 2. … the food tasted good 3. … the food prices was reasonable *Source: compiled form Yoon (2010)* **Other facilities** – *The **last** (music) festival I visited…* 1. … had convenient parking facilities 2. … had well prepared rest areas 3. … had clean restrooms *Source: compiled from Yoon (2010)*
Social features	*The **last** (music) festival I visited…* 1. … I visited because I could be with others enjoying the same things as I do 2. … I visited because of the group I went with 3. … I visited to be with my friends 4. … I visited to be alone 5. … I visited to meet new people 6. … I visited together, because together is more fun than alone *Source: compiled from Kim, Chen & Uysal (2001); Kocabulut & Kiliçarslan (2010); Cropton & Mckay (1997)*

3.5 Research ethics

A concern every researcher must take into account when conducting a research are (research) ethics (Goodwin, Pope, Mort, & Smith, 2003). There are five principles and standards of the APA Code of Ethics that need to be considered when conducting research: beneficence and non-maleficence, fidelity and responsibility, integrity, justice, and respect for people's rights and dignity (Cherry, 2020).

The first principal concerns the need of researchers to protect the rights and welfare of their respondents. This is done by giving respondents the option to complete the survey voluntarily and anonymously. Before starting the survey, the respondents will agree on the confidential agreement that privacy is guaranteed. The researchers' participation in the circle meetings and sparring with the supervisor guarantees fidelity and responsibility.

With regard to integrity, the researcher does do the upmost best to be as transparent and honest as possible. That is why a signed integrity statement is issued when this master's thesis is handed in. This is related to the fourth principle of justice, where this study will be available for other within literature. The last principle, regarding respect for the rights and dignity of people. This will be guaranteed by the research by minimizing prejudice that may arise and being aware of issues related to diversity. Therefore, only questions relevant for this study and regarding the socio-demographic aspects of the respondents will be asked within the survey (Cherry, 2020).

3.6 Reliability & validity

Conducting reliable and valid research is important in science (Hair et al., 2016). To guarantee the reliability and validity according to the survey, a random and a-select sample is required to represent the population. People fill out the survey on a voluntary basis and it will be completely anonymous, anyone who meets the criteria can participate and there is no way to verify respondents. Everyone who belongs to the population has a chance to participate in the survey, which positively influences the sample validity (Duda & Nobile, 2010).

Secondly, an important thing to note is that due the COVID-19 virus in the Netherlands, it has been over a year for most people since they last visited a (music) festival. Therefore, their experiences and memories can be a bit biased to this time-period. This memory-bias can affect the results by creating a response-order (Mingay & Greenwell, 1989), and should be checked before analyzing the data.

A third aspect worth mentioning, is that some people are under the influence of alcohol or drugs when visiting a (music) festival. This can influence how they perceive or experience the aspects of the music festival features. Certainly, in comparison with people who are not under the influence of alcohol or drugs (Lim, Hellard, Hocking, & Aitken, 2008). The use alcohol or drugs during a (music) festival can create a memory-bias on how they experienced this (music) festival. As a result, a memory bias may occur, and this may affect the internal generalizability the study.

Fourth, the sample size needs to be large enough to be enough to represent the entire population. The sample is approached via the researchers' personal network, via Facebook and LinkedIn. This can affect the reliability because respondents will have the same socio-demographic characteristics as the researchers. Using a large sample size has a positive influence on the external generalizability, because results can be generalized to other groups. However, making use of individuals within the target group will increase the validity of this study (De Jong & Schellens, 2002).

A fifth and last aspect, the use of existing literature to operationalize and measure the items of this study. Because (partly) existing items will be used, the reliability of these items is already tested in prior research. And even though the items will be translated because for this study the survey will be in Dutch. The translated survey will be pre-tested to make sure that the validity of this study will not be affected by the translation of the items.

4. Results

This chapter presents the results of this study. The collected data is analyzed with several statistical techniques such as factor analysis, reliability analysis and regression analysis using the SPSS program. The descriptive statistics are given first, followed by the factor analysis and the multiple regression analysis. Based on the results, the chapter ends with the testing of the hypotheses.

4.1 Descriptive statistics

A descriptive statistics analysis was used to describe the sample and gain deeper insights about them. The sample consist of respondents meeting the predetermined criteria. A total of people participated in the survey, of which 17 were excluded from the survey because they did not meet the criteria and 69 people did not complete the survey. Due to missing or unusable responses, the analyses were conducted with 128 respondents.

Table 3 shows the characteristics of the respondents. As can be seen women represent 52.3% of the respondents and men represent 46.1%. The highest proportion (73%) of respondents lies within the range of 18 and 24 years, the others are 25 years or older.

The number of times a year that the respondents visit a (music)festival varies, approximately 58.6% of the respondents visiting a (music)festival two – five times a year. In addition, 27.3% of the respondents visited a (music) festival less than two times a year. Finally, approximately 88.3% of the respondents visited their last (music)festival one – two years ago, 7.8% visited a (music) festival two – five years ago.

Table 3. *Descriptive characteristics sample* (N = 128)

	Category	**Frequency**	**Percent**
Gender	Male	59	46.1
	Female	67	52.3
	Prefer not to say	2	1.6
Age	18-24 years (group 1)	93	72.7
	25 or older (group 2)	35	27.3
Number of visits a year	Less than two time a year	35	27.3
	Two – five times a year	75	58.6
	Six – ten times a year	17	13.3
	More than ten times a year	1	0.8
How long ago did you visit a (music) festival?	Less than one year ago	3	2.3
	One – two years ago	113	88.3
	Two – five years ago	10	7.8
	More than 5 years ago	2	1.6

4.2 Factor analysis

Factor analysis was conducted to assess the validity of the data by checking the convergent and discriminant validity (number of factors) of the constructs.

The sample of N = 128 does meet the criteria to conduct a factor analysis according to Hair et al. (2016). For a factor analysis with a sample of > 100, the minimal level for the interpretation of a construct the factor loading should be within a range of .30 to .40. Loadings of .50 or more are significant (Hair et al., 2016). The adequacy of the sample size was checked using both the Kaiser-Meyer Olkin (KMO) test of sampling adequacy (rule of thumb: >.50) and Bartlett's Test of Sphericity (rule of thumb: sig. level of <.05).

Factor Analysis for Content Features

All items used to measure the variable content features are not measures in a multi-dimensional manner and therefore do not constitute a latent construct. Therefore, factor analysis cannot be conducted considering these items. Each item will therefore be included separately in the MRA.

Factor Analysis for Format Features

A factor analysis is conducted to find out whether the three-dimensional pattern as derived from theory can be justified by the empirical analysis. As table C. (correlations matrix, appendix V) shows, at least one correlation is >.30, meaning that oblique rotation applies. With oblique rotation, the factor can be correlation with an oblimin rotation. The results of the factor analysis indicate three factors with an Eigenvalue of >1, and a total variance explained of 65%.

The KMO measurement of sampling adequacy was .632, indicating sufficient inter-correlations. The Bartlett's Test of Sphericity was significant, X^2 (28) = 242.588, p < .001. Based on the factor analysis, the items were transformed into three dimensions (LOCATION, FOOD, and FACILITIES) by computing the mean of the items, in preparation for the multiple regression. These findings can be found in table 4.

Table 4. *KMO and Bartlett's test for Format Features*

Kaiser-Meyer-Olkin Measure	.632	
Bartlett's Test of Sphericity	Approx. Chi-square	242.588
	df	28
	sig.	.000

Factor Analysis for Social Features

Before conducting a factor analysis, the item: '*I visit a music festival to be alone*' was recoded. The expectation was that people would rather visit a (music) festival together than alone, therefore this item has been reversed. After this, the factor analysis was conducted to check whether the one-dimensional pattern as derived from literature could be justified. As can be seen in table I (correlations matrix, appendix VI), no correlation is > .30 meaning that varimax rotation applies. The Communalities Matrix (table j, appendix VI) shows communalities of > 0.2 for the items: '*I visit music festivals to meet new people*' and '*I visit music festivals to be with others who share the same passion as I do*', decided was to delete these items. By conducting a factor analysis with the remaining items, the results show that all items are reflected by one dimension (Eigenvalue > 1, Total variance explained of 57%).

The KMO measurement of sampling adequacy was .686, indicating a sufficient inter-correlation and Bartlett's Test was significant X^2 (6) = 126,775, p < .001. Based on the factor analysis the items were transformed into the construct SOCIAL, in preparation for the multiple regression by computing the mean of all items, see table 5.

Table 5. *KMO and Bartlett's test for Social Features*

Kaiser-Meyer-Olkin Measure	.686	
Bartlett's Test of Sphericity	Approx. Chi-square	126.775
	df	6
	sig.	.000

Reliability Analysis

The reliability of each construct is assessed using Cronbach's Alpha (rule of thumb: > .70) (Hair et al., 2016), these reliabilities can be found in table 6. As can be seen, the Cronbach's Alpha for LOCATION and FACILITIES is below the threshold, however it was decided to continue with these items. When an item for the LOCATOIN construct is removed, one item remains and can no longer be measures as a latent construct. For the FACILITIES construct, removing an item does not significantly increase the Cronbach's Alpha. It was therefore decided to continue with all the items for both constructs.

Table 6. *Reliability analysis*

Variable	Cronbach's Alpha
LOCATION	.628*
FOOD	.710
FACILITES	.428*
SOCIAL	.702
HEDONIC WELL-BEING	.922

** construct with Cronbach's Alpha below threshold criteria*

4.3 Multiple Regression Analysis

A multiple regression analysis was used to further investigate the relative importance of the three features in predicting consumer well-being. First, the assumptions related to multiple regression will be examined, thereafter the multiple regression analysis will be conducted.

Assumptions

According to Hair et al. (2016) five assumptions need to be checked before a multiple regression analysis can be conducted. The sample size of this research (N = 128) is large enough to meet the sample size requirements (Hair et al., 2016).

Assumption 1 – Linearity of the phenomenon measured

The linearity of the regression model was tested with a scatterplot (entered: ZPRED on the x-axis and ZRESID on the y-axis). Figure 2 shows the scatterplot indicating an equally distributed plot, with no clear pattern. Therefore, it can be assumed that this assumption is met, and the model can be considered as linear.

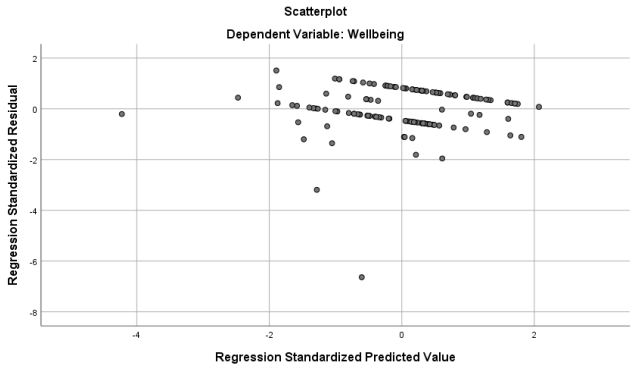

Figure 2. Scatterplot

Assumption 2 – Constant variance of the error terms

The constant variance of the error terms or residuals is checked via the scatterplot and is examined to check the data for homoscedasticity (Hair et al., 2016). Looking at figure 2, the scatterplot does not show a clear pattern and therefore it can be assumed that the data of this research is homoscedastic, and the second assumption is met.

Assumption 3 – Interdependence of the error terms

The interdependence of error (or residuals) is represented by the 'Standardized Predicted Value', this mean needs a value of 0.0 and a standard deviation of 1.000 (Hair et al., 2016). Table P (Residuals Statistics, appendix VII) shows that all values meet the criteria, and it can be concluded that the errors in the data do not correlate with the independent variable and thus not significantly influence the regression model (Hair et al., 2016).

In addition, the Durbin-Watson test was examined to check the independence of the error terms. The criteria for this test ranges between 1.5 and 2.5 (Hair et al., 2016), table 8 shows a value of 1.960 and the error terms are expected to have no correlation with the independent variables. Combining the findings above, the third assumption is met.

Assumption 4 – Normality of the error terms

A normal distribution of error terms or residuals is checked via the histogram and the normal probability plot (normal p-p plot). Figure c & d (appendix VII) shows the histogram and p-p plot of the data. For the p-p plot, all dots must be on or around the diagonal line, which is the case. The histogram should be normally distributed, which is also the case for the data (Hair et al., 2016). Therefore, it can be assumed that the error terms are normally distributed and that assumption 4 is satisfied as a result.

Assumption 5 – Multicollinearity

The last assumption about multicollinearity between the independent variables is examined by the Variance Inflation Factor (VIF). The Tolerance Value criteria is > .10 and the VIF value should be < 5 (Hair et al., 2016). The VIF column in table Q (Coefficients, appendix VII) shows for all variables a value above 0.0, indicating some relationship between the independent variables. However, the highest VIF value is 3.676, this is quite below the acceptable criteria of 5. Therefore, it can be concluded that there is no multicollinearity involved in the data and the last assumption is met, this can also be seen in Table 7.

Table 7. *Coefficients[a] – collinearity statistics*

Model	Tolerance	VIF
(Constant)		
LC1	.759	1.318
LC2	.626	1.597
LC3	.533	1.878
LC4	.608	1.645
LC5	.648	1.544
LC6	.696	1.438
LC7	.740	1.351
LC8	.602	1.660
LC9	.288	3.477
LC10	.272	3.676
LOCATION	.792	1.262
FOOD	.642	1.557
FACILITES	.581	1.731
SOCIAL	.864	1.158

a. Dependent Variable: Wellbeing

Multiple regression analysis

Since all the assumptions regarding the multiple regression are met, three separate multiple regressions were conducted. First, with the independent variables on the dependent variable (base model). Then two multiple regression analysis with the two different age groups as moderators (age 1 and age 2). The enter method was used to add the independent variables to the regression analysis and check whether they have significant effect on the dependent variable.

Goodness of model fit

The significance of the model was tested with the R^2 (determination coefficient) and the F change (F-test) (Hair et al., 2016). The R^2 value for the base model is .020 (table S, Model Summary, appendix VIII), according to Hair et al. (2016) R^2 values of < 0.3 indicate no effect. With regard to the data, it can be assumed that there is no effect.

For the overall model fit the F-test (table T, ANOVA, appendix VIII) shows no significant effect ($F(14, 113) = 1.187$, $p = .295$), which means that there is no good overall model fit. There is no significant change in the explained variance of the independent variables relative to the dependent variable. However, it was decided to continue with the model.

Table 8. *Model Summary*[a]

Model	R Square	Adjusted R Square	Std. Error of Estimate	Durbin-Watson
1	.128	.020	.7811	1.960

a. *Predictors: (Constant), SOCIAL, FACILITIES, FOOD, LOCATION, LC1, LC2, LC3, LC4, LC5, LC6, LC7, LC8, LC9, LC10*
b. *Dependent Variable:* Wellbeing

4.4 Hypotheses testing

To test the hypotheses and accept or reject them, three multiple regression analyses were conducted. Table 9 shows the results of the first analysis consisting of the independent variables and dependent variable.

H1a: *The genre of music positively influences the well-being*

The results show that the genre of music played at a music festival has no significant effect on the well-being of the consumer. Consumers did not visit the music festival because one genre of music was played (LC1; $\beta = -.177$, $p = >.05$, $t = -1.753$) and not because of the genre the (music) festival played (LC2; $\beta = .043$, $p = >.05$, $t = 0.391$). Therefore, hypothesis 1a is not supported.

H1b: *The performing artist positively influences the well-being*

For each item related to the performing artist, a hypothesis test was conducted to test the relationship with the experienced hedonic well-being of a consumer. The results show that the performing artist has no significant effect on well-being. The performing artist was not seen as a factor to visit a music festival (LC3; β = -.104, p = >.05, t = -.864). It is also not important for the consumer whether this performing artist is an international artist (LC4; β = -.060, p = >.05, t = -.532). The experiences of enjoying a live performance are not significant in relation to well-being (LC5; β = .110, p = >.05, t = 1.012), similar to the atmosphere which is associated when attending a live performance is also found not significant (LC6; β = -.075, p = >.05, t = -.712). Thus, hypothesis 1b is not supported.

H1c: *The line-up of a niche music festival positively influences the well-being*

The results for testing hypothesis 1c show a non-significant effect for the varied program in relation to well-being (LC7; β = -.065, p = >.05, t = -.634). In addition, the program was as expected was not found to be significant significant in relation to hedonic well-being (LC8; β = -.070, p = >.05, t = -.618) and the same applies for the program was well-managed (on-time) (LC9; β = -.126, p = >.05, t = .442). Only a well-organized program has a significant effect on the well-being (LC10; β = -.358, p = <.05, t = 2.128). In conclusion, hypothesis 1c is partly confirmed, only with regard to the well-organized program. As for the varied program, program as expected, and a well-managed program, hypothesis 1c is not supported.

Table 9. *Regression results of Features on Well-being*

Model	Std. Coefficients Beta	Std. Error	t	Sig.
LC1 → well-being	-.177	.040	-1.753	.082
LC2 → well-being	.043	.051	.391	.697
LC3 → well-being	-.104	.052	-.864	.389
LC4 → well-being	-.060	.051	-.532	.596
LC5 → well-being	.110	.057	1.012	.314
LC6 → well-being	-.075	.070	-.712	.478
LC7 → well-being	-.065	.048	-.634	.528
LC8 → well-being	-.070	.081	-.618	.538
LC9 → well-being	-.126	.103	-.772	.442
LC10 → well-being	.358	.125	2.128	.035*
LOCATION → well-being	.061	.052	.619	.537
FOOD → well-being	-.050	.064	-.453	.651
FACILITES → well-being	.168	.071	1.458	.148
SOCIAL → well-being	.044	.093	.464	.644

*N = 128, * p <.05*

H2a: *The location of a music festival positively influences the well-being*

Hypothesis test shows that the location of a music festival has no does not have a significant effect on well-being (LOCATION; β = .061, p = >.05, t = .537). This results in no support of hypothesis 2a.

H2b: *The food facilities of a music festival positively influence the well-being*

For food facilities the results of the hypothesis testing show no significant effect on well-being (FOOD; β = -.050, p = >.05, t = .651). Therefore, hypothesis 2b is not supported.

H2c: *The other facilities of a music festival positively influence the well-being*

Other facilities, consisting of parking areas, rest areas, and clean restroom have no significant effect on well-being after conducting the hypothesis testing (FACILITIES; β = .168, p = >.05, t = .148). As a result, no support for hypothesis 2c.

H3: *The social interaction and the feeling of a being community when visiting a music festival positively influences the well-being*

Social interaction and the feeling of being a community, computed in the social aspect of music festival, show no significant effect in relation to well-being after conducting hypothesis testing (SOCIAL; β = .044, p = >.05, t = .644). Therefore, hypothesis 3 is not supported.

Table 10. *Regression results of Features on Well-being - Aged 18-24 vs aged 25+*

	Aged 18-24 *(N = 93)*			**Aged 25 +** *(N = 35)*		
Model	**Std. Coefficients Beta**	**t-value**	**Sig.**	**Std. Coefficients Beta**	**t-value**	**Sig.**
A – Type of music						
LC1 → well-being	-.146	-1.126	.264	-.014	-.067	.947
LC2 → well-being	.074	.548	.585	-.063	-.278	.784
B – Performing artist						
LC3 → well-being	-.132	-.914	.364	.087	.324	.750
LC4 → well-being	-.095	-.712	.479	.061	.270	.790
LC5 → well-being	.000	-.001	1.000	.405	1.873	.076
LC6 → well-being	.022	.168	.867	-.490	-1.939	.067
C – Line-up						
LC7 → well-being	-.112	-.878	.383	.230	1.164	.258
LC8 → well-being	-.067	-.485	.629	.254	.874	.393
LC9 → well-being	-.027	-.143	.887	-.310	-.755	.459
LC10 → well-being	.247	1.258	.212	.351	.768	.451
LOCATION → well-being	.062	.515	.608	.246	1.073	.296
FOOD → well-being	.009	.066	.948	-.095	-.440	.665
FACILITES → well-being	.085	.596	.553	.199	.763	.454
SOCIAL → well-being	.023	.196	.845	.221	.961	.348

*N = 128, * p <.05*

H4 (Content features): *The positive effect of a) the type of music, b) the performing artist, and c) the line-up of a niche music festival on the experience of well-being is stronger for consumers aged 18-24 than for consumers aged 25 or older*

For both age groups no significant effect was found between the aspects of content features and well-being as is shown in table 11. Hypothesis 4 is therefore not supported on the basis of the hypothesis testing. Because no effect was found, nothing could be stated about the differences in strengths of the effects between the different age groups.

H5 (Format features): *The positive effect for a) the location, b) the food facilities, and c) the other facilities on the experience of well-being is stronger for consumers aged 18-24 than for consumers aged 25 or older*

Conducting the hypothesis testing, no significant effect was found for the format features for either age group. Table 12 shows these results, which means that hypothesis 5 is not supported. Nothing could be stated about the differences in effects between the age groups, because no significant effects are found.

H6 (Social features): *The positive effect for social interaction and the feeling of being a community that comes with visiting a music festivals on the experience of well-being is stronger for consumers aged 18-24 than for consumers aged 25 or older*

Social interaction and the feeling of being a community, computed in the social aspect of music festival, show no significant effect in relation to well-being for either age groups. Age group 1 (β = .023, p = >.05, t = .196) and age group 2 (β = .221, p = >.05, t = .961). Therefore, hypothesis 6 is not supported. Because no effect was found, nothing could be stated about the difference in strengths of the effects between the different age groups.

5. Conclusion

Several researchers have emphasized the importance of hedonic consumer well-being in different types of service contexts (e.g., Schuster et al., 2015; Russel-Bennett et al., 2020). Well-being becomes an increasingly important topic within the music festival industry and consumers can have different motives to visit a (music) festival. These motives are related to the content, format, and social features of music festivals (e.g., Leenders et al., 2005; Packer & Ballantyne, 2010). This study is in line with previous research in the context of (hedonic) well-being and the features of music festivals but sets itself apart by focusing on the relation between these two concepts. To investigate which aspects of music festivals, influence the hedonic well-being of a consumer, empirical research has been conducted to answer the following research question:

What is the relationship between content, format, and social features of music festivals and hedonic well-being of a consumer and how is this relationship influenced by age?

To answer this research question, hypotheses were formulated and tested, see table 11. All hypotheses were rejected on the basis of data analysis. Therefore, it can be concluded that no specific aspect of music festival features (content, format, and social features) influences the hedonic well-being of a consumer more than another. No effects were also found between the different age groups, as moderator, in the relationship of music festival features and hedonic well-being.

Table 11. *Overview hypotheses and results*

Hypothesis		**Result**
H1a	*The genre of music positively influences the well-being*	Not supported
H1b	*The performing artist playing positively influences the well-being*	Not supported
H1c	*The line-up of a niche music festival positively influences the well-being*	Not supported
H2a	*The location of a music festival positively influences well-being*	Not supported
H2b	*The food facilities of a music festival positively influences well-being*	Not supported
H2c	*The other facilities of a music festival positively influences well-being*	Not supported
H3	*The social interaction and the feeling of a being a community when visiting a music festival positively influences well-being*	Not supported
H4	*The positive effect of a) the type of music, b) the performing artist, and c) the line-up of a niche music festival on the experience of well-being is stronger for consumers aged 18-24 than for consumers aged 25 or older*	Not supported
H5	*The positive effect for a) the location, b) the food facilities, and c) the other facilities on the experience of well-being is stronger for consumers aged 18-24 than for consumers aged 25 or older*	Not supported
H6	*The positive effect for social interaction and the feeling of being a community that comes with visiting a music festivals on the experience of well-being is stronger for consumers aged 18-24 than for consumers aged 25 or older*	Not supported

Literature shows that the experiences consumers have at a music festival can contribute to consumer well-being in terms of satisfaction and happiness. In addition, music can positively influence the health benefits of consumers (e.g., Packer & Ballantyne, 2010).

Consumers have different motives to visit a music festival, such as: wide variety of genres and formats or the experiencing of a physical thrill (e.g., Oakes, 2003; Leenders et al., 2005). However, this effect was not found in this study, where no significant effect was found for the relation between the content features of music festivals and consumer well-being. Although previous research has shown that consumers find the location of a music festival, the food facilities, and other facilities (such as parking areas, rest areas and restrooms) of importance (e.g., Trauer & Ryan, 2005; Yoon et al., 2020). This was not confirmed by this study, because no significant difference was found between the format features of music festivals and the well-being of a consumer. Previous research shows the importance of social benefits at music festivals (e.g., Oakes, 2003; Packer & Ballantyne, 2010), therefore this study added the social feature. However, there was no significant effect found for the relation between social features and well-being in this study.

Finally, research shows that consumer peak at the age of 24 for popular music (Holbrook & Schindler, 1989; LeBlanc et al., 1996). But the expected stronger effect for consumers aged 18-24 than consumers aged 25 and older was not found in this study. In addition, no effects were found between the content, format, and social features and consumer well-being for the different age groups. Therefore, no significant effects could be found with age as a moderator.

The following clarifications have been defined for the rejection of the stated hypotheses. First, the divers sample used in this study. The sample consisted of all kinds of respondents regarding their music preferences, demographic backgrounds, and so on. It could be that individualization plays a role, whereby a preference for a certain music genre also has a different preference when looking at the music festival features. Which features are considered as important, with possibly a significant effects as a result when examining different music genres as criteria.

Second, a possible explanation could be that the respondents were memory biased (Mingay & Greenwell, 1989). The descriptive statistics analysis showed that 88% of the respondents visited their last music festival one-two years ago, which is probably related to COVID-19. Since the last music festival was more than a year ago for most respondents, there is the possibility that they cannot remember the experiences well.

Third, is a phenomenon called carless responses, which is a concern in any online survey (Meade & Craig, 2012) and can influence type II errors. Careless responses can be a possible explanation for finding no significant effects in the data because respondents answer the items without taking into account the meaning of the items (Meade & Craig, 2012). When respondents fill out a survey as a careless respondent (whether intended or unintended), this has consequences or the results of the survey.

6. Discussion

In this closing chapter the theoretical and managerial implications are discussed. Followed by the limitations this study had to deal with and recommendations for further research.

Theoretical implications

The theoretical relevance of this study lies within the examination of the several features in relation to the experienced hedonic well-being of consumers.

As a contribution to literature, this study examined this relationship by building upon the content and format features of Leenders et al. (2005). The social feature was added (Packer & Ballantyne, 2010) and by doing so the perspective of music festival features broadened. Given that most research about music festival (features) is related to the successes of music festivals or industry related concepts (e.g., Leenders et al., 2005; Leenders et al., 2015). Specific knowledge about the music festival features in relation to the well-being of consumers or visitors of these festivals was lacking. Current study contributes to this research domain by examining this specific relationship.

Second, little is described about the demographic aspects of audiences in relation to the music festival context (Oakes, 2003). This study broadens this research perspective by adding the socio-demographic characteristic age as a moderator. Specified, this study examined if there was a difference between two age groups (1. 18-24; 2. 25+) in the relation of music festival features on hedonic consumer well-being. However, these differences were assumed within literature (Yalch & Spangenberg, 1993), the findings of this study suggest that this is not the case. The study shows that there are no effects, and thus no relationships, between the music festival features and hedonic well-being within the different age groups. These non-significant effects could be caused due the little sample size of this study.

Third, the study contributes to the large field of (hedonic) consumer well-being and builds upon the limited research examining the consumers' well-being in the music festival industry. The concept of (hedonic)well-being is described before in literature (e.g., Rosenbaum & Smallwood, 2013; Mende & Van Doorn, 2015). The relation of hedonic well-being of visitors of music festivals is not examined before. Therefore, this study contributes to this field by broadening the scope of hedonic consumer well-being literature.

Limitations and recommendations for further research

The limitations of this study point to avenues for further research. A first limitation is that the data of this study shows no significant effects for all hypotheses. This results in a rejection of all hypotheses, nevertheless this was not assumed by findings literature described (e.g., Leenders et al., 2005; Yoon et al., 2010; Leenders et al., 2015). An important avenue for further research is the examination of the data contradiction between this research' findings and described literature. These contradictions could possibly be explained by diversity of the sample, the memory bias of the respondents, and careless respondents, as was stated in the conclusion.

Further studies could solve the issue of the diversity of the sample by specifying the sample by other socio-demographic characteristics (Oakes, 2003). An adapted version of this study could possibly lead to relevant recommendations, using for instance the type of music as moderator. Thus, the perceptions about the different features are measured with a distinction in preference per type of music (including for example classical, techno, rock, etc.). Conceivably, this could lead to significant effects since the perceptions about the music festival features could differ among the different music type preferences. The avenue for further research is by examining the same relationship with a specialization in the several genres of types of music (Kinnunen et al., 2018).

Another important limitation is that most respondents visited their last (music) festival over a year ago due to COVID-19 restrictions. This can be of influence for the results of the survey because the respondents can be memory-biased and randomly fill out the answers (Mingay & Greenwell, 1989). In addition, due to the COVID-19 restrictions, the target group could only be approached via online channels (Facebook and LinkedIn), using the personal network of the researcher. This can influence the results of this study because these people might be more willing to fill out the survey as a favor. A follow-up study could be conducted after the COVID-19 limitations are resolved and music festivals have been organized to reduce the memory bias.

The last limitation that could have negatively influenced the results of this study is related to the concept of carless respondents. This concept entails a common concern within online surveys (Meade and Craig, 2012). This could be solved by asking respondents at a music festival itself instead of via online surveys. By doing so the respondents are identified which positively influences the data. However, an important aspect to take into account is the anonymity of the respondents (Meade and Craig, 2012).

Drawing on prior research in music festivals (Leenders et al., 2015), this study used a set of items based on existing literature to operationalize and measure the variables. Some of the items were adapted to the context of the current study, others were self-constructed because no suitable items were found. However, the factor analysis showed that the used existing items, were not a latent construct. Therefore, the items could not be used as latent construct in this study but as single item. When a similar study will be conducted it is important to note that the items of the current study are not suitable to measure latent constructs.

The sample size was large enough to conduct the analysis of this study, however the sample size was still relatively small. This can be of influence with regard to the results of this study because all hypotheses were rejected. Although, the hypotheses were derived from described literature, giving the implications for finding positive effects. This can result in the following avenue for further research, repeat the current study with an even larger sample size. In the current study a general sample was considered. Yet, the visitors of a specific music festival might have different socio-demographic characteristics and therefore are not generalizable for consumers with other characteristics.

In this study, the expectations regarding visiting a (music) festival in general were not used in the data analysis. This data could be used to measure differences in perceptions and expectations. Because it may be assumed that perceptions and expectations need to be equal or the perceptions exceed expectations, to increase the positive experience of the consumer. An avenue for further research is suggested as follows; first, verify the relationship between the expectations in general when visiting music festival and the relation with the experienced hedonic well-being. Second, examine the differential scores between the perceptions and expectations, by doing so investigate if the perceptions and expectations are similar or even exceed the expectations. This data could be helpful for (marketing) managers by making decision regarding their target group, resulting in increasing consumer well-being.

Managerial implications

Although the current study showed no significant effects of the music festival features in relation to the experienced hedonic well-being of the consumer, the basis of this study could be used for some managerial insights. For marketeers and managers working in the rapidly growing domain of music festivals, this study has some implications. Because the current study shows no significant effects, this could imply that there are no specific music festival features that lead to a higher consumer's well-being. The same holds for approaching different consumers with regard to their age.

Nevertheless, due the combination of no significant effects and the limitations of this study it is hard to give managerial implications. The limitations as described above give important avenues for further research, because these adaptions in further studies could possibly lead to significant effects and managerial implications.

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Appendices

Overview appendices

Appendix I – Operationalization tables

In this appendix the operationalization of the different variables is given. This helps the researcher with formulating the survey questions and analyzing the data.

Table I. *Operationalization of the construct well-being (dependent variable)*

Constructs	Dimensions	Items	Scale source
• Well-being	- Happiness	1. How happy were you while visiting the music festival	*Compiled from:* - Rahman (2020)
	- Satisfaction	2. How satisfied were you while visiting the music festival	

Table II. *Operationalization of the variable content features (independent variable)*

- Measurement based on 7-point Likert- scale

*- The **last** (music) festival I visited…*

Constructs	Dimensions	Items	Scale source
• Type of music	- Genre	1. … I visited because they only played one genre of music 2. … I visited because of the genre of music they played	*Compiled from:* - Paleo & Wijnberg (2006) - Vinnicombe & Sou (2017)
• Performing artist	- Performing artist	1. … I visited because of the performing artist 2. … I visited because I wanted to see an international artist playing 3. … I visited because I enjoy the quality of live performance 4. … I visited because of the atmosphere of a (live)performance	*Compiled from:* - Leenders (2010) - Vinnicombe & Sou (2017)
• Line-up / time schedule	- Program	1. … I visited because of the varied program 2. … had a program as expected 3. … had a well-managed (on-time) program 4. … had a well-organized program	*Compiled from:* - Yoon (2010)

Table III. *Operationalization of the variable format features (independent variable)*
- Measurement based on 7-point Likert-scale
*- The **last** (music) festival I visited…*

Constructs	Dimensions	Items	Scale source
• Location	- Location	1. … lay close to home 2. … was easily accessible	*Self-constructed*
• Food	- Food facility	1. … the food (facilities) were varied 2. … the food tasted good 3. … the food price was reasonable	*Compiled from:* - Yoon (2010)
• Facility	- Other facilities	1. … had convenient parking facilities 2. … had well prepared rest areas 3. … had clean restrooms	*Compiled from:* - Yoon 2010

Table IV. *Operationalization of the variable social features (independent variable)*
- Measurement based on 7-point Likert-scale
*- The **last** (music) festival I visited…*

Constructs	Dimensions	Items	Scale source
• Community feeling & social interaction	- Community feeling & social interaction	1. … I visited because I could be with other enjoying the same things as I do 2. … I visited because of the group I went with 3. … I visited to be with friends 4. … I visited to be alone 5. … I visited to meet new people 6. … I visited together, because together is more fun than alone	*Compiled from:* - Kim, Chen & Uysal (2001) - Kocabulut & Kiliçarslan (2010) - Cropton & Mckay (1997)

Appendix II – Survey questions (English)

Dear Sir or Madam,

First, I would like to thank you for participating in this research. My name is Ingrid Davina and I am a master student Marketing at the Radboud University Nijmegen. For my master thesis I am doing a research regarding the experiences of visitors of (music)festivals. I am doing this under supervision of Prof. Dr. J. Bloemer. You would help me very much by filling in this short survey.

The survey is completely anonymous, voluntary and the results will only be used for present research. The survey will take about 8 minutes and because it is about your own experiences there is no good or bad answer.
In case you have questions, you can send an e-mail to: ingrid.davina@student.ru.nl

Kind regards,
Ingrid Davina

With participating in this survey you agree upon the anonymous processing of the answers, exclusively for present research.

Q1. 0 Yes, I agree
0 No, I do not agree > *excluded from questionnaire.*

Q2. What is your age?
0 Aged 17 or younger > *excluded from questionnaire.*
0 Aged 18 or older, namely:____

Q3. Did you visit a (music) festival in your life, at least once?
0 Yes
0 No > *excluded form questionnaire.*

Q4. Did the (music) festival you visited, take place in the Netherlands?
0 Yes
0 No > *excluded from questionnaire.*

Q5. What is the last (music) festival you visited?
____

Q6. How lang ago visited you this music festival?
0 Less then one year ago
0 One to two years ago
0 Two to five years ago
0 More than five years ago

There will follow several statements about the genre of music, the artists and the line-up of the **last** (music) festival you visited. For each statement you can choose the extent to which you agree or disagree.
The **last** (music) festival I visited…

I. … I visited because they only played one genre of music *
II. … I visited because of the genre of music they played *
III. … I visited because of the performing artist *
IV. … I visited because I wanted to see an international artist playing *
V. … I visited because I enjoy the quality of live performance *

VI. … I visited because of the atmosphere of a (live)performance *

VII. … I visited because of the varied program *
VIII. … had a program as expected *
IX. … had a well-managed (on-time) program *
X. … had a well-organized program *

- -

The upcoming statements are about the facilities and location of the **last** (music) festival you visited. For each statement you can choose the extent to which you agree or disagree.
The **last** (music)festival I visited…

I. … lay close to home *
II. … was easily accessible *
III. … the food (facilities) were varied *
IV. … the food tasted good *
V. … the food price was reasonable *
VI. … had a convenient parking facility *
VII. … had well prepared rest areas *
VIII. … had clean restrooms *

- -

The next statements are about the social aspect of the **last** (music) festivals you visited. For each statement you can choose the extent to which you agree or disagree.
The **last** (music) festival I visited…

I. … I visited because I could be with others enjoying the same things as I do *
II. … I visited because of the group I went with *
III. … I visited to be with my friends *
IV. … I visited to be alone *
V. … I visited to meet new people *
VI. … I visited together, because together is better than alone *

- -

De upcoming questions are not longer about the last visited (music) festival, but how you value the statements in general while visiting a (music) festival.

- -

The upcoming statement are again about the genre of music, the artists and the line-up. However, this time, this time they are about how you value a (music) festival in general. For each statement you can choose the extent to which you agree or disagree.
When I visit a (music) festival…

I. … they should play one genre of music instead of more
II. … the genre should fit my preferences
III. … the performing artist should fit my preferences
IV. … there should be an international artist performing
V. … the quality of the performance should be good enough

VI. … the atmosphere of the performance should be good enough
VII. … the program should be varied
VIII. … the program should be as expected
IX. … the program should be well-managed (on-time)
X. … the program should be well organized

- -

The upcoming statement are again about the location and facilities of a (music) festival. However, this time, this time they are about how you value a (music) festival in general. For each statement you can choose the extent to which you agree or disagree.
When I visit a (music) festival…

I. … the location should be close to my home
II. … the location should be easily accessible
III. … the food (facilities) should be varied
IV. … the food should be of good taste
V. … the food price should be reasonable
VI. … the parking facility should be convenient
VII. … the rest areas should be well prepared
VIII. … the restrooms should be clean

- -

The upcoming statement are again about the social aspects of a (music) festiva. However, this time, this time they are about how you value a (music) festival in general. For each statement you can choose the extent to which you agree or disagree.
When I visit a (music) festival…

I. … I visited because I could be with others enjoying the same things as I do
II. … I visited because of the group I went with
III. … I visited to be with my friends
IV. … I visited to be alone
V. … I visited to meet new people
VI. … I visited together, because together is better than alone

- -

Closing questions

1. I was happy while visiting my last music festival – Likert scale
2. I was satisfied while visiting my last music festival – Likert scale

Q12. How often do you visit a music festival?
0 Less than two times a year
0 Two to five times a year
0 Six to ten times a year
0 More than ten times a year

Q13. What is your gender?
0 Male
0 Female
0 Do not want to say

End of questionnaire

Note: The items marked with * were part of the data analysis.

Appendix III – Survey questions (Dutch)

Beste meneer of mevrouw,

Allereerst bedankt dat u wilt meewerken aan dit onderzoek. Ik ben Ingrid Davina en masterstudente Marketing aan de Radboud Universiteit in Nijmegen. Voor mijn scriptie doe ik een onderzoek dat zich richt op hoe festivalgangers (muziek) festivals ervaren, dit doe ik onder begeleiding van Prof. Dr. J. Bloemer. U zou mij erg helpen door het invullen van deze korte vragenlijst.

De enquête is volledig anoniem, vrijwillig en de resultaten zullen uitsluitend worden gebruikt voor huidig onderzoek. De enquête zal ongeveer 8 minuten duren, en omdat het gaat om uw eigen ervaringen zijn er geen goede of foute antwoorden.
Mochten er nog vragen zijn dan mag u mailen naar: ingrid.davina@student.ru.nl

Met vriendelijke groet,
Ingrid Davina

Door deel te nemen aan deze enquête ga ik akkoord met de anonieme verwerking van de ingevulde antwoorden, uitsluitend voor deze master thesis.

- -

Q1 0 Ja, ik ga akkoord
0 Nee, ik ga niet akkoord > *uitgesloten van enquête*

Q2 Hoe oud bent u?
0 17 jaar of jonger > *uitgesloten van enquête*
0 18 jaar of ouder, namelijk: ____

Q3 Heeft u minimaal 1 keer in uw leven een (muziek) festival bezocht?
0 Ja
0 Nee > *uitgesloten van enquête*

Q4 Vond het (muziek) festival dat u heeft bezocht plaats in Nederland?
0 Ja
0 Nee > *uitgesloten van enquête*

Q5 Wat is het laatste (muziek) festival dat u heeft bezocht?
____

Q6 Hoe lang geleden heeft u dit (muziek) festival bezocht?
0 Minder dan één jaar geleden
0 Eén tot twee jaar geleden
0 Twee tot vijf jaar geleden
0 Meer dan vijf jaar geleden

- -

Er volgen nu een aantal stellingen over het genre muziek, de artiesten en de line-up van het (muziek) festival dat u als **laatste** heeft bezocht. Voor elke stelling kunt u kiezen in hoeverre u het hier mee eens of oneens bent.
Het **laatste** (muziek) festival dat ik heb bezocht...

I. … bezocht ik omdat ze één genre muziek speelden *
II. … bezocht ik vanwege het genre muziek dat ze speelden *
III. … bezocht ik vanwege de artiest die optrad *
IV. … bezocht ik omdat ik een internationale artiest wilde zien spelen *
V. … bezocht ik omdat ik geniet van de kwaliteit van live-optredens *

VI. … bezocht ik vanwege de atmosfeer van een (live)optreden *
VII. … bezocht ik vanwege het gevarieerde programma *

VIII. … had een programma zoals verwacht *
IX. … had een goed gemanaged (on-time) programma *
X. … had een goed georganiseerd programma *

- -

De volgende stellingen gaan over de faciliteiten en de locatie van het **laatst** bezochte (muziek) festival. Voor elke stelling kunt u kiezen in hoeverre u het hier mee eens of oneens bent.
Het **laatste** (muziek) festival dat ik heb bezocht...

I. … lag dichtbij mijn thuis *
II. … was makkelijk bereikbaar *
III. … beschikte over een gevarieerd voedselaanbod *
IV. … beschikte over smaakvol eten *
V. … had een redelijke prijs voor eten *
VI. … had gemakkelijke parkeerfaciliteiten *
VII. … had goed georganiseerde ‘relax areas’ *
VIII. … had schone toiletten *

- -

De volgende stellingen gaan over de sociale aspecten van het **laatst** bezochte (muziek) festival. Voor elke stelling kunt u kiezen in hoeverre u het hier mee eens of oneens bent.
Het **laatste** (muziek) festival dat ik het bezocht...

I. … bezocht ik om samen te zijn met anderen die dezelfde passie delen *
II. … bezocht ik om de groep met wie ik ging *
III. … bezocht ik om samen te kunnen zijn met vrienden *
IV. … bezocht ik om alleen te zijn *
V. … bezocht ik om nieuwe mensen te ontmoeten *
VI. … bezocht ik samen, want samen is leuker dan alleen *

- -

De vragen die hierna volgen gaan niet meer over het laatste (muziek) festival dat u heeft bezocht, maar over hoe de statements in het algemeen zou beoordelen wanneer u een (muziek) festival bezoekt.

- -

De volgende stellingen gaan wederom over het genre muziek, de artiesten en de line-up maar dit keer niet over een specifiek festival maar over hoe u ze in het algemeen zou beoordelen. Voor elke stelling kunt u kiezen in hoeverre u het hier mee eens of oneens bent.
Wanneer ik een (muziek) festival bezoek...

I. … moeten ze één genre spelen in plaats van meerdere
II. … moet het genre passen bij mijn voorkeuren
III. … moet er een artiest spelen welke mijn voorkeur heeft of tot welke ik mij aangetrokken voel
IV. … moet er een internationale artiest spelen
V. … moet de kwaliteit van het optreden goed zijn

VI. … moet de atmosfeer van het optreden goed zijn
VII. … moet het programma gevarieerd zijn
VIII. … moet het programma zijn zoals verwacht
IX. … moet het programma goed gemanaged zijn (on-time)
X. … moet het programma goed georganiseerd zijn

- -

De volgende stellingen gaan wederom over de locatie en de faciliteiten van het (muziek) festival, en over hoe u ze in het algemeen zou beoordelen. Voor elke stelling kunt u kiezen in hoeverre u het hier mee eens of oneens bent.
Wanneer ik een (muziek) festival bezoek...

I. … moet de locatie binnen 50 km van mijn huis zijn
II. … moet de locatie makkelijk bereikbaar zijn
III. … moet er een gevarieerd voedselaanbod zijn
IV. … moet er smaakvol eten zijn
V. … moet er een redelijk prijs voor eten zijn
VI. … moeten er gemakkelijke parkeerfaciliteiten zijn
VII. … moeten er goed georganiseerd ‘relax areas’ zijn
VIII. … moeten er schone toiletten zijn

- -

De volgende stellingen gaan wederom over de sociale aspecten van het (muziek) festival, en over hoe u ze in het algemeen zou beoordelen. Voor elke stelling kunt u kiezen in hoeverre u het hier mee eens of oneens bent.
Wanneer ik een (muziek) festival bezoek...

I. … doe ik dat om samen te zijn met anderen die dezelfde passie delen
II. … doe ik dat om de groep met wie ik ga
III. … doe ik dat om samen te kunnen zijn met vrienden
IV. … doe ik dat graag alleen
V. … doe ik dat om nieuwe mensen te ontmoeten
VI. … doe ik dat graag samen, want samen is leuker dan alleen

- -

We zijn bijna op het einde van de vragenlijst, hierna volgen nog twee statements en wat algemene vragen. De laatste twee statements:

I. Ik was gelukkig tijdens mijn laatst bezochte (muziek) festival
II. Ik was tevreden tijdens mijn laatst bezochte (muziek) festival

Q12 Hoe vaak bezoekt u een (muziek) festival?
0 Minder dan twee keer per jaar
0 Twee tot vijf keer per jaar
0 Zes tot tien keer per jaar
0 Meer dan tien keer per jaar

Q13 Wat is uw geslacht?
0 Man
0 Vrouw
0 Zeg ik liever niet

Einde vragenlijst

Note: The items marked with * were part of the data analysis.

Appendix IV – Descriptive statistics

Table A. *Descriptive table variable 'leeftijd'*

Leeftijd 18 jaar of ouder, namelijk:

		Frequency	Percent	Valid Percent	Cumulative Percent
Valid	18	5	3.9	3.9	3.9
	19	8	6.3	6.3	10.2
	20	16	12.5	12.5	22.7
	21	21	16.4	16.4	39.1
	22	13	10.2	10.2	49.2
	23	18	14.1	14.1	63.3
	24	12	9.4	9.4	72.7
	25	11	8.6	8.6	81.3
	26	2	1.6	1.6	82.8
	27	8	6.3	6.3	89.1
	28	3	2.3	2.3	91.4
	29	2	1.6	1.6	93.0
	31	1	.8	.8	93.8
	45	1	.8	.8	94.5
	51	1	.8	.8	95.3
	52	1	.8	.8	96.1
	56	1	.8	.8	96.9
	57	2	1.6	1.6	98.4
	60	1	.8	.8	99.2
	63	1	.8	.8	100.0
	Total	128	100.0	100.0	

Table B. *Computed variable 'AGE'*

AGE AGE

		Frequency	Percent	Valid Percent	Cumulative Percent
Valid	1	93	72.7	72.7	72.7
	2	35	27.3	27.3	100.0
	Total	128	100.0	100.0	

Whereas:

- 1 is aged 18-24
- 2 is aged 25 or older

Appendix V – Factor Analysis Format Features

Table C. *Correlations Matrix*

Correlations

			LF_dichtbij - ... lag dichtbij mijn thuis	LF_bereikbaar - ... was makkelijk bereikbaar	LF_divers_eten - ... beschikte over een gevarieerd voedselaanbod	LF_smaak_eten - ... beschikte over smaakvol eten	LF_prijs_eten - ... had een redelijke prijs voor het eten	LF_parkeren - ... had gemakkelijke parkeerfaciliteiten	LF_relax - ... had goed georganiseerde 'relax areas'	LF_toiletten - ... had schone toiletten
Spearman's rho	LF_dichtbij - ... lag dichtbij mijn thuis	Correlation Coefficient	1.000	.561**	.000	-.028	.120	.011	-.004	-.059
		Sig. (2-tailed)	.	.000	.998	.753	.177	.905	.968	.511
		N	128	128	128	128	128	128	128	128
	LF_bereikbaar - ... was makkelijk bereikbaar	Correlation Coefficient	.561**	1.000	.083	.026	.091	.221*	.172	.085
		Sig. (2-tailed)	.000	.	.349	.767	.305	.012	.052	.339
		N	128	128	128	128	128	128	128	128
	LF_divers_eten - ... beschikte over een gevarieerd voedselaanbod	Correlation Coefficient	.000	.083	1.000	.740**	.299**	.276**	.295**	.249**
		Sig. (2-tailed)	.998	.349	.	.000	.001	.002	.001	.005
		N	128	128	128	128	128	128	128	128
	LF_smaak_eten - ... beschikte over smaakvol eten	Correlation Coefficient	-.028	.026	.740**	1.000	.382**	.256**	.378**	.277**
		Sig. (2-tailed)	.753	.767	.000	.	.000	.004	.000	.002
		N	128	128	128	128	128	128	128	128
	LF_prijs_eten - ... had een redelijke prijs voor het eten	Correlation Coefficient	.120	.091	.299**	.382**	1.000	.146	.352**	.292**
		Sig. (2-tailed)	.177	.305	.001	.000	.	.101	.000	.001
		N	128	128	128	128	128	128	128	128
	LF_parkeren - ... had gemakkelijke parkeerfaciliteiten	Correlation Coefficient	.011	.221*	.276**	.256**	.146	1.000	.231**	.008
		Sig. (2-tailed)	.905	.012	.002	.004	.101	.	.009	.929
		N	128	128	128	128	128	128	128	128
	LF_relax - ... had goed georganiseerde 'relax areas'	Correlation Coefficient	-.004	.172	.295**	.378**	.352**	.231**	1.000	.362**
		Sig. (2-tailed)	.968	.052	.001	.000	.000	.009	.	.000
		N	128	128	128	128	128	128	128	128
	LF_toiletten - ... had schone toiletten	Correlation Coefficient	-.059	.085	.249**	.277**	.292**	.008	.362**	1.000
		Sig. (2-tailed)	.511	.339	.005	.002	.001	.929	.000	.
		N	128	128	128	128	128	128	128	128

**. Correlation is significant at the 0.01 level (2-tailed).

*. Correlation is significant at the 0.05 level (2-tailed).

Table D. *Communalities*

Communalities

	Initial	Extraction
LF_dichtbij - ... lag dichtbij mijn thuis	.318	.407
LF_bereikbaar - ... was makkelijk bereikbaar	.382	.733
LF_divers_eten - ... beschikte over een gevarieerd voedselaanbod	.557	.553
LF_smaak_eten - ... beschikte over smaakvol eten	.591	.967
LF_prijs_eten - ... had een redelijke prijs voor het eten	.250	.271
LF_parkeren - ... had gemakkelijke parkeerfaciliteiten	.155	.115
LF_relax - ... had goed georganiseerde 'relax areas'	.281	.482
LF_toiletten - ... had schone toiletten	.225	.332

Extraction Method: Principal Axis Factoring.

Table E. *Total Variance Explained*

Total Variance Explained

Factor	Initial Eigenvalues			Extraction Sums of Squared Loadings			Rotation Sums of Squared Loadings[a]
	Total	% of Variance	Cumulative %	Total	% of Variance	Cumulative %	Total
1	2.685	33.569	33.569	2.265	28.318	28.318	2.056
2	1.484	18.547	52.115	1.093	13.663	41.982	1.225
3	1.030	12.870	64.985	.501	6.257	48.239	1.631
4	.870	10.876	75.861				
5	.731	9.138	84.999				
6	.564	7.046	92.045				
7	.395	4.937	96.982				
8	.241	3.018	100.000				

Extraction Method: Principal Axis Factoring.

a. When factors are correlated, sums of squared loadings cannot be added to obtain a total variance.

Figure a. *Scree Plot Format Features*

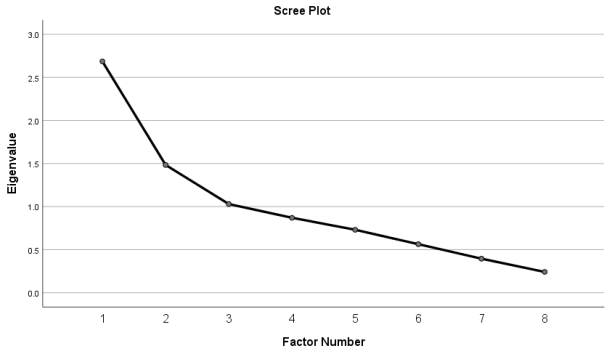

Table F. *Factor Correlation Matrix*

Factor Correlation Matrix

Factor	1	2	3
1	1.000	.171	.564
2	.171	1.000	.208
3	.564	.208	1.000

Extraction Method: Principal Axis Factoring.
Rotation Method: Oblimin with Kaiser Normalization.

Table G. *Pattern Matrix*

Pattern Matrix[a]

	Factor		
	1	2	3
LF_dichtbij - ... lag dichtbij mijn thuis	-.018	.653	-.113
LF_bereikbaar - ... was makkelijk bereikbaar	-.018	.820	.140
LF_divers_eten - ... beschikte over een gevarieerd voedselaanbod	.722	-.003	.038
LF_smaak_eten - ... beschikte over smaakvol eten	1.036	-.114	-.077
LF_prijs_eten - ... had een redelijke prijs voor het eten	.195	.075	.362
LF_parkeren - ... had gemakkelijke parkeerfaciliteiten	.235	.117	.090
LF_relax - ... had goed georganiseerde 'relax areas'	.020	.025	.677
LF_toiletten - ... had schone toiletten	-.039	-.056	.606

Extraction Method: Principal Axis Factoring.
Rotation Method: Oblimin with Kaiser Normalization.[a]

a. Rotation converged in 5 iterations.

Table H. *Reliability Statistics*

Reliability Statistics

Cronbach's Alpha	Cronbach's Alpha Based on Standardized Items	N of Items
.669	.692	8

Appendix VI – Factor Analysis Social Features

Table I. *Correlation matrix*

Correlations

			AlleenDum AlleenDum	LS_passie - ... bezocht ik om samen te zijn met anderen die dezelfde passie delen	LS_groep - ... bezocht ik om de groep met wie ik ging	LS_vrienden - ... bezocht ik om samen te kunnen zijn met vrienden	LS_nieuwe_mensen - ... bezocht ik om nieuwe mensen te ontmoeten	LS_samen - ... bezocht ik samen, want samen is leuker dan alleen
Spearman's rho	AlleenDum AlleenDum	Correlation Coefficient	1.000	.115	.297**	.364**	.101	.481**
		Sig. (2-tailed)	.	.195	.001	.000	.256	.000
		N	128	128	128	128	128	128
	LS_passie - ... bezocht ik om samen te zijn met anderen die dezelfde passie delen	Correlation Coefficient	.115	1.000	.055	.138	.123	.065
		Sig. (2-tailed)	.195	.	.537	.122	.167	.467
		N	128	128	128	128	128	128
	LS_groep - ... bezocht ik om de groep met wie ik ging	Correlation Coefficient	.297**	.055	1.000	.575**	.060	.288**
		Sig. (2-tailed)	.001	.537	.	.000	.500	.001
		N	128	128	128	128	128	128
	LS_vrienden - ... bezocht ik om samen te kunnen zijn met vrienden	Correlation Coefficient	.364**	.138	.575**	1.000	.146	.428**
		Sig. (2-tailed)	.000	.122	.000	.	.099	.000
		N	128	128	128	128	128	128
	LS_nieuwe_mensen - ... bezocht ik om nieuwe mensen te ontmoeten	Correlation Coefficient	.101	.123	.060	.146	1.000	.073
		Sig. (2-tailed)	.256	.167	.500	.099	.	.410
		N	128	128	128	128	128	128
	LS_samen - ... bezocht ik samen, want samen is leuker dan alleen	Correlation Coefficient	.481**	.065	.288**	.428**	.073	1.000
		Sig. (2-tailed)	.000	.467	.001	.000	.410	.
		N	128	128	128	128	128	128

**. Correlation is significant at the 0.01 level (2-tailed).

Table J. *Communalities*

Communalities

	Initial	Extraction
AlleenDum AlleenDum	.419	.640
LS_passie - ... bezocht ik om samen te zijn met anderen die dezelfde passie delen	.061	.067
LS_groep - ... bezocht ik om de groep met wie ik ging	.269	.340
LS_vrienden - ... bezocht ik om samen te kunnen zijn met vrienden	.418	.784
LS_nieuwe_mensen - ... bezocht ik om nieuwe mensen te ontmoeten	.031	.029
LS_samen - ... bezocht ik samen, want samen is leuker dan alleen	.358	.518

Extraction Method: Principal Axis Factoring.

Table K. *Total Variance Explained*

Total Variance Explained

	Initial Eigenvalues			Extraction Sums of Squared Loadings			Rotation Sums of Squared Loadings[a]
Factor	Total	% of Variance	Cumulative %	Total	% of Variance	Cumulative %	Total
1	2.350	39.162	39.162	1.936	32.271	32.271	1.692
2	1.061	17.679	56.841	.443	7.376	39.648	1.006
3	.981	16.356	73.197				
4	.768	12.793	85.991				
5	.444	7.403	93.394				
6	.396	6.606	100.000				

Extraction Method: Principal Axis Factoring.

a. When factors are correlated, sums of squared loadings cannot be added to obtain a total variance.

Figure b. *Scree Plot Social Features*

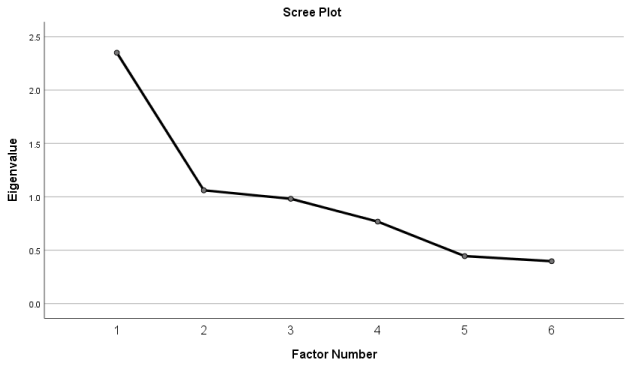

Table L. *Factor Correlation Matrix*

Factor Correlation Matrix

Factor	1	2
1	1.000	.243
2	.243	1.000

Extraction Method: Principal Axis Factoring.
Rotation Method: Oblimin with Kaiser Normalization.

Table M. *Pattern Matrix*

Pattern Matrix[a]

	Factor 1	Factor 2
AlleenDum AlleenDum	.791	.035
LS_passie - ... bezocht ik om samen te zijn met anderen die dezelfde passie delen	.260	-.002
LS_groep - ... bezocht ik om de groep met wie ik ging	.229	.484
LS_vrienden - ... bezocht ik om samen te kunnen zijn met vrienden	.425	.680
LS_nieuwe_mensen - ... bezocht ik om nieuwe mensen te ontmoeten	-.056	.176
LS_samen - ... bezocht ik samen, want samen is leuker dan alleen	.727	-.034

Extraction Method: Principal Axis Factoring.
Rotation Method: Oblimin with Kaiser Normalization.[a]

a. Rotation converged in 6 iterations.

Table N. *Reliability Statistics*

Reliability Statistics

Cronbach's Alpha	Cronbach's Alpha Based on Standardized Items	N of Items
.544	.631	6

Table O. *Factor Correlation Matrix – after deleting items*

Reliability Statistics

Cronbach's Alpha	Cronbach's Alpha Based on Standardized Items	N of Items
.646	.696	5

Appendix VII – Assumptions Multiple Regression Analysis

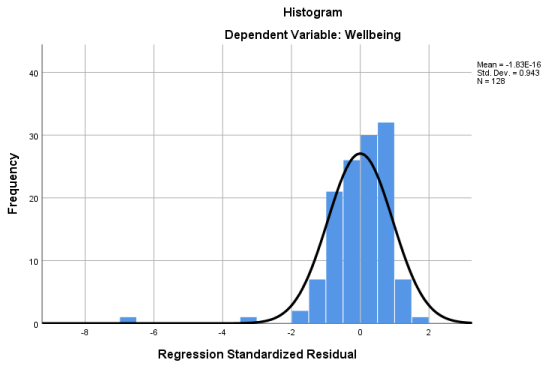

Figure c. *Histogram*

Table P. *Residuals Statistics*

Residuals Statistics[a]

	Minimum	Maximum	Mean	Std. Deviation	N
Predicted Value	5.162	6.940	6.355	.2825	128
Std. Predicted Value	-4.226	2.069	.000	1.000	128
Standard Error of Predicted Value	.139	.526	.258	.069	128
Adjusted Predicted Value	5.235	7.051	6.344	.3089	128
Residual	-5.1845	1.1797	.0000	.7368	128
Std. Residual	-6.638	1.510	.000	.943	128
Stud. Residual	-6.914	1.841	.006	.994	128
Deleted Residual	-5.6245	1.7536	.0112	.8201	128
Stud. Deleted Residual	-9.061	1.861	-.012	1.126	128
Mahal. Distance	3.054	56.634	13.891	8.601	128
Cook's Distance	.000	.270	.008	.026	128
Centered Leverage Value	.024	.446	.109	.068	128

a. Dependent Variable: Wellbeing

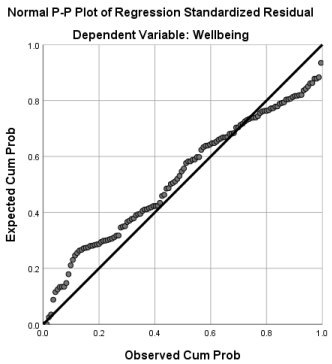

Figure d. *Normal P + P plot*

Table Q. *Coefficients*

Coefficients[a]

Model		Unstandardized Coefficients		Standardized Coefficients	t	Sig.	Correlations			Collinearity Statistics	
		B	Std. Error	Beta			Zero-order	Partial	Part	Tolerance	VIF
1	(Constant)	5.231	.812		6.439	.000					
	LC1 - ... bezocht ik omdat ze één genre muziek speelden in plaats van meerdere	-.070	.040	-.177	-1.753	.082	-.155	-.163	-.154	.759	1.318
	LC2 - ... bezocht ik vanwege het genre muziek dat ze speelden	.020	.051	.043	.391	.697	-.050	.037	.034	.626	1.597
	LC3 - ... bezocht ik vanwege de artiest die optrad	-.045	.052	-.104	-.864	.389	-.108	-.081	-.076	.533	1.878
	LC4 - ... bezocht ik omdat ik een internationale artiest wilde zien spelen	-.027	.051	-.060	-.532	.596	-.114	-.050	-.047	.608	1.645
	LC5 - ... bezocht ik omdat ik geniet van de kwaliteit van live-optredens	.058	.057	.110	1.012	.314	.036	.095	.089	.648	1.544
	LC6 - ... bezocht ik vanwege de atmosfeer van een (live)optreden	-.050	.070	-.075	-.712	.478	.064	-.067	-.063	.696	1.438
	LC7 - ... bezocht ik vanwege het gevarieerde programma	-.031	.048	-.065	-.634	.528	-.008	-.059	-.056	.740	1.351
	LC8 - ... had het programma zoals verwacht	-.050	.081	-.070	-.618	.538	.069	-.058	-.054	.602	1.660
	LC9 - ... had een goed gemanaged (on-time) programma	-.079	.103	-.126	-.772	.442	.157	-.072	-.068	.288	3.477
	LC10 - ... had een goed georganiseerd programma	.267	.125	.358	2.128	.035	.217	.196	.187	.272	3.676
	LOCATION	.032	.052	.061	.619	.537	.093	.058	.054	.792	1.262
	FOOD	-.029	.064	-.050	-.453	.651	.080	-.043	-.040	.642	1.557
	FACILITIES	.103	.071	.168	1.458	.148	.153	.136	.128	.581	1.721
	SOCIAL	.043	.093	.044	.464	.644	.107	.044	.041	.864	1.158

a. Dependent Variable: Wellbeing

Appendix VIII – Multiple Regression Analysis

Table R. *Descriptive Statistics*

Descriptive Statistics

	Mean	Std. Deviation	N
Wellbeing	6.355	.7891	128
LC1 - ... bezocht ik omdat ze één genre muziek speelden in plaats van meerdere	3.23	2.006	128
LC2 - ... bezocht ik vanwege het genre muziek dat ze speelden	5.08	1.719	128
LC3 - ... bezocht ik vanwege de artiest die optrad	4.17	1.832	128
LC4 - ... bezocht ik omdat ik een internationale artiest wilde zien spelen	2.82	1.732	128
LC5 - ... bezocht ik omdat ik geniet van de kwaliteit van live-optredens	5.19	1.499	128
LC6 - ... bezocht ik vanwege de atmosfeer van een (live)optreden	5.81	1.182	128
LC7 - ... bezocht ik vanwege het gevarieerde programma	5.04	1.671	128
LC8 - ... had het programma zoals verwacht	5.66	1.104	128
LC9 - ... had een goed gemanaged (on-time) programma	5.61	1.256	128
LC10 - ... had een goed georganiseerd programma	5.87	1.060	128
LOCATION	5.31	1.509	128
FOOD	4.86	1.351	128
FACILITIES	5.06	1.286	128
SOCIAL	6.23	.803	128

Table S. *Model Summary*

Model Summary[b]

Model	R	R Square	Adjusted R Square	Std. Error of the Estimate	Change Statistics					Durbin-Watson
					R Square Change	F Change	df1	df2	Sig. F Change	
1	.358[a]	.128	.020	.7811	.128	1.187	14	113	.295	1.960

a. Predictors: (Constant), SOCIAL, LC10 - ... had een goed georganiseerd programma, LC2 - ... bezocht ik vanwege het genre muziek dat ze speelden, LC7 - ... bezocht ik vanwege het gevarieerde programma, FACILITIES, LC4 - ... bezocht ik omdat ik een internationale artiest wilde zien spelen, LOCATION, LC6 - ... bezocht ik vanwege de atmosfeer van een (live)optreden, LC1 - ... bezocht ik omdat ze één genre muziek speelden in plaats van meerdere, LC5 - ... bezocht ik omdat ik geniet van de kwaliteit van live-optredens, FOOD, LC8 - ... had het programma zoals verwacht, LC3 - ... bezocht ik vanwege de artiest die optrad, LC9 - ... had een goed gemanaged (on-time) programma

b. Dependent Variable: Wellbeing

Table T. *ANOVA*

ANOVA[a]

Model		Sum of Squares	df	Mean Square	F	Sig.
1	Regression	10.139	14	.724	1.187	.295[b]
	Residual	68.938	113	.610		
	Total	79.076	127			

a. Dependent Variable: Wellbeing

b. Predictors: (Constant), SOCIAL, LC10 - ... had een goed georganiseerd programma, LC2 - ... bezocht ik vanwege het genre muziek dat ze speelden, LC7 - ... bezocht ik vanwege het gevarieerde programma, FACILITIES, LC4 - ... bezocht ik omdat ik een internationale artiest wilde zien spelen, LOCATION, LC6 - ... bezocht ik vanwege de atmosfeer van een (live)optreden, LC1 - ... bezocht ik omdat ze één genre muziek speelden in plaats van meerdere, LC5 - ... bezocht ik omdat ik geniet van de kwaliteit van live-optredens, FOOD, LC8 - ... had het programma zoals verwacht, LC3 - ... bezocht ik vanwege de artiest die optrad, LC9 - ... had een goed gemanaged (on-time) programma

Table U. *Correlations*

Correlations

		Wellbeing	LC1 - ... bezocht ik omdat ze één genre muziek speelden in plaats van meerdere	LC2 - ... bezocht ik vanwege het genre muziek dat ze speelden	LC3 - ... bezocht ik vanwege de artiest die optrad	LC4 - ... bezocht ik omdat ik een internationale artiest wilde zien spelen	LC5 - ... bezocht ik omdat ik geniet van de kwaliteit van live-optredens	LC6 - ... bezocht ik vanwege de atmosfeer van een (live) optreden	LC7 - ... bezocht ik vanwege het gevarieerde programma	LC8 - ... had het programma zoals verwacht	LC9 - ... had een goed gemanaged (on-time) programma	LC10 - ... had een goed georganiseerd programma	LOCATION	FOOD	FACILITIES	SOCIAL
Pearson Correlation	Wellbeing	1.000	-.155	-.050	-.108	-.114	.036	.064	-.008	.069	.157	.217	.093	.080	.153	.107
	LC1 - ... bezocht ik omdat ze één genre muziek speelden in plaats van meerdere	-.155	1.000	.355	.156	.094	.150	.065	-.212	.115	-.004	.041	-.209	.012	.089	-.136
	LC2 - ... bezocht ik vanwege het genre muziek dat ze speelden	-.050	.355	1.000	.413	.140	.260	.054	.062	.209	.116	.092	-.303	-.069	.078	-.026
	LC3 - ... bezocht ik vanwege de artiest die optrad	-.108	.156	.413	1.000	.526	.286	.015	.150	.201	.214	.202	-.040	-.118	-.078	-.123
	LC4 - ... bezocht ik omdat ik een internationale artiest wilde zien spelen	-.114	.094	.140	.526	1.000	.283	-.063	.187	.021	.000	.038	-.052	-.049	-.084	-.236
	LC5 - ... bezocht ik omdat ik geniet van de kwaliteit van live-optredens	.036	.150	.260	.286	.283	1.000	.371	.258	.206	.282	.268	-.150	.078	.024	-.110
	LC6 - ... bezocht ik vanwege de atmosfeer van een (live)optreden	.064	.065	.054	.015	-.063	.371	1.000	.151	.204	.252	.313	.000	.141	.321	.030
	LC7 - ... bezocht ik vanwege het gevarieerde programma	-.008	-.212	.062	.150	.187	.258	.151	1.000	.233	.240	.172	.047	.265	.134	-.014
	LC8 - ... had het programma zoals verwacht	.069	.115	.209	.201	.021	.206	.204	.233	1.000	.453	.546	-.018	.262	.347	-.057
	LC9 - ... had een goed gemanaged (on-time) programma	.157	-.004	.116	.214	.000	.282	.252	.240	.453	1.000	.812	.086	.338	.337	-.026
	LC10 - ... had een goed georganiseerd programma	.217	.041	.092	.202	.038	.268	.313	.172	.546	.812	1.000	.014	.300	.269	-.009
	LOCATION	.093	-.209	-.303	-.040	-.052	-.150	.000	.047	-.018	.086	.014	1.000	.108	.119	.235
	FOOD	.080	.012	-.069	-.118	-.049	.078	.141	.265	.262	.338	.300	.108	1.000	.503	.026
	FACILITIES	.153	.089	.078	-.078	-.084	.024	.321	.134	.347	.337	.269	.119	.503	1.000	.058
	SOCIAL	.107	-.136	-.026	-.123	-.236	-.110	.030	-.014	-.057	-.026	-.009	.235	.026	.058	1.000
Sig. (1-tailed)	Wellbeing		.040	.289	.113	.100	.342	.238	.466	.219	.038	.007	.149	.184	.042	.115
	LC1 - ... bezocht ik omdat ze één genre muziek speelden in plaats van meerdere	.040	.	.000	.039	.146	.045	.232	.008	.098	.482	.324	.009	.449	.158	.063
	LC2 - ... bezocht ik vanwege het genre muziek dat ze speelden	.289	.000	.	.000	.058	.002	.273	.244	.009	.095	.150	.000	.221	.192	.384
	LC3 - ... bezocht ik vanwege de artiest die optrad	.113	.039	.000	.	.000	.001	.433	.046	.012	.008	.011	.329	.092	.192	.084
	LC4 - ... bezocht ik omdat ik een internationale artiest wilde zien spelen	.100	.146	.058	.000	.	.001	.241	.017	.407	.500	.334	.279	.291	.174	.004
	LC5 - ... bezocht ik omdat ik geniet van de kwaliteit van live-optredens	.342	.045	.002	.001	.001	.	.000	.002	.010	.001	.001	.046	.190	.393	.107
	LC6 - ... bezocht ik vanwege de atmosfeer van een (live)optreden	.238	.232	.273	.433	.241	.000	.	.044	.011	.002	.000	.500	.056	.000	.368
	LC7 - ... bezocht ik vanwege het gevarieerde programma	.466	.008	.244	.046	.017	.002	.044	.	.004	.003	.026	.301	.001	.065	.437
	LC8 - ... had het programma zoals verwacht	.219	.098	.009	.012	.407	.010	.011	.004	.	.000	.000	.421	.001	.000	.261
	LC9 - ... had een goed gemanaged (on-time) programma	.038	.482	.095	.008	.500	.001	.002	.003	.000	.	.000	.168	.000	.000	.387
	LC10 - ... had een goed georganiseerd programma	.007	.324	.150	.011	.334	.001	.000	.026	.000	.000	.	.438	.000	.001	.458
	LOCATION	.149	.009	.000	.329	.279	.046	.500	.301	.421	.168	.438	.	.113	.091	.004
	FOOD	.184	.449	.221	.092	.291	.190	.056	.001	.001	.000	.000	.113	.	.000	.384
	FACILITIES	.042	.158	.192	.192	.174	.393	.000	.065	.000	.000	.001	.091	.000	.	.257
	SOCIAL	.115	.063	.384	.084	.004	.107	.368	.437	.261	.387	.458	.004	.384	.257	.
N	Wellbeing	128	128	128	128	128	128	128	128	128	128	128	128	128	128	128
	LC1 - ... bezocht ik omdat ze één genre muziek speelden in plaats van meerdere	128	128	128	128	128	128	128	128	128	128	128	128	128	128	128
	LC2 - ... bezocht ik vanwege het genre muziek dat ze speelden	128	128	128	128	128	128	128	128	128	128	128	128	128	128	128
	LC3 - ... bezocht ik vanwege de artiest die optrad	128	128	128	128	128	128	128	128	128	128	128	128	128	128	128
	LC4 - ... bezocht ik omdat ik een internationale artiest wilde zien spelen	128	128	128	128	128	128	128	128	128	128	128	128	128	128	128
	LC5 - ... bezocht ik omdat ik geniet van de kwaliteit van live-optredens	128	128	128	128	128	128	128	128	128	128	128	128	128	128	128
	LC6 - ... bezocht ik vanwege de atmosfeer van een (live)optreden	128	128	128	128	128	128	128	128	128	128	128	128	128	128	128
	LC7 - ... bezocht ik vanwege het gevarieerde programma	128	128	128	128	128	128	128	128	128	128	128	128	128	128	128
	LC8 - ... had het programma zoals verwacht	128	128	128	128	128	128	128	128	128	128	128	128	128	128	128
	LC9 - ... had een goed gemanaged (on-time) programma	128	128	128	128	128	128	128	128	128	128	128	128	128	128	128
	LC10 - ... had een goed georganiseerd programma	128	128	128	128	128	128	128	128	128	128	128	128	128	128	128
	LOCATION	128	128	128	128	128	128	128	128	128	128	128	128	128	128	128
	FOOD	128	128	128	128	128	128	128	128	128	128	128	128	128	128	128
	FACILITIES	128	128	128	128	128	128	128	128	128	128	128	128	128	128	128
	SOCIAL	128	128	128	128	128	128	128	128	128	128	128	128	128	128	128

Appendix IX – Multiple Regression Analysis (moderator age group 1)

Age group 1 reflects the respondents aged 18 – 24 (N = 93)

Table V. *Descriptive Statistics*

Descriptive Statistics[a]

	Mean	Std. Deviation	N
Wellbeing	6.371	.8239	93
LC1 - ... bezocht ik omdat ze één genre muziek speelden in plaats van meerdere	2.99	1.959	93
LC2 - ... bezocht ik vanwege het genre muziek dat ze speelden	4.84	1.759	93
LC3 - ... bezocht ik vanwege de artiest die optrad	3.96	1.847	93
LC4 - ... bezocht ik omdat ik een internationale artiest wilde zien spelen	2.60	1.688	93
LC5 - ... bezocht ik omdat ik geniet van de kwaliteit van live-optredens	5.13	1.548	93
LC6 - ... bezocht ik vanwege de atmosfeer van een (live)optreden	5.75	1.222	93
LC7 - ... bezocht ik vanwege het gevarieerde programma	4.98	1.694	93
LC8 - ... had het programma zoals verwacht	5.63	1.091	93
LC9 - ... had een goed gemanaged (on-time) programma	5.63	1.205	93
LC10 - ... had een goed georganiseerd programma	5.88	1.009	93
LOCATION	5.42	1.495	93
FOOD	4.86	1.178	93
FACILITIES	4.94	1.265	93
SOCIAL	6.33	.801	93

a. Selecting only cases for which AGE AGE = 1

Table W. *Model Summary*

Model Summary[b,c]

	R					Change Statistics					Durbin-Watson Statistic	
Model	AGE AGE = 1 (Selected)	AGE AGE ~= 1 (Unselected)	R Square	Adjusted R Square	Std. Error of the Estimate	R Square Change	F Change	df1	df2	Sig. F Change	AGE AGE = 1 (Selected)	AGE AGE ~= 1 (Unselected)
1	.368[a]	.155	.136	-.020	.8319	.136	.874	14	78	.589	1.892	1.857

a. Predictors: (Constant), SOCIAL, LC9 - ... had een goed gemanaged (on-time) programma, LC1 - ... bezocht ik omdat ze één genre muziek speelden in plaats van meerdere, LC4 - ... bezocht ik omdat ik een internationale artiest wilde zien spelen, LC6 - ... bezocht ik vanwege de atmosfeer van een (live)optreden, FOOD, LOCATION, LC7 - ... bezocht ik vanwege het gevarieerde programma, LC2 - ... bezocht ik vanwege het genre muziek dat ze speelden, LC8 - ... had het programma zoals verwacht, LC5 - ... bezocht ik omdat ik geniet van de kwaliteit van live-optredens, FACILITIES, LC3 - ... bezocht ik vanwege de artiest die optrad, LC10 - ... had een goed georganiseerd programma

b. Unless noted otherwise, statistics are based only on cases for which AGE AGE = 1.

c. Dependent Variable: Wellbeing

Table X. *ANOVA*

ANOVA[a,b]

Model		Sum of Squares	df	Mean Square	F	Sig.
1	Regression	8.470	14	.605	.874	.589[c]
	Residual	53.982	78	.692		
	Total	62.452	92			

a. Dependent Variable: Wellbeing

b. Selecting only cases for which AGE AGE = 1

c. Predictors: (Constant), SOCIAL, LC9 - ... had een goed gemanaged (on-time) programma, LC1 - ... bezocht ik omdat ze één genre muziek speelden in plaats van meerdere, LC4 - ... bezocht ik omdat ik een internationale artiest wilde zien spelen, LC6 - ... bezocht ik vanwege de atmosfeer van een (live)optreden, FOOD, LOCATION, LC7 - ... bezocht ik vanwege het gevarieerde programma, LC2 - ... bezocht ik vanwege het genre muziek dat ze speelden, LC8 - ... had het programma zoals verwacht, LC5 - ... bezocht ik omdat ik geniet van de kwaliteit van live-optredens, FACILITIES, LC3 - ... bezocht ik vanwege de artiest die optrad, LC10 - ... had een goed georganiseerd programma

Table Y. *Coefficients*

Coefficients[a,b]

Model		Unstandardized Coefficients		Standardized Coefficients			Correlations			Collinearity Statistics	
		B	Std. Error	Beta	t	Sig.	Zero-order	Partial	Part	Tolerance	VIF
1	(Constant)	5.495	.987		5.567	.000					
	LC1 - ... bezocht ik omdat ze één genre muziek speelden in plaats van meerdere	-.061	.054	-.146	-1.126	.264	-.125	-.126	-.118	.663	1.509
	LC2 - ... bezocht ik vanwege het genre muziek dat ze speelden	.035	.064	.074	.548	.585	-.056	.062	.058	.602	1.661
	LC3 - ... bezocht ik vanwege de artiest die optrad	-.059	.065	-.132	-.914	.364	-.207	-.103	-.096	.529	1.889
	LC4 - ... bezocht ik omdat ik een internationale artiest wilde zien spelen	-.046	.065	-.095	-.712	.479	-.217	-.080	-.075	.623	1.605
	LC5 - ... bezocht ik omdat ik geniet van de kwaliteit van live-optredens	-4.167E-5	.073	.000	-.001	1.000	-.072	.000	.000	.591	1.692
	LC6 - ... bezocht ik vanwege de atmosfeer van een (live)optreden	.015	.087	.022	.168	.867	.092	.019	.018	.672	1.488
	LC7 - ... bezocht ik vanwege het gevarieerde programma	-.054	.062	-.112	-.878	.383	-.088	-.099	-.092	.686	1.457
	LC8 - ... had het programma zoals verwacht	-.051	.105	-.067	-.485	.629	.007	-.055	-.051	.575	1.738
	LC9 - ... had een goed gemanaged (on-time) programma	-.019	.131	-.027	-.143	.887	.122	-.016	-.015	.303	3.304
	LC10 - ... had een goed georganiseerd programma	.202	.161	.247	1.258	.212	.191	.141	.132	.287	3.489
	LOCATION	.034	.066	.062	.515	.608	.077	.058	.054	.768	1.302
	FOOD	.006	.092	.009	.066	.948	.083	.007	.007	.636	1.571
	FACILITIES	.055	.092	.085	.596	.553	.124	.067	.063	.550	1.819
	SOCIAL	.024	.121	.023	.196	.845	.103	.022	.021	.808	1.238

a. Dependent Variable: Wellbeing

b. Selecting only cases for which AGE AGE = 1

Appendix X - Multiple Regression Analysis (moderator age group 2)

Age group 2 reflects the respondents aged 25 and older (N = 35)

Table Z. *Descriptive Statistics*

Descriptive Statistics[a]

	Mean	Std. Deviation	N
Wellbeing	6.314	.6975	35
LC1 - ... bezocht ik omdat ze één genre muziek speelden in plaats van meerdere	3.89	2.011	35
LC2 - ... bezocht ik vanwege het genre muziek dat ze speelden	5.71	1.447	35
LC3 - ... bezocht ik vanwege de artiest die optrad	4.74	1.686	35
LC4 - ... bezocht ik omdat ik een internationale artiest wilde zien spelen	3.40	1.735	35
LC5 - ... bezocht ik omdat ik geniet van de kwaliteit van live-optredens	5.34	1.371	35
LC6 - ... bezocht ik vanwege de atmosfeer van een (live)optreden	5.97	1.071	35
LC7 - ... bezocht ik vanwege het gevarieerde programma	5.20	1.623	35
LC8 - ... had het programma zoals verwacht	5.71	1.152	35
LC9 - ... had een goed gemanaged (on-time) programma	5.54	1.400	35
LC10 - ... had een goed georganiseerd programma	5.83	1.200	35
LOCATION	5.03	1.529	35
FOOD	4.86	1.751	35
FACILITIES	5.37	1.306	35
SOCIAL	5.99	.768	35

a. Selecting only cases for which AGE AGE = 2

Table AA. *Model Summary*

Model Summary[b,c]

Model	R: AGE AGE = 2 (Selected)	R: AGE AGE ~= 2 (Unselected)	R Square	Adjusted R Square	Std. Error of the Estimate	Change Statistics: R Square Change	F Change	df1	df2	Sig. F Change	Durbin-Watson Statistic: AGE AGE = 2 (Selected)	Durbin-Watson Statistic: AGE AGE ~= 2 (Unselected)
1	.694[a]	.	.482	.119	.6549	.482	1.327	14	20	.275	2.178	1.842

a. Predictors: (Constant), SOCIAL, LOCATION, LC3 - ... bezocht ik vanwege de artiest die optrad, LC7 - ... bezocht ik vanwege het gevarieerde programma, LC8 - ... had het programma zoals verwacht, LC1 - ... bezocht ik omdat ze één genre muziek speelden in plaats van meerdere, FOOD, LC5 - ... bezocht ik omdat ik geniet van de kwaliteit van live-optredens, LC2 - ... bezocht ik vanwege het genre muziek dat ze speelden, LC4 - ... bezocht ik omdat ik een internationale artiest wilde zien spelen, LC9 - ... had een goed gemanaged (on-time) programma, LC6 - ... bezocht ik vanwege de atmosfeer van een (live)optreden, FACILITIES, LC10 - ... had een goed georganiseerd programma

b. Unless noted otherwise, statistics are based only on cases for which AGE AGE = 2.

c. Dependent Variable: Wellbeing

Table AB. *ANOVA*

ANOVA[a,b]

Model		Sum of Squares	df	Mean Square	F	Sig.
1	Regression	7.966	14	.569	1.327	.275[c]
	Residual	8.577	20	.429		
	Total	16.543	34			

a. Dependent Variable: Wellbeing

b. Selecting only cases for which AGE AGE = 2

c. Predictors: (Constant), SOCIAL, LOCATION, LC3 - ... bezocht ik vanwege de artiest die optrad, LC7 - ... bezocht ik vanwege het gevarieerde programma, LC8 - ... had het programma zoals verwacht, LC1 - ... bezocht ik omdat ze één genre muziek speelden in plaats van meerdere, FOOD, LC5 - ... bezocht ik omdat ik geniet van de kwaliteit van live-optredens, LC2 - ... bezocht ik vanwege het genre muziek dat ze speelden, LC4 - ... bezocht ik omdat ik een internationale artiest wilde zien spelen, LC9 - ... had een goed gemanaged (on-time) programma, LC6 - ... bezocht ik vanwege de atmosfeer van een (live)optreden, FACILITIES, LC10 - ... had een goed georganiseerd programma

Table AC. *Coefficients*

Coefficients[a,b]

Model		Unstandardized Coefficients		Standardized Coefficients			Correlations			Collinearity Statistics	
		B	Std. Error	Beta	t	Sig.	Zero-order	Partial	Part	Tolerance	VIF
1	(Constant)	3.176	1.711		1.856	.078					
	LC1 - ... bezocht ik omdat ze één genre muziek speelden in plaats van meerdere	-.005	.073	-.014	-.067	.947	-.236	-.015	-.011	.577	1.732
	LC2 - ... bezocht ik vanwege het genre muziek dat ze speelden	-.030	.109	-.063	-.278	.784	.004	-.062	-.045	.507	1.972
	LC3 - ... bezocht ik vanwege de artiest die optrad	.036	.111	.087	.324	.750	.258	.072	.052	.358	2.791
	LC4 - ... bezocht ik omdat ik een internationale artiest wilde zien spelen	.024	.090	.061	.270	.790	.221	.060	.043	.512	1.954
	LC5 - ... bezocht ik omdat ik geniet van de kwaliteit van live-optredens	.206	.110	.405	1.873	.076	.438	.386	.302	.555	1.802
	LC6 - ... bezocht ik vanwege de atmosfeer van een (live)optreden	-.319	.165	-.490	-1.939	.067	-.027	-.398	-.312	.406	2.465
	LC7 - ... bezocht ik vanwege het gevarieerde programma	.099	.085	.230	1.164	.258	.268	.252	.187	.663	1.508
	LC8 - ... had het programma zoals verwacht	.154	.176	.254	.874	.393	.261	.192	.141	.306	3.270
	LC9 - ... had een goed gemanaged (on-time) programma	-.154	.204	-.310	-.755	.459	.257	-.166	-.122	.154	6.482
	LC10 - ... had een goed georganiseerd programma	.204	.266	.351	.768	.451	.295	.169	.124	.124	8.052
	LOCATION	.112	.104	.246	1.073	.296	.129	.233	.173	.495	2.022
	FOOD	-.038	.087	-.095	-.440	.665	.082	-.098	-.071	.550	1.820
	FACILITIES	.106	.139	.199	.763	.454	.272	.168	.123	.382	2.618
	SOCIAL	.201	.209	.221	.961	.348	.100	.210	.155	.488	2.049

a. Dependent Variable: Wellbeing

b. Selecting only cases for which AGE AGE = 2