



BACHELOR THESIS

Festival season, here I come!

A study on the factors motivating Dutch techno-house music festival visitors for attending these music festivals

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Abstract

Background and purpose – As the competition in the music festival landscape increases, festival organisations need to differentiate themselves and need to obtain unique positionings in the festival market. It is of high relevance for festival organisations to better understand the factors that motivate festival visitors and gather insights in the benefits they seek. Therefore, this research explores the motivating factors of Dutch techno-house music festival visitors, using a festival-tailored framework combining the concept of the “experience economy” with social and technological factors. Furthermore, this study aims to analyse the applicability of the concept of the experience economy together with directions on how to differentiate in today’s competitive festival landscape.

Methodology – Eleven semi-structured interviews were conducted to gain insights on attitudes, experiences and motivations of techno-house festival attendees. The interviews were combined with a short questionnaire in which the participants had to rate the different aspects of the framework on their importance.

Results – Generally, the results of this study show that socialization is the most important motivating factor for visiting festivals. Additionally, the atmosphere of the festival is of high importance for the motivation to visit festivals. This atmosphere can be created by an overarching theme, to which the esthetics, entertainment and technological aspects need to be adapted. The extent to “escape” depends on the coherence between the esthetics, entertainment and technological aspects, which together have the ability to shape a perfect harmonious theme at the festival. Moreover, the results imply that education is not a motivating factor for one-day festivals, which in turn questions the applicability of the experience economy in the present festival landscape.

Conclusion – This study provides insights on the experience economy in the festival context and contributes a festival-tailored framework for festival organisations on the motivating factors of festival visitors and the benefits they seek. It implies that to differentiate as a festival, aspects within entertainment, esthetics and technology need to contribute to the overarching theme of the festival. This will in turn create an immersive “escape from reality” festival experience. Future research is needed to verify if the results of this study are also applicable in different festival contexts.

Keywords: techno-house festival, music festivals motivations, experience economy, socialization, hybrid festival

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1. Introduction

Worldwide, the popularity of music festivals in the festival industry has excessively grown in the last few years. The Netherlands has a strong festival and events sector including a wide variety of cultural venues (van Leeuwen, Klerks, Bargeman, Heslinga, & Bastiaansen, 2020). In the Netherlands, the amount of music festivals has grown from 774 festivals in 2013 to 1.115 festivals in 2019, which equals an increase of nearly 50% (EM-Cultuur, 2019). From the perspective of festival organisations, music festivals are an essential part of creating revenue streams in the music industry (Leenders, van Telgen, Gemser, & van der Wurff, 2010). In the increasingly competitive landscape of music festivals, it is of high importance to obtain a unique positioning in the festival market and to consider how to generate added value to the festival. Festival organisations need to satisfy visitor's expectations and have to create extraordinary experiences, to differentiate themselves from other competitors in the music festival market. Therefore, it is of high relevance to include different types of benefits, other than the music or line-up of the festival.

The concept of the "experience economy" (Pine & Gilmore, 1999) serves as a basis for the considerations of these benefits. The "experience economy" reflects the idea of a shift between customers' demand for functional goods and services towards the demand for memorable experiences. The concept focuses on four different realms within the experience: education, entertainment, esthetics and escapism. According to Pine and Gilmore (1999), an experience should encompass all of these four realms, in order to establish the richest experience and form the so-called "sweet spot". Although Pine and Gilmore (1999) do not specifically focus on the festival sector, festivals are manifestations of the experience economy (Pegg & Patterson, 2010). Experiences serve as settings in which high levels of positive emotions can be felt by individuals (Bigné, Andreu, & Gnoth, 2005; de Geus, Richards, & Toepoel, 2015; Hosany & Gilbert, 2009). Memorable and unique experiences are essential parts of individuals' lives, creating these types of experiences may arguably be the most successful way in gaining competitive benefits (Pine & Gilmore, 1999).

In the experience economy, little attention is paid towards the social aspects of experiences. However, especially in the festival sector, these social principles lie in the nature of music festivals and are of particular importance for the motivation of festival attendees (Gelder & Robinson, 2009; McMorland & Mactaggart, 2007). Nowadays music festivals focus on more diverse aspects, such as creating an atmosphere that allows festival visitors for socialization (Bowen & Daniels, 2005). Essential to festival visitors is the desire for togetherness and "the sense of belonging". This sense of belonging refers to the feeling of being a part of a specific group and in this way, visitors can share experiences together with people they can identify themselves with (Olaveson, 2001). In addition, visiting music festivals serve as social activities for festival visitors with their friends and gives them the opportunity to meet new people.

Furthermore, the speed of technological change is immense and affects the way individuals interact with these changes (Robertson, Yeoman, Smith, & McMahon-Beattie, 2015). In the festival context, this implies that technology affects the way in which individuals experience festivals altogether and interact with music artists. Especially during the COVID-19 pandemic, the use of technology and technological innovations such as livestreams and Virtual Reality have served as solutions for the fact that visitors are not able to attend festivals in real life. Even though technologies and technological innovations are seen in all different kinds of facets in society, it is an open question how to incorporate these technologies in such a way that they maximally enrich the experiences of festival visitors. Festival organisations need to be inventive and think unconventionally to meet the visitors' needs and requirements in the online and offline setting of music festivals.

At this point, limited research is available studying the experiences in the Dutch music festival context, in conjunction with theoretical support. The majority of research in this field, explored this

concept using quantitative study methods. This paper aims to provide new insights by qualitatively studying the motivations of Dutch techno-house music festival visitors and thereby intends to provide a more in-depth and complete analysis of festival attendees' motivations for visiting Dutch music festivals. In addition, the concept of the experience economy (Pine & Gilmore, 1999) will be evaluated on the applicability these days and will be used to differentiate festivals in today's festival landscape. Therefore, this study will provide an answer to the following main research questions:

What are the factors motivating Dutch festival attendees for visiting Dutch techno-house music festivals?

To what extent are elements of the experience economy helpful in differentiating festivals these days?

The novelty of this research is the combination of the concept of the experience economy by Pine and Gilmore (1999), including education, entertainment, esthetics and escapism, incorporated with two other meaningful factors (social and technological factors). These two added factors are of relevance since they are not present in the concept of the experience economy and previous research has shown that these factors are of importance for festival attendees. This study will provide new insights for festival organisers, as this study will explore the important motivating factors of festival visitors for attending techno-house music festivals these days. The outcome will provide an extended framework of the experience economy specifically tailored to techno-house music festivals and provides directions on how to maximally take advantage of the aspects of the framework to create extraordinary festival experiences. Summarizing this, festival organizers can strategically benefit from the insights provided in this study.

In order to give answers to the research questions, firstly an elaboration of the three main concepts of this study: the experience economy, social aspects and technological aspects at festivals will be explained. Secondly, the data collection and data analysis of the study will be described. Thirdly, the findings of the conducted interviews will be explained, discussed and interpreted in more detail and theoretical and practical implications will be illustrated.

2. Theoretical framework

2.1 The experience economy

From the 1990's, a transition derived from selling services to selling experiences. According to Pine and Gilmore (1999) the so-called "service economy" has been substituted by the "experience economy", since consumers need and demand new features and aspects of products and services. In the experience economy, an audience should be engaged in a special experience and a memorable event should be offered to them, to create a successful experience. In contrary to goods and services that are external to the buyer, experiences are intrinsically personal, only existing in the minds of an individual who has been engaged on an emotional, physical, intellectual or spiritual level (Pine & Gilmore, 1999). Two dimensions concerning experiences can be distinguished: participation and connection. The first dimension focuses on the consumer's participation in the experience, which can be either passive or active participation. An example of passive participation in the context of music festivals can be for instance listening to a DJ performance since the visitor is not part of the experience creation. An example of active participation in the music festival context can be participating in a dance event such as a dance battle or mosh pit in which the visitor becomes part of the creation process as well. The second dimension focuses on the consumer's connection which can either be absorption or immersion. In the case of absorption, the consumer has a certain distance towards the experience, whereas in the case of immersion the consumer is deeply involved in the experience (Mehmetoglu & Engen, 2011). An example of absorption in the music festival context can be watching a music performance. An example of immersion in the music festival context can be participating in cultural dancing (Radder & Han, 2015).

2.2 The four realms of an experience

Based on the customer's dimensions of participation and connection, Pine and Gilmore (1999) divide an experience into four different dimensions: entertainment, education, esthetic and escapist (Figure 1). These four realms in the context of festivals are discussed in more detail in the following.

2.2.1 Entertainment in the festival context

In the entertainment realm, participants passively absorb what is happening, by observing others' activities and performances (Mehmetoglu & Engen, 2011). Examples of entertainment in the music festival sector are listening to a live DJ performance or observing a concert. The importance of the entertainment realm in the music festival industry has been examined in various studies. As an example, a study by Cole and Chanchellor (2009) explored three festival attributes including entertainment, amenities (such as food and beverages, places to sit and restrooms) and program influencing the visitor's experience, satisfaction and revisit intentions. Among these three attributes, entertainment was found to have the strongest impact on optimal visitor experience, satisfaction and revisit intentions. Likewise, research by Manthiou, Lee, Tang and Chiang (2014) found that the "entertainment experience" has a positive effect on the visitor's loyalty towards the music festival.

2.2.2 Education in the festival context

Laing and Mair (2015) point out that learning new skills and access to education are important components in the music festival context. In addition, Bowen and Daniels (2005) argue that it is important for festival managers to offer opportunities to socialize and offer new non-musical experiences. Moreover, Prentice (2004) identified the desire for self-education as a key motivating factor of festival attendance. In the education realm, participants need to actively participate in the educational experience at the festival, to enhance their skills and/or knowledge. This enhancement can

be both focused on intellectual self-growth and physical self-growth (Pine & Gilmore, 1999). An example of educational growth in the music festival context is participation in non-musical experiences such as attending a workshop or masterclass. Lowlands for example organized in 2018 a workshop “technical embroidery” (Borduurworkshop op Lowlands groot succes, 2018) and during the online Amsterdam Dance Event in 2020 a workshop “Beat Making” was offered to participants (Immerse Yourself in Global Dance Culture, 2020).

2.2.3 *Esthetics in the festival context*

The esthetic realm involves passive participation, in which the participant gets immersed in what is seen or experienced (Mehmetoglu & Engen, 2011). The esthetic experience refers to the evaluation of the physical environment, the overall atmospherics or mood (Pine & Gilmore 1999, as cited in Manthiou et al., 2014). This esthetic experience, also referred to as “festivalscape” includes the general atmosphere experienced by festival patrons (Lee, Lee, Lee, & Babin, 2008). The study by Lee et al. (2008) identified seven dimensions of the “festivalscape”: convenience, staff, information, program content, facilities, souvenirs and food quality, impacting the emotion, satisfaction and loyalty of the attendees. Next to this, Manthiou et al. (2014) show that the esthetic experience had a positive effect on the loyalty of festival attendees. In a study by Prentice and Anderson (2005), the most frequently cited reason for visiting a festival was the festival atmosphere.

2.2.4 *Escapism in the festival context*

According to Kim, Uysal and Chen (2002) escaping from daily life is one of the most frequently mentioned motivations of festival attendees. In the escapism realm, the participant is actively participating and gets immersed in the experience. In the context of music festivals, a “fictional reality” is created in which visitors can intimately connect with the music and overall atmosphere, escaping from their daily lives and sharing extraordinary experiences. Mehmetoglu and Engen (2011) demonstrated that escapism had a positive effect on the visitor’s satisfaction level of a specific music festival. Next to this, Morgan (2008) states that for a successful festival, a space and time away from everyday life in which intense extraordinary experiences can be shared, needs to be provided. Griffin, Bengry-Howell, Riley, Morey and Szmigin (2018) express a similar view, by stating that music festivals serve as temporary and bounded spaces in which festival attendees can feel as if they are escaping from regulations and responsibilities of the ‘9 to ‘5 world.



Figure 1

The four realms of an experience (Pine & Gilmore, 1998, p. 102)

2.3 Studies elaborating on Pine and Gilmore

Various research builds upon the original concept of the experience economy by Pine and Gilmore (1999). Experience in the festival context is a complex phenomenon, which needs to be systematically and comprehensively analysed (Getz, 2007, as cited in Manthiou et al., 2014). According to Manthiou et al. (2014), very few previous studies have researched experiences in the festival context in conjunction with theoretical support. Pine and Gilmore (1999) pointed out that an experience should contain all four realms for it to be a “rich” experience, however various research demonstrates that these four realms have different significance in different contexts. For example, Mehmetoglu and Engen (2011) criticized this view by stating that it is important to relate the four different realms (entertainment, education, esthetic, escapist) to the context of the experience offered. In their study, the esthetic and escapism dimension affected the satisfaction of visitors of an ice music festival whereas the dimensions of education and entertainment had a significant effect on the visitor’s level of satisfaction in the case of a museum. Moreover, Radder and Han (2015) found that in the case of a museum, entertainment and education belong to the same factor affecting satisfaction, revisit intention and intention to word-of-mouth communication. In the case of a university festival in Iowa state, Mathiou et al. (2014) indicated that esthetic and entertainment experiential dimensions had the highest contribution to loyalty and vivid memory of attendees of a university festival in Iowa state. Furthermore, Park, Oh and Park (2010) suggested that the four realms do not appear beside each other but are internally connected and escapism is a consequence of the three other factors.

It can be seen that there is limited amount of research in the field of music festivals in the Netherlands reflecting the concept of the experience economy by Pine and Gilmore, 1999. Next to this, the importance of the different realms varies depending on the context of the experience. Therefore, this study will elaborate on all four realms of an experience (entertainment, education, esthetics and escapism).

2.4 Social aspects of festivals

Festivals are important gatherings where visitors can both socialize with their friends and socially interact with strangers. Various previous research found evidence that socializing is a key motivating factor for visiting festivals (Blešić, Pivac, Stamenković, & Besermenji, 2013; Bowen & Daniels, 2005; Gelder & Robinson, 2009; McMorland & Mactaggart, 2007). According to Bowen and Daniels (2005), it is equally urgent to create a fun festival atmosphere that offers substantial opportunities to socialize and have new non-musical experiences. Managers have to be aware of the fact that there will be several festival attendees who attended the festival simply because someone asked them. By emphasizing the social aspects of the festival, these otherwise unmotivated attendees will attend the festival. Likewise, Daniels and Norman (2003) express a similar view by stating that it is vitally important to incorporate activities that are not specifically related to the event but allow for socialization. McCartney and Kei (2018) implied that there are just a few studies that have touched upon the theory of social identification or cultural needs. According to Woosnam, McElroy and Van Winkle (2009), social and cultural aspects of the festival were, in addition to being entertained, other motivation drivers. Visiting festivals allow for communication with others with a similar identity and signals belonging to a desired social group (Grappi & Montanari, 2011). Muhs, Osinaike and Thomas (2020) explored the attendance motivations of visitors of the Defqon 1. Hardstyle festival. Their findings show that there is a strong association between the motivation and the sense of community or family since the connections that were made at the festival were important for stimulating return visits. Next to this, attendees grew an expanded network of friends and this motivated them to return, even when the line-up of the festival failed to motivate them to visit the festival again. In a similar view, Packer (2008) argued that building positive relations and strong social ties amongst festival friends in and beyond the festival setting, motivated the

visitors to repeatedly visit the festival, even if other factors failed to motivate them. Southern et al. (2014) identified three types of social interaction to establish positive festival experiences: known-group socialization, external socialization (how new connections are formed) and audience socialization (the experience in the enclosure of a music festival). Since socialization within an existing group of friends and outside this group by making new connections can be seen as an essential fundamental motive for festival attendees, socialization will be one of the factors examined in this study, in addition to the four realms of an experience of Pine and Gilmore (1999).

2.5 Technological aspects of (hybrid) festivals

Festivals in today's society can not solely rely on a good line-up or a satisfying physical environment. According to Dutch DJ Hardwell, technology plays one of the most important roles in the festival experience. Visuals, lighting and live stream have added a totally new dimension to live performances (Wilson, 2017). The development of onsite festival technology, from streaming technology into touchable technology, is well established (Robertson, Yeoman, Smith, & McMahan-Beattie, 2015). An example of the adoption of innovative technology in music festivals is the hologram of the well-known artist Tupac 'performing' at true size at the Coachella Music and Arts Festival (Harris, 2013). Another example is the use of Virtual Reality technology in music festivals. 3D technology provides virtual integration in a way that individual music artists are able to offer their own virtual experience within the festival, such as offering visitors the opportunity to hangout backstage with a DJ before going on stage with them, experiencing the festival from their viewpoint (Robertson et al., 2015). In 2015, Lowlands offered visitors the chance to experience, at that moment upcoming, Virtual Reality (VR) technology (Knappers, 2021).

VR can not only be found at the festival place itself but is increasingly adopted in livestreams of festivals as well. TomorrowWorld, for example offers a virtual experience that allows the audience to explore the festival from any place in the world, giving people that may never have the chance to go to TomorrowWorld the opportunity to experience the festival. Next to this, devoted fans can relive the festival and this will help to build excitement for the release of the tickets for the upcoming year. By using this type of digital engagement, festival brands can remain connected to their audience in between events (Wilson, 2017). In 2016, Mysteryland adopted VR technology for their livestream, by using special VR glasses and an app, spectators could virtually watch the festival which created the feeling they were at the event in real life (Mysteryland heeft als eerste festival ter wereld een unieke virtual reality livestream, 2017). In the last year, during the COVID-19 pandemic, a lot of music festivals have broadcast livestreams including performances of well-known artists, such as for example the Kingsday 2020 VR online event (KingsdayVR, 2020). These online livestreams grant a new way for people to have the second-best thing, in times festivals cannot be visited in real life.

Another example of a technology facilitating a better experience for visitors is the personal wristband Tomorrowland visitors receive at home, which serves as a ticket to enter the festival and by which visitors can pay for consumptions. This will reduce queues and makes the festival more convenient for visitors (Tomorrowland, 2021). Moreover, festival apps are conceivably influential at all stages of the festival experience, including before and after the festival (Luxford & Dickinson, 2015). The Woov festival app for example provides visitors of the festival information to keep them informed which DJ will perform at which stage, where their friends are located at the festival ground and what the latest news of the festival is. Technological advancements come into play and have reshaped the way consumers spend their leisure time, influencing social functioning and affecting experiences (Robertson et al., 2015).

It can be seen that technologies are increasingly used in the festival landscape and change festival experiences. Therefore, this study combines these technological aspects with the previously

presented concepts (entertainment, education, esthetic, escapism and social) to examine the experiences and motivations of festival attendees based on these components.

2.6 Concepts used in this research

This study aims to provide answers to two research questions: “What are the factors motivating Dutch festival attendees for visiting Dutch techno-house music festivals?” and “To what extent are elements of the experience economy helpful in differentiating festivals these days?”. Combining previous discussed literature, the motivations and experiences of festival attendees are evaluated using the concept of the experience economy, together with social and technological factors. As previously mentioned, the concept of the experience economy belongs to the event sector and the distinctive benefits need to be examined in today’s festival landscape. Next to this, socialization is seen as one of the key motivating factors for visiting festivals. In addition, technological innovations are increasingly integrated in society and it is yet an open question how these technologies can enrich the experience of festival visitors.

3. Methodology

3.1 Research design

Nearly all studies on motivations of festival attendees made use of quantitative data collection methods, such as questionnaires. A qualitative research approach provides unbiased and more thorough information on festival attendance motives (Gelder & Robinson, 2009; Gymothy, 2009). To gain more in-depth information on the experiences, attitudes and values of festival attendees of techno-house music festivals, a qualitative research method has been employed in this study. Semi-structured interviews were used to obtain in-depth information on the motivations, experiences and feelings of the participants and gave the researcher the opportunity to react to the answers provided by the participant.

Pre-test

To answer the two research questions; “What are the factors motivating Dutch festival attendees for visiting Dutch techno-house music festivals?” and “To what extent are elements of the experience economy helpful in differentiating festivals these days?” examples of education, entertainment, esthetics, escapism, socialization and technologies in the festival context were formulated using prior literature and the researcher’s own knowledge and practical experience. To ensure that the examples would match the overarching concepts (education, entertainment, esthetic and escapism, socialization and technology) a pre-test was carried out. Seven participants of the pre-test were asked to what extent, in their opinion, the example was appropriate to the assigned concept using a 5-point scale ranging from; not appropriate at all, not appropriate, neutral, appropriate, very appropriate. All of the examples had average scores between 3.6 and 4.6 (Table 1) and there were no further comments by the participants. Thus, the examples were applied in the interview. The recruited participants for the pre-test did not participate in the interview.

Table 1.

Pre-test of the examples

Factors	Average score
Education	
1. DJ-masterclass (learning the basics of DJ’ing)	4.1
2. Attending a lecture (extending existing knowledge lecture at Lowlands festival)	4.0
3. Food truck (experiencing and learning about new foods)	3.9
Entertainment	
1. Fictional figures (entertaining while walking around the festival terrain Thuishaven Festival)	3.9
2. Photobooth (entertainment facility other than the music)	4.3
3. Meeting lounge (entertainment with face painting and massages Mysteryland festival)	3.9
Esthetics	
1. Stage design (esthetics of the stage Tomorrowland festival)	4.6
2. Overall design of festival (esthetics in-between stages)	4.4

3. Firework at the end show (esthetics of shows) 4.6

Escapism

1. Location of Into the Woods festival (being able to escape into a different world) 4.4

2. Fairytale-fictional decoration (add to the feeling of a fictional reality) 4.0

3. Camping ground (escaping from daily life by being in a different reality Lowlands festival) 4.0

Social

1. Meeting new people (socializing with strangers at the festival) 4.3

2. Social comparison (comparing yourself with other people at the festival) 3.6

3. Being with your own friends (socialization within own group of friends) 4.1

Technological

1. Hologram performance of Tupac (technological innovation at Coachella festival) 4.6

2. Bracelet you can enter and pay with (technology that enhances the festival experience at Tommorrowland) 4.6

3. 360° livestream (technology that enhances the livestream Tomorrowland) 3.9

3.2 Sampling and participants

To collect participants for the interviews a non-probability sampling method was used. Within this method, a combination of convenience sampling and snowball sampling was applied, which includes subjects convenient to the researcher and recommended subjects of already selected participants (Panacek & Thompson, 2007). Since the target group of this study concerns regular visitors of Dutch techno-house music festivals, the researcher was able to recruit participants within her own personal network. The participants had to meet two criteria; the first one being that they needed to have a Dutch nationality, the second one being that the participants have attended festivals on a regular basis, in which regular can be defined as ‘at least four times a year’. An exception was made to the past year since no festivals took place due to the corona pandemic. The sample of recruited participants for the interviews consisted of 11 individuals, between the age of 21 and 26, with an average age of 23.4 years. Of all the 11 participants, 6 of them were female and 5 of them were male. The participants visit techno-house music festivals on average 5.3 times a year, ranging from a minimum of 4 times a year to a maximum of 8 times a year. An overview of the characteristics of the participants is presented below (Table 2).

Table 2.

Characteristics of the participants

Participants	Gender	Age	Amount of festival visits per year	Examples of visited festivals
1	Female	25	5	Onder de Radar, ADE, Verknijpt, Amsterdams Verbond, Buiten

				Westen
2	Female	22	4	Basic Grooves, Outlands, ADE, Thuishaven, Drift
3	Male	23	5	De Reactie, Loveland, Rotterdamse Rave, Basic Grooves
4	Female	22	4	Onder de Radar, Pleinvrees, ADE, Basic Grooves, De Reactie, Freshtival, Drift, Rockwergter
5	Female	22	4	Freshtival, Onder de Radar, Verknijpt, Basic Grooves, Herfstdrift
6	Male	26	7	DGTL, Nassau Onder de Radar, Katharsis, Basic Grooves, Oranjebloesem, Elrow
7	Male	21	6	Into the Woods, Onder de Radar, Verknijpt, ADE; Awakenings, Basic Grooves
8	Male	23	4	Liquidity, Onder de Radar, Into the Woods, Basic Grooves, Sziget.
9	Female	23	7	Sziget, Melt, DGTL, Amsterdam Open Air, ADE; Strafwerk, Mystic Garden, Basic Grooves, Freshtival, Volt, Amsterdams Verbond, Voyeur, Awakenings
10	Female	23	4	ADE; Dockyard, Mystic Garden, Dreamfields, Loveland, Mysteryland, Onder de Radar, Thuishaven
11	Male	26	8	DGTL, Dekmantel, Drift, Awakenings, Into the Woods, Sziget, Thuishaven, Melt, Solar

3.3 Procedure

In total, 11 semi-structured interviews were conducted to gain insights into the motivating factors of Dutch festival attendees. The interviews were all conducted in April and May 2021. Due to the corona pandemic, participants were asked beforehand what type of interview setting they preferred, a face-to-face setting or an online setting. This resulted in eight interviews conducted in a face-to-face setting and three interviews in an online setting. The online interviews took place via the video-call service Microsoft Teams, which created a more natural conversation context compared to a phone call and closest resembles to the face-to-face interview setting. Before the interview, informed consent forms (Appendix A) were sent to the participants and these forms were digitally signed. At the beginning of the interview, the consent forms were checked and permission of the interviewees was asked for the recording of the interviews. To ensure structure during the interview, the interviewer followed the order of the questions that was made beforehand. At the end of each interview, the interviewee was asked if he or she wanted to add something to the answers. After the interview, the participants were asked to fill in a short questionnaire in which they had to rate the importance of the different motivating factors (education, entertainment, esthetics, escapism, social, technological) which were discussed during the interview. A 5-point scale was used, ranging from *not important at all*, *not important*, *neutral*, *important* to *very important*. In this way, this questionnaire makes it easier to compare the importance of the different motivating factors. The least extensive interview lasted for 45 minutes and the most intensive interview 64 minutes. On average, the interviews took on a time of 52 minutes.

3.4 Interview scheme

An elaboration of the content of the interview scheme (Appendix B) can be found in the table below (Table 3). For each of the concepts (entertainment, education, esthetics, escapism, social and technological) three examples were proposed to the participants using pictures, videos and statements. By using this type of visual content, participants had a distinct idea what was meant by the different examples. This in turn reduces the interpretation bias of the participants, since these visuals show a clear illustration of the proposed examples and this diminishes participants to leave the examples of the concepts to their own imagination.

Table 3.

<i>Content of the interviews</i>		
Topic	Concepts	Example questions
Demographics and general festival information	Age; Festival visits: includes the different festivals visited by them; the amount of (online) festival visits per year; the people they go to festivals with	What is your age? How often do you visit techno-house music festivals? Which techno-house music festivals have you visited? With whom do you go to festivals?
Important aspects of festivals	Motivating aspects to visit different festivals	What are important aspects of festivals, which criteria does the festival need to meet? What are the motivating factors for you to visit a festival?

Education in the festival context	Their ideas of education in the festival context: including their own experience and the importance	If you think about education in the festival context, what do you think of? Is education something that is important to you at festivals?
	Exploration of three different examples of education at festivals: including the appeal and motivation to visit the festival	Would a DJ masterclass (example 1) make the festival more attractive to you? And why?
Entertainment in the festival context	Their ideas of entertainment in the festival context: including their own experience and the importance	If you think about entertainment in the festival context, what do you think of? What did this it add to your festival experience?
	Exploration of three examples of the concept entertainment in festivals: including the appeal and motivation to visit the festival	Would these fictional figures (example 1) that can entertain you make the festival more appealing to you?
Esthetics in the festival context	Their ideas of esthetics in the festival context: including their own experience and the importance	If you think about esthetics in the festival context, what do you think of? Is this something that is important to you for visiting festivals?
	Exploration of three examples of the esthetics concept in festivals: including the appeal and motivation to visit the festival	Would you be more likely to visit a festival at which a lot of effort is put into the decoration of the stages (example 1)? Why?
Escapism in the festival context	Their ideas of escapism in the festival context: including their own experience and the importance	If you think about escapism in the festival context, what comes to your mind?
	Exploration of three examples of the escapism concept in festivals: including the appeal and motivation to visit the	Would the place of the festival, in this case in the middle of a forest (example 1), make the festival more appealing to you? Why?

	festival	What would this place add to your festival experience?
Social aspects in the festival context	Their ideas of social aspects in the festival context: including their own experience and the importance	If you think about social aspects in the festival context, what comes to your mind? Is this something that is important to you? Why?
	Exploration of three statements of the social aspects: including the motivation of them to visit the festival	Statement: Festivals are a place to meet new people To what extent does this play a role for your motivation to visit a festival?
Technological/ Hybrid aspects in the festival context	Their ideas of technological and hybrid aspects in the festival context: including their own experience and the importance	If you think about technological aspects in the festival context, what comes to your mind? Is this something that is important to you? Why?
	Exploration of three examples of the technological concept in festivals: including the appeal and motivation to visit the festival	Would you be more likely to visit a festival where they have a bracelet with which you can pay? Why? Have you been at festivals where they made use of technological innovations? What did this add to your festival experience?

3.5 Data analysis

After all the data was collected, the audio recordings of the conducted interviews were transcribed and simultaneously confidential information that could be used to identify the participants was anonymized. The transcriptions were uploaded and coded using the program ATLAS.ti. Both deductive and inductive coding methods were applied during the coding process. The coding process started with open coding, based on the knowledge of the theoretical framework the content was divided and labelled into different categories. This first round of coding served as the basis for the codebook, which was further expanded and adjusted during the coding process. Inductively, new codes and subcodes were included and fine-tuned in the codebook.

The reliability of the coding scheme was examined by measuring the intercoder reliability. 10 % of the interviews were independently coded by a second coder, to calculate the Cohen's Kappa. In this first round of coding the Cohen's Kappa was insufficient, after which together with the second coder the codes and descriptions of the codes were discussed and reconsidered. During the second round of coding, The Cohen's Kappa was calculated for the following categories: Themes (0.80), Experience

economy and other factors (0.74), Sentiment (0.67) and Timing (0.84). These values ensure sufficient reliability of the coding scheme. The definitive version of the codebook can be found in Appendix C and the Cohen's Kappa can be found in Appendix D.

4. Results

In this section, the attitudes and motivations towards the different concepts (i.e. education, entertainment, esthetics, escapism, social and technological) and their corresponding sub examples are discussed in more detail.

4.1 Ranking of the concepts

After each interview, the participants filled in a questionnaire in which they had to rank to what extent the different aspects (education, entertainment, esthetics, escapism, social and technological) were important towards their motivation for visiting the festival. A summary of these results and the average ranking place can be found in Table 4. It can be seen that on average, the social aspects had the highest-ranking place with an average score of 1.9 including five times the first place. After the social aspects, entertainment was found to be the most important motivating factor for visiting the festival. The ranking of the entertainment concept is widely distributed, scoring first place four times, second place three times and fourth place three times. The average ranking place of entertainment is 2.3. In third place, the esthetics are seen to be of importance for the motivation to visit the festival, with an average score of 2.5 including two times a first-place classification. At the fourth place, escapism was found to have an influence on the motivation of the participants to visit the festival. Interestingly, escapism is rated six times as the third most important factor. The second-last rated concept was the technological aspect, with an average rating score of 4.5, rated seven times at the fifth place. The least important factor for the motivation of the participants was education, with an average ranking place of 5.9, ten times rated at the sixth place. In the following section, a detailed elaboration of the different concepts and their sub examples is provided.

Table 4.

Ranking of the different aspects

Aspect	First place	Second place	Third place	Fourth place	Fifth place	Sixth place	Average ranking place
Education	0	0	0	0	1	10	5.9
Entertainment	4	3	1	3	0	0	2.3
Esthetic	2	5	1	3	0	0	2.5
Escapism	0	0	6	1	3	1	3.9
Social	5	3	2	1	0	0	1.9
Technological	0	0	1	3	7	0	4.5

4.2 Education

Whereas the participants were positive towards attending a workshop and trying out new food at the festival, they were negative towards attending a lecture during the music festival. The workshop and trying out of new food were seen by the participants as “something extra” and positive while being at the festival. However, they would not select on these two components before attending the festival. Although the trying out of new food at food trucks is not seen as a motivating factor for visiting the festival for the participants, the female participants all think that these food trucks definitely add something to the overall atmosphere of the festival. Participant 9 explained: *“I think those food trucks really do something for the festival in terms of their appearance and character. Not necessarily the food*

itself but more for the atmosphere.” Although the favourability among the three educational activities differs, overall education is not an important factor for the participants to visit the music festival. For example, Participant 6 stated: *“Education is not one of the reasons why I visit the festival.”* Next to this, Participant 8 described: *“That is not something I concern myself with when I go to a festival or decide to go to a festival, no.”* Even though education, in general, is not seen as a motivating factor, for multi-day festivals participants, that have visited a multi-day festival before, thought that it can actually add something to the festival experience, while being at the festival. For example, Participant 9 explained: *“I think it is an addition for multi-day festivals because I think that at multi-day festivals you also want to do something else, look around and see more and other things than only the music.”* *“For a one-day festival, I think it doesn’t add so much since you don’t have a lot of time for those things then.”*

4.3 Entertainment

Before introducing the three examples within the entertainment aspect, the participants were asked what came to their minds when thinking about entertainment. They mentioned the music and entertainers around the stages walking at the festival in costumes, which were examples in the interview. After the examples were explained to the participants, a few participants came up with other examples. For example, Participant 1: *“At a festival, you had to look for a secret door. If you had found the door, you came in a new smaller festival. Not everyone could come there unless you had found the specific door.”*

Overall, participants were positive towards different kinds of entertainment at the festival. However, the appeal among the three examples (Other entertainers, Meeting lounge, Photo Booth) varies. The participants were quite positive towards other entertainers or acts at the festival. For example, Participant 10 expressed: *“I think those entertainers are really nice, adding something to the atmosphere and super funny. I do like that.”* Next to this, it is repeatedly mentioned by the participants that these entertainers bring more variety to the festival and gives them feelings of excitement and surprise. Especially when the participants did not know about these entertainers at the festival beforehand, it even more creates the feeling of “being surprised”. Participant 6 stated: *“You don’t really take it into account, but when it suddenly happens, it adds something funny.”*

Two-thirds of the participants were positive towards the Meeting Lounge and Photobooth, whereas one third had a rather negative undertone. The participants were generally in favour of these activities if they were at the festival and just bumped into it, but they would not depend their choice of the festival on such secondary activities. Participant 6 stated: *“I go to the festival for the party and the people and the experience and these are nice side effects. But it can give a positive experience of the festival.”* Next to this, Participant 1 described: *“I’m just busier with friends and music and dancing than I am with the meeting lounge and sparkles and painting. I try to look nice beforehand and I think that is enough.”* In addition, about the Photo Booth Participant 2 explained: *“I like it when it is there, but I would not go looking for festivals that have a Photo Booth.”* For the meeting lounge, some of the participants found that it adds to the social interaction aspect of festivals, making it easier to meet new people at the festival. For example, Participant 7: *“You do create a kind of social environment where you can interact more quickly with people you don’t know, so it’s a nice addition but not a must.”*

Obviously, all the participants mention the type of music as a motivator for visiting a music festival. Interestingly, a dichotomy between the participants about the importance of the line-up can be seen. The majority of the participants mention the music artists and line-up as an important reason for visiting the festival. As an example, Participant 8 described: *“I think in terms of festivals I look mainly at the music, which DJ’s are playing.”* Whereas one-third of the participants cared less about the line-up. For example, Participant 1 thought that other factors are more meaningful, as the participant stated: *“I’m more interested in the people I go with and just having fun. Not necessarily for a particular artist.”*

4.4 Esthetic

The atmosphere of the festival was often mentioned by the participants as a motivating factor for visiting a festival. Apart from the fact that the participants mentioned the overall decor and furnishing as examples of esthetics in the festival context, the participants oftentimes referred to an overarching theme of the festival which formed a coherent entity. For example, Participant 5 mentioned: *“There must be a general design, a theme. You always have a reasonable design in terms of logo and flyers and so on, but you need to see that back in the stages as well. I think it is good to make sure everything looks in a certain way. There can be a bit variation between the stages, but overall one design must be presented.”* In addition, Participant 11 stated: *“If a festival will do it well... then it needs to have a kind of theme all over the terrain and then also between the stages, so also with those lights and things.”* Besides the theme, the lightshow of the festival came to the participants’ minds when considering the esthetics. Participant 7 mentioned: *“The light show is something that I think is super nice and important, which is part of the decoration.”* Aside from the lightshow, participants pointed the location of the festival out as another example of the esthetics. Participant 9 explained: *“A forest or something like that; at Open Air I think it is also nice that you are literally sitting by the waterside, that has a kind of atmosphere too”* In the next paragraph about escapism, the location is elaborated on in more detail.

Commonly, the esthetics of the festival was an important motivating factor for the participants. To illustrate, Participant 8 said: *“I think that's also one of the...the techno DJs and the environment you're in, those are the two things I base the choice of festival on, yes.”* Next to this, Participant 10 stated: *“It has to look nice, cosy really, so nicely decorated and that it has immediately a nice atmosphere when you enter.”* The participants were, from the three examples, the most positive about the decoration of the stages. According to the participants, the decoration is something that created a kind of “atmosphere” at the festival. As an example, Participant 9 explained: *“I also think that decoration really gives an atmosphere to a festival if you have a very bare stage then you think of I really don't need to be here again, so to speak. So yes, I do think it's important.* This decoration of the stages is, in general, a factor the participants would select the festival on beforehand and can thus be seen as a motivating factor for visiting the festival.

The next example, the decoration between the stages is for half of the participants a reason to select the festival on beforehand and the other half of the participants are neutral towards the decoration between the stages, which means that half of them do depend their festival choice on the decoration between the stages for visiting the festival. According to the participants, the decoration between the stages also adds to the “atmosphere” and makes the festival stand out, compared to other festivals. For example, Participant 2 stated: *“That's also part of the whole experience. If you leave the mainstage, and then all at once... Yes, I think it's good that at festivals they keep taking you along in the atmosphere they want to express. If at the mainstage they give you that wow-effect, it's nice that you stay in that feeling, not that you suddenly go from; oh what happens now?”* Moreover, Participant 6 explained: *“At Nassau, which is like 4 to 5 years ago now, they had all kinds of memes hanging between the stages, which was totally hip at the time. You took a moment to stop and look around to see what was hanging there, all those memes and funny things. And at DGTL, they also had some really cool spaces in-between where they did some really cool lighting experiments where you could sit or walkthrough. So those are things that I can still remember from 5 years ago and made an impact, yes. It makes it special, if you do well with these types of decoration between the stages as a festival, you stand out. When I think about it further, there have not been many festivals where this was really the case, and then it lingers less.”* The last example, the firework during the show found the participants something that adds something “extra” to the festival. For example, Participant 5 stated: *“It felt just a little bit more extraordinary. With fireworks, you often have the association of it being special, so they do achieve that.”* However, for most of the participants, it is not a factor they would decide their festival choice upon.

4.5 Escapism

All of the participants, except for one participant, can find themselves in the feeling of “escaping from daily life” at the festival. To illustrate, Participant 10 explained: *“In a way, I feel it is a bit of an escape from daily life, when you enter the festival it is such a difference, a completely different atmosphere and you have the feeling that the people act differently too. You do notice that you are somewhere completely different for a day and that you are not thinking at all about what you are doing furthermore in your daily life.”* Moreover, all the participants can find themselves in the festival being a relaxation and enjoyable activity. Participant 8 clarified: *“A memory immediately comes to my mind, a friend of mine whom I didn't know very well at the time, who said to me; take a good look around you, see how everyone is enjoying themselves, everyone is coming here for the same thing. That's when I realised that a festival is a moment in which everyone steps out their daily routine, and that's also how it kind of feels to me, yes.”* Festivals give the participants a sense of “vacation” and “freedom”, which according to them is one of the aspects within this escapism. For example, Participant 5 explained: *“They do give you a bit of a holiday feeling, at least the outdoor festivals give you that holiday and chill vibe as if you are away for a day or weekend.”*

The location in general was according to the participants an important aspect of their motivation to visit the festival. Almost all of the participants would base their selection of the festival on the location. If the location is special, such as the location of the first sub example (Into the Woods festival), which takes place in-between the woods, then the location adds something unique to the festival. For example, Participant 4 said: *“A special place, it feels a bit like a place where someone is rarely.. a rare place. That makes it more valuable for your feeling and experience.”* Furthermore, Participant 8 explained: *“I think many festivals have their own location which distinguishes a festival from the rest. I think that also influences why you go to one festival and not the others. And besides, it sounds more fun than if the festival were just in the park. If the specialness of the location itself is typical, I think that adds something.”* All the participants were positive towards fictional figures at the festival. For half of the participants, fictional figures were a factor to preselect the choice of the festival on. For the other half, it was a nice side issue while already being at the festival. Participant 2 described: *“It keeps you in a certain atmosphere, just like with those paths between the stages. I think that besides lights and lasers, these kinds of things keep you very much in that dream and fantasy world. I think this really does add something to your experience.”*

For the third example, the camping ground creating a feeling of escapism, the opinions of the participants were divided. The participants that had visited multiple-day festivals, were quite positive towards these camping grounds. According to them, the camping ground adds a feeling of social belonging and togetherness with the other visitors of the festival. To illustrate, Participant 4 clarified: *“A feeling of belonging that it does generate, you do have the feeling that you literally live there for those days and that the camping is your home for a while.”*

Between the participants that had never had the experience of staying at the camping ground of a festival, the opinions were divided into two groups. On one side, the participants were open-minded towards staying at a camping ground and were willing to experience this one time themselves. Nonetheless, other participants were not in favour of it mostly because they did not really like the primitive idea of the camping and everything that it entails, such as a lack of sleep and basic shower conditions. For example, Participant 6 pointed out: *“That is one of those things I did not find attractive till now. I think it is nice to be at a festival for one day and wake up the next day at home, or at least wake up in a normal bed instead of spending three days on such a terrain where you maybe once take a shower, that doesn't appeal to me.”*

4.6 Social factors

Besides meeting new people and being with own friends came to the minds of the participants when they thought about the social aspect, which were also sub examples used in the interview, the participants pointed out two other things that came to their mind: the crew and audience of the festival. To illustrate, Participant 7 said: *“I think I also find it important that there are a lot of people like myself, so I can easily mingle with these people. The type of music and the type of people that the festival attracts, that they are kind of like me. The general audience that they match with me.”* Participant 11 clarified: *“You stand there together and so to speak, with one aim: to absorb the show and the music. Yes, that does bring something social and togetherness with it.”*

It can be seen that the people with whom the participants went to the festivals with, from the three examples, was the most crucial reason for the participant’s motivation to visit a festival. To demonstrate, Participant 1 stated: *“The social factors are number one for me.”* According to the participants, visiting festivals is a social activity, in which you undertake something together with your friends. For example, Participant 3 explained: *“I think that it is the most important for my motivation, that you go with your friends to a particular festival. I would never go to a festival alone, yes I think that is the most essential to me.”*

Meeting new people played a role for the motivation to visit the festival for one-third of the participants but was less important for their motivation than the previous example. The participants for whom it was a motivating factor, have visited compared to the other participants less festivals. Participant 2 described: *“That does play a role, but I think it's more important that I go there with people I like. I think that's more essential than meeting people I don't know yet. But I do think it is important.”* For two-third of the participants, meeting new people while they were at the festival positively influenced their experience although it did not play a role for their motivation to visit the festival on beforehand. Participant 6 explained: *“I don't really have that, that much. I like it when it happens, but usually I go to the festival with a nice group of people and never with the aim of meeting new people.”*

Social comparison had no influence on the motivation of the participants for visiting the festival. Although it is not a motivating factor for the participants, some of the participants compared themselves with other festival attendees, while being at the festival. Participant 5: *“Comparing yourself with other people at the festival is something that comes with it, if you generally perceive the atmosphere, you automatically look at the people around you. But it is not a reason to attend the festival.”*

4.7 Technological factors

When the participants were asked about their ideas of technology and technological innovations, they came up with limited, but a few examples: the technology the festival uses for the stages, sound effects of the music and lights and the online mobile phone tickets visitors can show at the entrance of the festival. A few participants suggested, instead of technological ideas, sustainable and environmentally friendly ideas such as the use of hard cups that visitors had to swap at the bar to get a new drink. They mentioned the festival DGTL, which uses sustainability as their Unique Selling Point. Participant 11 explained: *“That's what I always think is really cool about the DGTL festival, their whole idea behind it is that it's sustainable. Some of the food they serve there is home-grown, which I think is very cool. They even have certain points where you can separate your plastic in the first place, and then you see that it is all processed again, so to speak. So they use it as a show element at the festival.”*

By comparing the different technological examples that were given in the interview (i.e. a hologram performance of the deceased music artist Tupac, a bracelet where you can pay with and a Virtual Reality online livestream), it can be seen that the participants were in general the most positive towards the bracelet. Participant 3 illustrated: *“It is efficient, you are wasting less time in waiting lines.”*

If you had such a bracelet once, and you have to switch back to the token system you might think; that festival had arranged it better.” For half of these participants, who are mostly participants that visit festivals 4-5 times a year, it is a motivating factor to rather go to a festival with this electronic paying system, compared to festivals that have not integrated this system. Although half of the participants would preselect their festival choice on this bracelet, for the other half of the participants it is not a motivating factor they would select their festival choice on. These participants were mostly males attending festivals more than five times a year.

In terms of the example of the hologram performance, the opinions were divided. On one side, participants were negative towards the hologram performance, they did not see the added value of it and questioned themselves what they would think of seeing a deceased person performing. The participants that were not in favour of seeing a deceased person, were only female participants. For example, Participant 4 (female) stated: *“I don't know how I would feel about that, if you know that the person is no longer here and then suddenly see him standing there, I don't know if I would find that nice, I think it is a bit weird. I don't necessarily think that that makes it more attractive.”* On the other side, the other part of the participants were positive towards the hologram performance, with the requirement that it needed to be a performance of a music artist they were a fan of. Participant 8 explained: *“This is totally out of the ordinary and I think it is very unique for a festival to have this. Especially if it is a music artist that I am a fan of, it would appeal to me a lot.”*

For the last example, the Virtual Reality livestream, the appeal interestingly differed between the gender of the participants. Whereas in the opinion of the female participants this type of livestream was more appealing than a normal livestream and would prefer this type compared to a normal livestream, for the male participants this Virtual Reality did not make the livestream more appealing. Participant 2 (female) illustrated: *“Yes it would certainly make it more appealing since you have the idea that you are really standing there at the festival yourself.”* Participant 6 (male) stated: *“I think it is quite far-fetched and I can't picture myself sitting on the sofa with five friends all wearing the glasses and partying. No, I wouldn't do this. I don't find it very attractive either.”*

The participants mostly agreed upon the fact that such a Virtual Reality livestream would have a negative effect on socializing with the people they would watch the livestream with. For example, Participant 8 explained: *“If I were to watch such a live stream, I would usually be with a group of friends and I think that the VR glasses would isolate me too much. It would be nice for a few minutes because you don't know the technology very well yet, but I think that's very much at the expense of the social aspects of why you would watch a live stream. It feels like you're with a lot of people, but you can't speak to them all. I would put it away very quickly I think.”* However, a few participants mentioned that this negative effect on socialization might be diminished if they are able to see the other people around them through the Virtual Reality glasses. Participant 9 mentioned: *“Suppose you are with friends, then of course, if you have such glasses on, you are not really with each other anymore. But suppose you could see each other in the glasses, that would be really nice, yes.”*

4.8 Importance of the concepts

A summary of the importance of the different aspects for the participant's motivation to visit the festival can be found in Table 5. A five-point scale was used, ranging from (1) not important at all to (5) very important. On average, the social aspects and entertainment had the highest average score of 4.5. After these two aspects, the esthetics were found to be the most important motivating factor for visiting the festival with an average score of 4.1. After these three aspects, escapism (3.4) and technological aspects (3.2) were of importance for the motivation to visit the festival. The least important factor for the motivation was education, with an average score of 1.5.

Table 5.

Importance of the different concepts of the festival for the motivation

Concepts	Average importance (on a 5-point scale)
Education	1.5
Entertainment	4.5
Esthetics	4.1
Escapism	3.4
Social	4.5
Technological	3.2

5. Discussion

The aim of this study is to gain insights into the factors motivating Dutch festival attendees for visiting music festivals in the techno-house genre and examining the applicability of the concept of the experience economy (Pine & Gilmore, 1999) in today's festival landscape. For that reason, two research questions were established: "*What are the factors motivating Dutch festival attendees for visiting Dutch techno-house music festivals?*" and "*To what extent are elements of the experience economy helpful in differentiating festivals these days?*" This study aimed at providing practical implications and beneficial directions for creating extraordinary festival experiences, in the increasingly competitive festival landscape.

5.1 Main findings

The outcomes of this study suggest that the atmosphere of the festival is of high importance for the motivation to visit techno-house music festivals and for a positive overall experience at the festival. This atmosphere can be created by using an overarching theme, to which all the elements of the festival need to fit in and connect to (e.g., location, stage design, activities). This theme creates a feeling of one perfect harmonized festival, which in turn encourages a feeling of total immersion of the festival atmosphere for visitors. By getting totally immersed in the festival, festival visitors have the feeling of "being in another world" and can more easily escape in this "fictional reality". Next to this, socialization is essential in the motivation to visit techno-house music festivals. Interestingly, from the concept of the experience economy (Pine & Gilmore, 1999), education does not have an influence on the motivation to visit techno-house music festivals. An elaboration on all the concepts (esthetics, entertainment, escapism, social factors, technological factors and education) is discussed in the following.

5.1.1 Esthetics

As already indicated by previous research, this study confirmed that the esthetics are an important motivating factor for festival attendees to visit a music festival. The atmosphere of the festival was frequently mentioned as a motivating factor for the participants. This is in line with research conducted by Prentice and Anderson (2005), in which the atmosphere was the most frequently cited reason for visiting a festival. As previously mentioned, the results indicate that an overarching theme can be of high relevance to create a consistent identity at the festival. As an example, the festival DGTL has built the whole festival around one central theme: sustainability. This overarching theme can be found in all the aspects of the festival, from consumptions (e.g., vegetarian menu based on the food residues from local food chains) and decorations (e.g., recycled decoration made from 'end-of-life' lenses from the eyewear company Ace & Tate) to 'Resource Collection Points' (recycle points where people were encouraged to dispose their resources in the right stream, instead of using trash bins). This overarching theme seems to be of high importance and leads to success since DGTL has excessively grown in the last few years and has expanded worldwide to Barcelona, Tel Aviv and São Paulo. The festival's goal is to become the first circular, climate-neutral event (Sustainability DGTL, n.d.). In this specific case of the DGTL festival, the theme contributes to a coherent atmosphere and creates a feeling of perfect harmony for festival visitors. This reinforces the sense of being in a "different reality".

It can be seen that within the different examples of esthetics in the interview, the decoration of the stages was most crucial for the motivation to visit techno-house music festivals. The decoration of the stages and the decoration throughout the festival need to be customised dependent on the theme that the festival wants to propagate, as previously illustrated for the festival DGTL.

5.1.2 Social aspects

As expected, the outcomes of this study suggested that socialization is a key motivating factor for visiting festivals. The results indicated that, of all the factors, the ability to socialize is the most crucial aspect in the motivation for visiting a techno-house music festival. This is consistent with earlier research operated by Blešić, Pivac, Stamenković and Besermenji (2013) which showed that socialization is a vital motivating factor for visiting festivals. Within socialization, a distinction can be made between socialising with one's own group of friends and socialising with strangers. The findings indicate that socialising within one's own circle is more vital than socialising with strangers. However, socialising with strangers is of importance for visiting techno-house music festivals and the overall festival experience. Interestingly, the results indicate that in the festival context, comparing oneself with others does not play a role for attending festivals. A possible explanation for this is that visitors have a feeling of social belonging and togetherness at the festival.

5.1.3 Entertainment

The results confirmed entertainment being a motivating factor for festival visitors to select their festival upon. This study indicated that this aspect was more crucial to some of the participants than others. It is common sense that without entertainment, a festival cannot exist. However, the results suggested that the value depends upon the kind of entertainment at the festival. The results indicated that entertainers walking around the festival contributed the most to the overall atmosphere of the festival and were within the entertainment aspect of the highest importance. Interestingly, the line-up of the festival was not for all the participants equally important for their motivation to visit a festival. For two-third of the participants, the line-up played a role in their motivation to visit the festival. However, in some cases, the results indicated that social factors outweighed the importance of the line-up. This is in line with research by Muhs, Osinaike and Thomas (2020) which showed that socialization motivated festival attendees to return even when the line-up of the festival failed to do so.

5.1.4 Escapism

The results indicated that the escapism realm is of importance for the motivation of festival attendees, although it is less essential than the social, entertainment and esthetic factors. The escapism, esthetical and educational realm might overlap since the current study suggested that location and decoration of fictional figures were scaled under both the escapism and esthetic realm. This in turn indicated that features such as location, atmosphere and decoration which contribute to the creation of a "fictional reality", might affect the feeling of escapism. Thus, a fine line between these realms may be of existence and escapism can be seen as a consequence of the esthetical and entertainment realms. These findings are in line with research conducted by Park, Oh and Park (2010) which indicated that the four realms are internally connected and escapism is an outcome of the other factors. If the esthetics and entertainment are coherent and in line with the overall festival theme, this will enhance the feeling of "escaping in a different world" and festival visitors can drown into this "fictional reality".

5.1.5 Technological aspects

The findings suggested that overall technology is not yet a crucial factor for the motivation of festival attendees. A possible explanation for this is that in the last couple of years, a limited number of technologies were seen in the Dutch festival landscape and festival attendees are not yet familiar with them. However, technology could strengthen the overall experience of the festival and positively contribute to the atmosphere of the festival. Technology could, for example, increase the convenience and comfort of festivals. The results indicated that a convenient technology such as the bracelet was, among the three examples, the most favourable and would be beneficial for the festival experience. By

implementing technologies that increase the convenience at the festival, the atmosphere and feeling of escapism can be enhanced. If visitors must stand in line at the entrance or for buying coins and consumptions, this will be distracting from the overall festival experience. By taking these distractions away with technology, the experience of the overall atmosphere and overarching concept of the festival will be enhanced. In this way, visitors get even more immersed in the “fictional reality” that is generated by festivals.

Next to this, technological innovations can enhance the feeling of togetherness among the festival visitors in an online and offline setting. For instance, technologies can be used that make the visitors aware of the fact that they are part of the bigger audience. In an online setting, festivals could project at the back of the stage all the people that are watching the livestream. This can create a feeling of connectedness between the different attendees of the online livestream. In an offline setting, social togetherness can for instance be enhanced by using an app or wristband by which visitors can make a connection on a social platform such as Instagram. In addition, if visitors lost their own friends at the festival, an app which shows where their friends are located can be used to enhance the togetherness among a festival visitor’s groups of friends.

A Virtual Reality livestream would add a new dimension for watching a livestream and might add to the escapism experience. However, the livestream might limit socialization opportunities in an offline setting if people are not able to see their friends through the glasses. Next to this, this study implied that technological factors are more important than the educational factors, which questions the concept of the experience economy in the festival landscape.

5.1.6 Education

It can be seen that this study, although the favourability among the three educational activities differs, suggests that overall education is not a motivating factor for Dutch festival visitors in their choice of selecting a festival. This is in line with previous literature on the concepts of the experience economy in the festival context; as for example the research by Mehmetoglu and Engen (2011) illustrated, in which education had no significant effect on the visitor’s satisfaction level. A possible explanation for this is that festival visitors attend festivals for relaxation and don’t explicitly visit a festival to learn something. However, for multi-day festivals, facilities other than the music, such as educational elements, can certainly add to the overall festival experience while being at the festival. A possible explanation for this is that visitors have more time to spend at a multi-day festival and therefore need more variety at the festival ground, by engaging in other non-musical activities. Depending on the overall theme of the festival, educational elements can contribute to this.

5.2 Theoretical implications

The current study provides several theoretical implications. Firstly, the findings contribute new insights on the importance of an overarching theme at the music festival. All the facets of the festival need to be adjusted to this theme. This in turn adds to the overall atmosphere of the festival and the feeling of escaping from daily life.

Next to this, the study provides a critical view towards the concept of the experience economy (Pine & Gilmore, 1999) questioning the relevance of the experience economy in the context of music festivals these days. The study implies that in the techno-house music festival landscape, education does not play a role in the motivation for visiting one-day music festivals. However, for multi-day festivals education can add to the overall festival experience. This does support the findings of Mehmetoglu and Engen (2011), as these implied that it is context-dependent if (or to what extent) all the four realms need to be incorporated in the experience. Whereas the concept of the experience economy predominantly focuses on education, entertainment, esthetics and escapism, socialization is not

incorporated within this concept. This study suggests that the concept of the experience economy might not be entirely complete in the festival landscape since it does not consider the essential social aspects of such an experience. The findings build upon existing knowledge of research by Daniels and Norman (2003) and Bowen and Daniels (2005), that it is of vital importance to integrate amenities that allow for socialization since the study found evidence for socialization being an important motivating factor. In addition, the results on the importance of “social belonging” and the feeling of togetherness support the findings of Muhs, Osinaike and Thomas (2020), as these indicated that it is essential for visitors of a music festival to have a sense of community and that they can share an experience together with other festivalgoers, with whom they can identify themselves with.

Moreover, the findings of this study provide new insights on the use of technology in the festival context and how these technologies and technological innovations could be implemented. It can be seen that technology is rapidly changing. The results indicate that in today’s festival context, technology does not yet play a crucial role. However, if different types of technological innovations such as a bracelet with an integrated paying system are universally implemented by festival organisations and become more common in the festival context, these innovations might be starting to become of higher importance to integrate. Technology could for instance play a role in the future in enhancing the escapism experience, by taking away distractions that could detract from the overall immersive experience. Next to this, technological innovations can enhance the feeling of togetherness among festival visitors in an offline and online setting. If technologies are increasingly used in the festival landscape, organisations that did not implement these technologies yet cannot stay behind, as a part of the festival visitors would already base their festival choice on these types of technologies and there is a high chance that this will only progress if festival visitors get more familiar with the use of technology at festivals.

5.3 Practical implications

Along with these theoretical contributions, the findings of this study provide practical implications for festival organisations that want to generate successful music festivals. First of all, according to this study, it is of high relevance to be unique as a music festival by having a specific overall theme, to stand out in the highly competitive festival landscape. The findings of this study imply that the emphasis of the festival needs to be on an overarching theme that incorporates the ability to socialize, the esthetics and entertainment components of the festival. These esthetic and entertainment components in turn positively influence the ability to escape from daily life. As a consequence, these unique aspects concerning the socialization, esthetics and entertainment need to come forward in the marketing communications of the festival. This can for instance be done by accentuating these aspects in online promotion on social media, the website and in aftermovies of the festival. The festival needs to propagate a coherent identity and theme, which starts in the corporate identity and needs to be implemented in all different facets of the festival, concerning minor aspects such as clothes of the crew working at the festival to substantial issues considering the decoration, location and entertainment of the festival. Depending on what the festival wants to manifest, different aspects of the esthetics and entertainment need to be promoted. If the festival for instance has a very unique location, this needs to be promoted towards festival visitors and the atmosphere, decoration and entertainment need to be in line with this to create a cohesive harmony.

The results of the study further suggest that from this point forward it can be of competitive advantage to integrate technologies and technological innovations in both offline and online festival settings. As previously mentioned, technology might positively affect the atmosphere, entertainment and feeling of social togetherness at the festival. In offline festival settings, these technologies can serve as unique extensions of festivals creating extraordinary state-of-the-art experiences for festivalgoers

that are unusual compared to their prior experiences. In an online setting, new technologies can be adopted to create second-best festival experiences compared to real-life festivals, in times offline festivals cannot take place due to for instance the COVID-19 pandemic. Although technology can enhance these festival experiences, festival organisations have to bear in mind that the technology must not adversely affect the social nature of festival experiences.

5.4 Limitations

Although this research provides new insights on motivating factors for festival attendees to visit techno-house music festivals, the limitations of this study should be considered to improve future research.

First of all, due to the outbreak of the COVID-19 pandemic, since last year, physical music festivals could not take place. This makes it harder for participants to retrieve memories since the last festival visits of the participants were at least fifteen months ago. This might affect the memories the participants had about their music festival experiences, attitudes and motivations. Therefore, the results might misrepresent the actual motivations and experiences of the participants.

A second limitation of this study is the sampling method since the participants were recruited using convenience and snowball sampling methods. In these methods, the sample is dependent on the subjective selection of participants from the beginning of the stage (Etikan, 2017). Therefore, the sample can be less representative and is not generalizable for the population. Furthermore, the participants were nearly all residents of Enschede, which does not represent the entire population of Dutch music festival attendees. In general, the participants oftentimes attended the same techno-house music festivals which is not a good representation of the Dutch techno-house music festival landscape. Hence, future research should explore if the outcomes of this study also apply to more generalizable samples of participants.

The third limitation is one of the examples of education; the food truck where visitors can try out new food. According to the participants, food trucks positively affect the atmosphere of the festival but the food itself does not necessary add something to the festival. Thus, a food truck might not be a good representation and example of education in the festival context.

The final limitation is concerned with technological innovations. This research indicates that the use of technological innovations at music festivals, is still in its early stages and only a few people are yet familiar with it. It can be seen that it is hard for people to imagine how these technologies will impact their festival experience and prior motivation for visiting festivals. Therefore, future research in the field of technology use in music festivals is needed to gain more accurate results. For example, by creating a setting at a physical festival where respondents are exposed to and can experience such technological innovations.

5.5 Recommendations for future research

From the findings of this study, recommendations for directions for future research can be defined. This study implies that within the concept of the experience economy (Pine & Gillmore, 1999), education is not a motivating factor for festival attendees to visit Dutch techno-house music festivals. Further research is needed in order to verify if the concept of the experience economy is not fully applicable in today's techno-house music festival landscape.

First of all, a recommendation to deepen this study is to explore motivating factors and attitudes towards certain subgenres of techno-house music festivals, by focusing on specific subdomains within tech-house music festivals. Within the Dutch techno-house music festival landscape, there are different subdimensions of techno-house music festivals. It could be valuable to research these subdimensions in-depth by a case study to investigate if there are differences in motivation and appeal in these different kinds of dimensions of techno-house music festivals. This can for instance be done through on-site

research at a specific techno-house music festival, which yield relevant direct attitudes and motivations of festival visitors.

Secondly, in order to broaden this study, it is advised to test the expanded model of the experience economy, including the social and technological factors on other examples within Dutch music festivals. The current study is highly dependent on the chosen examples representing education, entertainment, esthetics, escapism, socialization and technologies in the festival landscape. Therefore, future research is needed to decide whether the outcomes of this study are also applicable in other festival contexts using different examples of the factors (educational, entertainment, esthetical, escapism, social and technological).

Lastly, the results indicate that there is a difference in the experience between one-day and multi-day festivals (e.g., the added value of educational aspects at multi-day festivals). Since not all the participants of this study have experienced multi-day festivals, future research is needed to determine if the results of this study also apply to multi-day festivals.

5.6 Conclusion

The present study extends existing research on the motivating factors for festival attendees to visit music festivals, combining the concept of the experience economy with social and technological aspects of festivals. Eleven semi-structured interviews were conducted in order to gain in-depth information on the attitudes, motivations and experiences of festival attendees.

In the present study, an overarching theme of the festival was found to be of high importance for the motivation and experience of techno-house music festivals. Aspects such as location, decoration and entertainment need to be adapted to this central theme. Next to this, socialization was found to be of importance for the motivation of festival attendees to visit techno-house music festivals. In addition, the study shows that technological innovations might have the ability to enhance the overall festival experience and the sense of community at festivals.

Furthermore, the findings of this study indicate that the concept of the experience economy (education, entertainment, esthetics and escapism) is not fully applicable for today's techno-house music festival landscape. This is because education was not found as a motivating factor for visiting techno-house music festivals. To differentiate as a festival, the entertainment and esthetics need to contribute to the overarching theme of the festival and this will create an immersive festival experience in which the visitor can escape in a "fictional reality".

To conclude, this study provides a festival-tailored framework including factors affecting the motivation of festival visitors and contributes new insights on the experience economy. Future research is needed to verify if the results of this study are also applicable in different festival contexts and if technology will play a more crucial role once technological innovations are more widely integrated by music festivals.

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Appendices

Appendix A – Informed Consent Form

Informed consent form

The purpose of the research is to find out what motivational factors drive participants to attend festivals and what their experience towards the festivals is. The research project has been reviewed and approved by the BMS Ethics Committee.

The procedure of the study is as follows:

1. Answering questions during an interview.

The participant is free to quit the study any time they want. Participants can get access to their data or a summary of the research if they want so. In this case, they can contact the researcher. Data can be rectified or erased any time. Data will be anonymized and no personal data will be used. The outcomes of the study will only be used in our research and will not be published anywhere.

Contact details of the researcher:

Esme Slager n.e.slager@student.utwente.nl 06-33177942

Contact Information for Questions about Your Rights as a Research Participant

If you have questions about your rights as a research participant, or wish to obtain information, ask questions, or discuss any concerns about this study with someone other than the researcher(s), please contact the Secretary of the Ethics Committee of the Faculty of Behavioural, Management and Social Sciences at the University of Twente by ethicscommittee-bms@utwente.nl.

Consent Form

Please tick the appropriate boxes

Yes **No**

Taking part in the study

- | | | |
|---|--------------------------|--------------------------|
| I have read and understood the study information dated [DD/MM/YYYY], or it has been read to me. I have been able to ask questions about the study and my questions have been answered to my satisfaction. | <input type="checkbox"/> | <input type="checkbox"/> |
| I consent voluntarily to be a participant in this study and understand that I can refuse to answer questions and I can withdraw from the study at any time, without having to give a reason. | <input type="checkbox"/> | <input type="checkbox"/> |
| I understand that taking part in the study involves giving my personal opinion. | <input type="checkbox"/> | <input type="checkbox"/> |

Use of the information in the study

I understand that information I provide will be used for writing a report.

I understand that personal information collected about me that can identify me, such as [e.g. my name or where I live], will not be shared beyond the study team.

I agree that my information can be quoted in research outputs.

Signatures

Name of participant

Signature

Date

Name of witness

Signature

Date

I have accurately read out the information sheet to the potential participant and, to the best of my ability, ensured that the participant understands to what they are freely consenting.

Esmée Slager

Signature

Date

Appendix B - Interview Scheme

Dankjewel dat je mee wilt doen aan dit interview, ben je er oké mee als het interview wordt opgenomen?

Introductie / Algemene vragen (5 min)

- 1. Wat is je leeftijd?*
- 2. Welke muziekfestivals heb je zoal bezocht?*
- 3. Hoe vaak per jaar ga je ongeveer naar een muziekfestival (buiten corona om)?*
- 4. Op corona aansluitend, heb je online muziekfestivals/ livestreams bezocht?*
- 5. Heb je een test muziekfestival bezocht?*

Inleidende vragen (5 min)

- 6. Wat vind jij belangrijke aspecten van een muziekfestival? Aan welke criteria moet het voor jou voldoen?*
- 7. Kun je deze aspecten ranken van meest belangrijk naar minst belangrijk?*
- 8. Met wie ga jij naar muziekfestivals? (Aparte vriendengroep?)*

Experience economy en festival beleving (45 min)

1. Als jij nadenkt over het bezoek aan festivals en het opdoen van nieuwe kennis en inzichten; wat komt er dan bij je op?

→ Is dat iets dat een belangrijke rol speelt bij jou? Zo ja, leg uit.

Educatie

Inleiding educatie: workshops op het festival, educatie via bijvoorbeeld masterclasses of het uitproberen van nieuwe dingen.

Voorbeeld 1:

Workshop: Stel je voor, er wordt een DJ-masterclass aangeboden door een bekende Nederlandse DJ tijdens het festival. Je kunt tijdens deze workshop de basis van het draaien onder de knie krijgen.

1. Zouden deze workshops het festival voor jou aantrekkelijker maken? Waarom wel/niet?
2. Zou je eerder naar een festival gaan die workshops aanbiedt? Waarom wel/niet?
3. Heb je wel eens meegedaan aan een workshop op een festival? Zo ja, wat voegde dit toe aan jouw festival ervaring?

Lezingen: De afbeeldingen hieronder laat verschillende lezingen/ colleges zien die tijdens het festival gegeven worden (zie afbeelding). Bekijk deze afbeelding goed.



ECHO

THE SCHOOL OF LIFE
De schatkamer van de filosofie. *Zie ook pag. 23*

12:30 LAMMERT KAMPHUIS – 'De Filosofie Achter YOLO'
De dood als sfeermaker. Je leven leven alsof het je laatste dag op aarde is. *Einde 13:10*

14:00 MARLI HUIJER – 'Tijd Voor Een Nieuw Ritme'
Iedereen is tegenwoordig druk, druk, druk. Onthaasten helpt niet. Tijd voor een nieuw ritme. *Einde 14:40*

15:30 AD VERBRUGGE – 'Overlevingstips Voor Geestdodende Tijden'
Ken je dat gevoel? Geleefd worden? Als een zombie de dagen aftellen? Herken en overwin! *Einde 16:10*



ECHO

THE SCHOOL OF LIFE
De schatkamer van de filosofie. *Zie ook pag. 23*

12:30 JORIS LUYENDIJK – 'Dit Kan Niet Waar Zijn'
Net als in het boek vraagt Joris zich af: kunnen we het financiële systeem nog veranderen? *Einde 13:10*

14:00 JAN DROST – 'Denken Helpt!'
Filosofie zweverig? Niét nadenken over je leven, dat is pas zweverig! Denken helpt, heus. *Einde 14:40*

15:30 MAARTEN VAN BUUREN – 'De Kracht Van Nietzsche'
Leer wijze levenslessen van Friedrich Nietzsche, de filosoof met de hamer. *Einde 16:10*

1. Zouden deze lezingen het festival voor jou aantrekkelijker maken? Waarom wel/niet?
2. Zou je eerder naar een festival gaan die lezingen zoals deze aanbiedt? Waarom wel/niet?

3. Heb je wel eens meegedaan aan een lezing op een festival? Zo ja, wat voegde dit toe aan jouw festival ervaring?

Uitproberen van nieuwe dingen: Stel je voor, je bent op een muziekfestival met veel verschillende foodtrucks met multicultureel eten. Je kunt hier nieuw eten uit proberen wat je nog nooit eerder gegeten hebt.



1. Zouden deze foodtrucks **met eten wat voor jou nieuw is** het festival voor jou aantrekkelijker maken? Waarom wel/niet?

2. Zou je eerder naar een muziekfestival gaan die eten aanbiedt welke je nog nooit eerder hebt gegeten? Waarom wel/niet?

3. Heb je wel eens iets **nieuws** gegeten op een festival?

Zijn er nog andere voorbeelden die jij vindt passen bij het educatie aspect die invloed hebben op jouw motivatie om festivals te bezoeken?

Entertainment

1. Als jij nadenkt over het bezoek aan festivals en de “entertainment”, wat komt er dan bij je op → Is dat iets dat een belangrijke rol speelt bij jou? Zo ja, leg uit.

Inleiding entertainment

Voorbeelden van entertainment in muziekfestivals zijn; de line-up, performances/optredens, lampen/lasers. Alles wat te maken heeft met het optreden van muzikale artiesten op het muziekfestival. Daarnaast andere activiteiten die het festival biedt die zorgen voor entertainment.

Voorbeeld 1:

Op het festival wordt een showt gegeven door geschminkte/ fictieve figuren (zie afbeeldingen). Dit zorgt er voor dat jij tijdens het festival geëntertaint wordt. In de tweede afbeelding zie je bijvoorbeeld iemand die op de tafel gaat staan waar mensen even rustig aan zitten, om hen op deze manier alsnog te “entertainen”.



1. Zou dit het festival voor jou aantrekkelijker maken? Waarom wel/niet?
2. Zou je eerder naar een festival gaan die dit soort entertainment aanbiedt? Waarom wel/niet?
3. Heb je wel eens festival bezocht waarin je zoiets meemaakte? Zo ja, wat voegde dit toe aan jouw festival ervaring?

Voorbeeld 2:

Stel je voor, op het festival waar jij heengaat hebben ze een leuke Photo Booth waar jij het bezoek aan het festival kunt vastleggen door middel van een foto. (zie afbeelding)



1. Zou deze Photo Booth het festival voor jou aantrekkelijker maken? Waarom wel/niet?
2. Zou je eerder naar een festival gaan die dit als faciliteit aanbiedt? Waarom wel/niet?
3. Heb je wel eens festival bezocht die een plek om foto's te maken aanbodt? Zo ja, wat voegde dit toe aan jouw festival ervaring?

Voorbeeld 3:

Het festival heeft "ontmoetingslounge" waar je bijvoorbeeld glitters op je gezicht kunt krijgen of massages kunt krijgen, waardoor de entertainment op het festival wordt vergoot (zie afbeelding).



1. Zou deze ontmoetingslounge het festival voor jou aantrekkelijker maken? Waarom wel/niet?
2. Zou je eerder naar een festival gaan die dit zoiets aanbiedt? Waarom wel/niet?
3. Heb je wel eens festival bezocht die zo'n bepaalde plek had? Zo ja, wat voegde dit toe aan jouw festival ervaring?

Zijn er nog andere voorbeelden die jij vindt passen bij het entertainment aspect die invloed hebben op jouw motivatie om festivals te bezoeken?

Esthetisch (te maken met schoonheid, mooiheid)

1. Als jij nadenkt over het bezoek aan festivals en het "esthetische", wat komt er dan bij je op?

→ Is dat iets dat een belangrijke rol speelt bij jou? Zo ja, leg uit.

Inleiding esthetisch; voorbeelden in muziekfestivals zijn: de atmosfeer, de fysieke omgeving van het festival, de aankleding, de algehele "mood".

Voorbeeld 1:

Op een festival is er veel moeite gestoken in de vormgeving en aankleding van de stages (zie afbeelding)



- 1. Zouden dit soort stages het festival voor jou aantrekkelijker maken? Waarom wel/niet?*
- 2. Zou je eerder naar een festival gaan die veel moeite steekt in de aankleding van de stages? Waarom wel/niet?*
- 3. Heb je zelf festivals bezocht waarin er veel aandacht was besteed aan de vormgeving van de stages. Zo ja, wat voegde dit toe aan jouw festival ervaring?*

Voorbeeld 2: Op plekken van het festival waar geen stages zijn, is het festival sfeervol verlicht met bijvoorbeeld lampionnetjes/ (draad met lampjes, zoals in de kerstboom) bijvoorbeeld het pad waar je via welke je naar een andere stage kunt lopen.



- 1. Zouden dit soort lampen/ sfeer het festival voor jou aantrekkelijker maken? Waarom wel/niet?*
- 2. Zou je eerder naar een festival gaan die dit soort lampjes heeft, dingen bevat? Waarom wel/niet?*
- 3. Heb je zelf festivals bezocht waarin er veel aandacht was besteed aan de verlichting tussen stages / richting de ingang? Zo ja, wat voegde dit toe aan jouw festival ervaring?*

Voorbeeld 3: Tijdens de eindshow van festivals wordt vaak vuurwerk gebruikt om de show krachtiger te laten overkomen en daarnaast de aankleding een boost te geven.



- 1. Zou dit vuurwerk het festival voor jou aantrekkelijker maken? Waarom wel/niet?*
- 2. Zou je eerder naar een festival gaan die vuurwerk gebruikt, bijvoorbeeld bij de eindshow? Waarom wel/niet?*
- 3. Heb je zelf festivals bezocht waarin er vaak vuurwerk werd gebruikt? Zo ja, wat voegde dit toe aan jouw festival ervaring?*

Zijn er nog andere voorbeelden die jij vindt passen bij het esthetische aspect die invloed hebben op jouw motivatie om festivals te bezoeken?

Escapisme (ontsnappen)

1. Als jij nadenkt over het bezoek aan festivals en het escapisme, wat komt er dan bij je op?

→ Is dat iets dat een belangrijke rol speelt bij jou? Zo ja, leg uit.

Intro escapisme:

Escapisme heeft te maken met het uit het dagelijks leven kunnen ontsnappen, weg kunnen uit jouw 9-5 leventje en deel uit maken van een fictieve realiteit.

Voorbeeld 1:

Het festival Into The Woods vindt plaats midden in de bossen, misschien ben je hier zelf ook wel geweest. Dit creëert het idee dat je weg ben uit het dagelijks leven en op deze manier kan escaperen. Zie video: <https://www.youtube.com/watch?v=caC8qAgoykY>

1. Zou deze plaats het festival voor jou aantrekkelijker maken? Waarom wel/niet?

2. Zou je eerder naar een festival gaan die rekening houdt met het ontsnappen uit het dagelijks leven? Waarom wel/niet?

3. Heb je zelf deze escapistische ervaring gehad op festivals? Zo ja, wat voegde dit toe aan jouw festival ervaring?

Voorbeeld 2:

Festivals hebben vaak een thema, waarbij er ook gebruik wordt gemaakt van fictieve figuren. Denk hierbij bijvoorbeeld aan Thuishaven, waar ze kwallen en andere figuren gebruiken om het gevoel van een fictieve realiteit versterken.



1. Zouden dit soort figuren het festival voor jou aantrekkelijker maken? Waarom wel/niet?

2. Zou je eerder naar een festival gaan die gebruik maakt van dit soort figuren om een fictieve realiteit te creëren?

3. Heb je zelf weleens een festival bezocht die dit had? Zo ja, wat voegde dit toe aan jouw festival ervaring?

Voorbeeld 3: Een aantal meerdaagse festivals bieden de mogelijkheid om op het festival terrein te slapen, bijvoorbeeld op een camping ground. Op deze manier zijn mensen in een andere omgeving dan waarin zij zich normaal gesproken bevinden en kunnen ze dus ontsnappen uit de dagelijkse sleur.



1. Zouden dit soort camping/ overnachtingsplekken het festival voor jou aantrekkelijker maken? Waarom wel/niet?

2. Zou je eerder naar een festival gaan die gebruik maakt van dit soort faciliteiten om het idee van ontsnapping uit het dagelijkse leven te versterken? Waarom wel/niet?

3. Heb je zelf weleens een festival bezocht die deze faciliteit had? Zo ja, wat voegde dit toe aan jouw festival ervaring?

Zijn er nog andere voorbeelden die jij vindt passen bij het escapisme aspect die invloed hebben op jouw motivatie om festivals te bezoeken?

Sociale aspecten

1. Als jij nadenkt over het bezoek aan festivals en sociale aspecten, wat komt er dan bij je op?

→ Is dat iets dat een belangrijke rol speelt bij jou? Zo ja, leg uit.

Inleiding: Sociale aspecten van muziekfestivals zijn het samenzijn met je eigen groep vrienden waarmee je naar het festival gaat en ook het socializen met wildvreemden die je nog nooit eerder hebt gezien, steun halen uit anderen, nieuwe trends ontdekken, jezelf vergelijken met andere mensen.

Stelling 1: Festivals zijn een ontmoetingsplek om nieuwe mensen te leren kennen.

1. In hoeverre speelt het voor jou een rol voor jouw motivatie om een festival te bezoeken om nieuwe mensen te leren kennen op festivals?

Stelling 2: Op festivals zijn veel mensen bij elkaar en kun je je dus vergelijken met anderen.

2. In hoeverre speelt het voor jou een rol om je te vergelijken met anderen voor jouw motivatie om een festival te bezoeken?

Stelling 3: Festivals zijn een plek waar ik met mijn bestaande vriendengroep kan socializen.

3. In hoeverre speelt het voor jou een rol om te kunnen socializen met je bestaande vriendengroep op festivals?

Zijn er nog andere voorbeelden die jij vindt passen bij het sociale aspect die invloed hebben op jouw motivatie om festivals te bezoeken?

Hybride festivals

1. Als jij nadenkt over het bezoek aan festivals en technologieën/ innovaties wat komt er dan bij je op?

→ Is dat iets dat een belangrijke rol speelt bij jou? Zo ja, leg uit.

Intro hybride festivals: Het gebruik van technologieën tijdens het festival zelf en daarnaast de combinatie tussen een online en offline evenement.

Video's laten zien

Er zijn vandaag de dag veel technologische ontwikkelingen die ook terug te zien zijn op festivals, zoals bijvoorbeeld dit hologram optreden op Coachella.

<https://www.youtube.com/watch?v=YgMen4-PI74>

1. Zou deze technologische innovaties het festival voor jou aantrekkelijker maken? Waarom wel/niet?

2. Zou je eerder naar een muziekfestival gaan die Virtual Reality of soortgelijke technologieën gebruikt/ en of aanbiedt? Waarom wel/ niet?

3. Zouden deze technologieën jouw gevoel van escapisme vergroten? Waarom wel/Niet?

4. Heb je wel eens te maken gehad met een innovatieve technologie op een muziekfestival? Zo ja, wat vond je hiervan?

Stel je voor; het festival dat jij bezoekt heeft een speciale persoonlijke armband, welke dient als ticket voor het festival en waar je daarnaast al je consumpties mee kan betalen. Dit zorgt ervoor dat wachtrijen korter worden en het festival handiger in elkaar steekt. Bij Tomorrowland gebruiken ze bijvoorbeeld dit soort armbanden.



1. Zou deze technologische innovatie het festival voor jou aantrekkelijker maken? Waarom wel/niet?
2. Zou je eerder naar een muziekfestival gaan die zo 'n armband aanbiedt? Waarom wel/ niet?

Door COVID zijn er natuurlijk erg veel festivals vandaag de dag online, en door middel van online livestreams kun je deze natuurlijk bijwonen. Stel je voor, je kunt niet naar dat ene festival waar je elk jaar zo graag naartoe gaat, maar er is wel deze livestream beschikbaar.

<https://www.youtube.com/watch?v=y0k8Akk1yN0>

1. Maakt deze VR ervaring het kijken naar de online livestream aantrekkelijker? Waarom wel/niet?
2. Zou jij als het niet anders zou kunnen vanwege COVID, zo 'n online livestream van een festival bekijken? Waarom wel/ niet?
3. Zou deze technologie jouw gevoel van escapisme vergroten? Waarom wel/Niet?

Zijn er nog andere voorbeelden die jij vindt passen bij het technologisch/hybride aspect die invloed hebben op jouw motivatie om festivals te bezoeken?

We hebben alle open vragen nu behandeld, zijn er nog dingen die je wilt toevoegen aan je gegeven antwoorden?

Kwantitatieve gedeelte

Voor de volgende stellingen, rate hoe belangrijk jij deze vindt voor het bezoeken van een festival

Educatie

1. Het opdoen van nieuwe kennis tijdens het bezoek aan het festival

Helemaal niet belangrijk Niet belangrijk Neutraal Een beetje belangrijk Heel erg belangrijk
 1 2 3 4 5

2. Het uitbreiden van bestaande kennis met extra kennis tijdens het festival bezoek

Helemaal niet belangrijk Niet belangrijk Neutraal Een beetje belangrijk Heel erg belangrijk
 1 2 3 4 5

3. Het leren/ doen van nieuwe dingen tijdens het festival

Helemaal niet belangrijk Niet belangrijk Neutraal Een beetje belangrijk Heel erg belangrijk
 1 2 3 4 5

Entertainment

1. De line-up van het festival

Helemaal niet belangrijk Niet belangrijk Neutraal Een beetje belangrijk Heel erg belangrijk
 1 2 3 4 5

2. Andere vormen van entertainment buiten de DJ's om, zoals dansers of andere shows

Helemaal niet belangrijk Niet belangrijk Neutraal Een beetje belangrijk Heel erg belangrijk
 1 2 3 4 5

3. Een ontmoetingslounge/ photobooth waar je naartoe kunt gaan

Helemaal niet belangrijk Niet belangrijk Neutraal Een beetje belangrijk Heel erg belangrijk
 1 2 3 4 5

Esthetisch (de atmosfeer, mood en fysieke omgeving van het festival, de aankleding)

1. De fysieke aankleding van het festival

Helemaal niet belangrijk Niet belangrijk Neutraal Een beetje belangrijk Heel erg belangrijk
 1 2 3 4 5

2. De verschillende stages en hoe deze eruit zien

Helemaal niet belangrijk Niet belangrijk Neutraal Een beetje belangrijk Heel erg belangrijk
 1 2 3 4 5

3. De “atmosfeer” van het festival

Helemaal niet belangrijk Niet belangrijk Neutraal Een beetje belangrijk Heel erg belangrijk
 1 2 3 4 5

Escapisme (Uit het dagelijks leven kunnen ontsnappen, een “fictieve realiteit” op het festival)

1. Het kunnen ontsnappen uit het dagelijks leven

Helemaal niet belangrijk Niet belangrijk Neutraal Een beetje belangrijk Heel erg belangrijk
 1 2 3 4 5

2. De omgeving waar het festival plaatsvindt, welke een nieuwe fictieve realiteit creëert.

Helemaal niet belangrijk Niet belangrijk Neutraal Een beetje belangrijk Heel erg belangrijk
 1 2 3 4 5

3. Ontspannen en niet hoeven te denken aan gedachtes over het dagelijks leven (9-5)

Helemaal niet belangrijk Niet belangrijk Neutraal Een beetje belangrijk Heel erg belangrijk
 1 2 3 4 5

Sociale aspecten (kunnen socializen met wildvreemden, daarnaast ook met je eigen groep waarmee je naar het festival gaat)

1. Het kunnen delen van de “bijzonder ervaring” van het festival met anderen

Helemaal niet belangrijk Niet belangrijk Neutraal Een beetje belangrijk Heel erg belangrijk
 1 2 3 4 5

2. Socializen met vreemden op het festival

Helemaal niet belangrijk Niet belangrijk Neutraal Een beetje belangrijk Heel erg belangrijk
 1 2 3 4 5

3. Jezelf kunnen identificeren met de andere festivalgangers op het festival

Helemaal niet belangrijk Niet belangrijk Neutraal Een beetje belangrijk Heel erg belangrijk
 1 2 3 4 5

Technologische aspecten

1. Nieuwe technologische innovaties die terug te vinden zijn op het festival (bijvoorbeeld VR)

Helemaal niet belangrijk Niet belangrijk Neutraal Een beetje belangrijk Heel erg belangrijk
 1 2 3 4 5

2. Technologieën die ervoor zorgen dat het festival beter in elkaar steekt. (armband om mee te betalen, een app waarmee je kunt zien wie er op welke stage draait en waar je vrienden zich bevinden op het festival terrein)

Helemaal niet belangrijk Niet belangrijk Neutraal Een beetje belangrijk Heel erg belangrijk
 1 2 3 4 5

3. Het kunnen bijwonen van festivals via livestreams, in het geval dat er geen fysieke festivals kunnen plaatsvinden (zoals nu door COVID-19)

Helemaal niet belangrijk Niet belangrijk Neutraal Een beetje belangrijk Heel erg belangrijk
 1 2 3 4 5

Stellingsvragen terugkomend op alle aspecten

1. Hoe belangrijk is educatie voor jouw motivatie om een festival te bezoeken?

Helemaal niet belangrijk Niet belangrijk Neutraal Een beetje belangrijk Heel erg belangrijk
 1 2 3 4 5

2. Hoe belangrijk is entertainment voor jouw motivatie om een festival te bezoeken?

Helemaal niet belangrijk Niet belangrijk Neutraal Een beetje belangrijk Heel erg belangrijk
 1 2 3 4 5

3. Hoe belangrijk zijn de esthetische aspecten voor jouw motivatie om een festival te bezoeken?

Helemaal niet belangrijk Niet belangrijk Neutraal Een beetje belangrijk Heel erg belangrijk
 1 2 3 4 5

4. Hoe belangrijk is het escapisme voor jouw motivatie om een festival te bezoeken?

Helemaal niet belangrijk Niet belangrijk Neutraal Een beetje belangrijk Heel erg belangrijk
 1 2 3 4 5

5. Hoe belangrijk zijn sociale factoren voor jouw motivatie om een festival te bezoeken?

Helemaal niet belangrijk Niet belangrijk Neutraal Een beetje belangrijk Heel erg belangrijk
 1 2 3 4 5

6. Hoe belangrijk zijn technologische aspecten voor jouw motivatie om een festival te bezoeken?

Helemaal niet belangrijk Niet belangrijk Neutraal Een beetje belangrijk Heel erg belangrijk
 1 2 3 4 5

Afsluitende vraag

*We hebben de volgende onderdelen in het interview behandeld; **entertainment, educatie, esthetisch, escapisme, sociale factoren en technologische innovaties.***

Kun je deze factoren voor mij ranken van minst naar meest belangrijk?

- *Entertainment*
- *Educatie*
- *Esthetisch*
- *Escapisme*
- *Sociale factoren*
- *Technologische innovaties*

Bedankt voor het meewerken aan dit interview!

Appendix C – Codebook

Category	Subcode	Description	Example(s)
General information		1.1 Festival that takes place in Enschede.	1.1 “Onder de Radar”
1.1 Enschede festivals		1.2 Festival that takes places outside of Enschede	1.2 “ADE: Awakenings”
1.2 Outside Enschede		1.3 Festival that has only techno-house music	1.3 “Strafwerk”
1.3 Only techno-house		1.4 Festival that has different music genres	1.4 “Sziget”
1.4 Different music genres		1.5 The participant visits on average 4/5 festivals a year	1.5 “Normally 3 to 4 times a year approximately.”
1.5 Festival visits 4/5		1.6 The participant visits on average more than 5 festivals a year	1.6 “I think almost monthly. Around one time every 1.5 to 2 months.”
1.6 Festival visits >5		1.7 The participant has watched an online livestream of a festival	1.7 “Mysteryland I would go to last year, it had a livestream that I turned on when we were with friends.”
1.7 Watch online livestream			
Themes		Motivating factors of the participant	2.1 “The location, since it is also a part of the ambience”
2.1 Location		2.1 The participant mentions the location of the festival	2.2 “And it has to be somewhat accessible.”
2.2 Accessibility		2.2 The participant mentions the accessibility of the festival	2.3 “The festival has to look nice, with pretty decoration, that when you enter the festival the atmosphere is good”
2.3 Atmosphere		2.3 The participant mentions the atmosphere of the festival	2.4 “The music artist of the festival”
2.4 Line-up		2.4 The participant mentions the line-up of the festival	2.5 “I am more into the summer festivals that take place outdoors”
2.5 Outside		2.5 The participant mentions the festival taking place outdoors	2.6 “Nice people you go to the festival with”
2.6 The people		2.6 The participant mentions the people he/she goes to festivals with	
2.7 Different stages			
2.8 Size of festival			
2.9 Price			
2.10 Endshow			
2.11 Lightshow			
2.12 Audience			

		2.7 The participant mentions different stages of the festival	2.7 “More than one stage and the appearance of these stages”
		2.8 The participant mentions the size of the festival	2.8 “I do tend to like big festivals more than small ones”
		2.9 The participant mentions the price of the festival	2.9 “That the ticket prices are not mega expensive.”
		2.10 The participant mentions the end show of the festival	2.10 “I think it is cool when there is a good end show”
		2.11 The participant mentions the light show of the festival	2.11 “Lasers and other lights belong to it as well, that makes a big difference and is very nice”
		2.12 The participant mentions the audience of the festival	2.12 “If I know that there is a very young or very old audience, far from my own age then that can be a reason to not visit it”
Experience economy + other factors	3.1.1 workshop	3.1 The participant mentions something about education in general	3.1 “No, education is not something I'm concerned with when I go to a festival or decide to go no.”
	3.1.2 Lecture	3.1.1 The participant mentions something about the workshop	3.1.1 “Being at the festival for a whole day can also be kind of tiring and I think it's also kind of nice if you have those kinds of workshops in between, that makes it a lot more interactive for people who are..”
3.1 Education	3.1.3 Trying out new things	3.1.2 The participant mentions something about a lecture	3.1.2 “I have attended a lecture at a festival, which is something different then music related things”
	3.1.4 Sustainability	3.1.3 The participant mentions something about trying out new things (new food)	3.1.3 “It occurred that I tried something different at the festival, at Sziget I ate a deep-fried Hungarian bread”
		3.1.4 The participant mentions sustainability	
3.2 Entertainment	3.2.1 Other entertainers/acts	3.2 The participant mentions something about entertainment in general	
	3.2.2 Meeting lounge	3.2.1 The participant mentions something about other entertainers/acts at the festival	
	3.2.3 Photo Booth		

		3.2.2 The participant mentions something about the meeting lounge	3.1.4 “That's what I always think is really cool about DGTL festival their whole idea behind it is that it's sustainable. All the food waste and even some of the food they serve there is home-grown which I think is really cool.”
		3.2.3 The participant mentions something about a Photo Booth	3.2 “If there are games to be played at the festival. Suppose there is Jeu des Boules, I wouldn't be surprised if I joined in. Very silly games to play with each other also adds something.”
3.3 Esthetics		3.3 The participant mentions something about esthetics in general	3.2.1 “Strange people walking in crazy suits, I have to think about that too”
	3.3.1 Decoration of stage	3.3.1 The participant mentions something about the decoration of the stage	3.2.2 “It is always a nice place to come out of the hectic, so to speak. So even if you just want to eat your food in peace or you're tired of the day”
	3.3.2 Between stages	3.3.2 The participant mentions something about decoration between stages	3.2.3 “Yes I think so but I wouldn't say I would go to that festival because there is a Photo Booth”
	3.3.3 Firework	3.3.3 The participant mentions something about firework	
	3.3.4 Overall package/theme	3.3.4 The participant mentions something about the total package/theme	3.3 “In the Jaarbeurs Utrecht sometimes a party is given, I find that disadvantageous because you are partying in a kind of conference hall.”
3.4 Escapism		3.4 The participant mentions something about escapism in general	3.3.1 “I think they had about 10 stages, maybe not as exuberant as in the pictures, but they were all really over the top. At each stage you stand there for ten minutes
	3.4.1 Location		
	3.4.2 Fictional figures		
	3.4.3 Camping ground		

3.5 Social	<p>3.5.1 Meeting new people</p> <p>3.5.2 Being with own friends</p> <p>3.5.3 Social comparison</p> <p>3.5.4 Social belonging/togetherness</p> <p>3.5.5 Crew</p>	<p>3.4.1 The participant mentions the location of the festival</p> <p>3.4.2 The participant mentions fictional figures of the festival</p> <p>3.4.3 The participant mentions camping ground of the festival</p> <p>3.5 The participant mentions something about social</p> <p>3.5.1 The participant mentions meeting new people</p> <p>3.5.2 The participant mentions being with own friends</p> <p>3.5.3 The participant mentions social comparison</p> <p>3.5.4 The participant mentions something about togetherness with other people (samenhorigheid)</p> <p>3.5.5 The participant mentions the crew of the festival</p>	<p>admiring how they have done it”</p> <p>3.3.2 “In between the stages there were fun things standing like; crazy artwork, lights, flags that kind of thing”</p> <p>3.3.3 “I have to say that I usually don't get to see those fireworks because I have to go to the train by then, so it's not necessarily something I would filter out.”</p> <p>3.3.4 “Yes, that's the total picture I like very much when I'm dancing at a stage and I feel that I'm enjoying myself”</p> <p>3.4 “A festival always gives you the feeling that you are and I think this does add to it, to that feeling that you are at a festival..”</p> <p>3.4.1 “Yes, I think the terrain really rounds it off. For an organizer that is often just the beginning, so they actually tune everything to the terrain, which I also find beautiful.”</p> <p>3.4.2 “Yes I do know that it's one of the... I had seen a friend of mine in the picture with one of those jellyfish umbrellas say, that I did think oh it seems very nice to go to Thuishaven sometime.”</p> <p>3.4.3 “Yes, I find such a campsite very nice yes.”</p>
3.6 Technology	<p>3.6.1 Hologram</p> <p>3.6.2 Bracelet</p> <p>3.6.3 Livestream</p> <p>3.6.4 Virtual Reality</p>	<p>3.6 The participant mentions something about technology in general</p> <p>3.6.1 The participant mentions hologram</p> <p>3.6.2 The participant mentions the bracelet</p> <p>3.6.3 The participant mentions livestream</p> <p>3.6.4 The participant mentions Virtual Reality</p>	<p>3.4.1 “Yes, I think the terrain really rounds it off. For an organizer that is often just the beginning, so they actually tune everything to the terrain, which I also find beautiful.”</p> <p>3.4.2 “Yes I do know that it's one of the... I had seen a friend of mine in the picture with one of those jellyfish umbrellas say, that I did think oh it seems very nice to go to Thuishaven sometime.”</p> <p>3.4.3 “Yes, I find such a campsite very nice yes.”</p>
3.7 More than a music festival	<p>The participant mentions that it is more than only a music festival</p>	<p>3.5 “Maybe it is also a kind of meeting place for</p>	

multiple groups of friends. So suppose more friends of yours go there that it serves as a kind of meeting place also well.”

3.5.1 “It’s also nice to meet people at a festival, that’s also a reason why you are there ofcourse”

3.5.2 “Het is natuurlijk ook met de groep waarmee je zelf bent doe je ook een sociale activiteit.”

3.5.3 “I like to look around at the other people at the festival, but I'm not otherwise concerned with it no.”

3.5.4 “I think it's also a bit of a togetherness with everyone, you are all here for a festival, all free, all drinking so all really together.”

3.5.5 “The crew, so the people who work there.”

3.6 “I do have to say that when I am told about a technological innovation that can be used it can interest me but there is not 1,2,3 something that comes to mind that I have seen at festivals.”

3.6.1 If it's someone I was or am super very fan of, then maybe. If the festival has more than just those holograms, but at first I'm like.. I don't really know”

3.6.2 “Yes, I have had it a few times, that you can put something on your bracelet. I must say it is a

lot chiller because you're not busy with your debit card and coins, which I always hate because you always lose half of them.”

3.6.3 “Yes in a way, but if I were to watch a livestream I would do it with friends”

3.6.4 “You do of course have some festivals that bring in augmented reality or virtual reality to get even a better experience, I think something like that in particular”

3.7 “Sziget wants to be more than a music festival anyway, so you get your ticket for that too. You don't just get for the music programming, but it's kind of a mini village in that case”

Sentiment	4.1.1 Special	4.1 The participant is positive, happy	4.1 “A positive feeling. Like, it keeps it very interesting. And that you don't get bored, that you think oh is there anything else there? So looking for more.”
4.1 Positive	4.1.2 Surprise	4.1.1 The participant mentions that it is special and different	4.1.1 “A special place, it feels a bit like a place where someone is rarely... a rare place. And that makes it more valuable to your feeling and your experience.”
4.2 Negative	4.1.3 Variety	4.1.2 The participant mentions that it is something that you don't expect	4.1.2 “Especially something you don't expect inside, so it's a surprise effect. I think surprised is the best word to describe that.”
4.3 Neutral	4.1.4 Impact/impressive	4.1.3 The participant mentions variety and doing other things	
	4.1.5 Vacation feeling	4.1.4 The participant mentions that it is impressive	
		4.2 The participant is negative	
		4.3 The participant is neutral	

		4.1.3. "When you are away from the music for a while you also want variety and be able to discover new things." 4.1.4 "So that that's also the image that you remember the most. I think that does leave the biggest impression." 4.1.5 "That does give a certain vacation, free feeling." 4.2 "No I don't think so, as I think about now, no." 4.3 "For a one-day festival, it doesn't matter to me"
Time		
5.1 Beforehand	5.1 The participant mentions that it is something they would select on beforehand	5.1 "Yes, I do think it's an addition yes. I would select on that beforehand if I can choose between a festival with more decoration than the other."
5.2 At the festival	5.2 The participant mentions that it is something "extra" if they are at the festival	5.2 "If I would be at a festival and I would see that I would think oh nice I would like to try that."
Type of festival		
6.1 Multi-day festival	6.1 A festival that takes place more than one day	6.1 "Only when it is a multi-day festival."
6.2 One day music festival	6.2 A festival that is only one day	6.2 "For a one-day festival it doesn't matter to me, you are there more for the music and the atmosphere."
6.3 Night festival	6.3 A festival in the night instead of during the day	6.3 "Yes and anyway night festivals, you see them less in the Netherlands"

Appendix D – Cohen’s Kappa

Themes

Symmetric Measures

		Value	Asymptotic Standard Error ^a	Approximate T ^b	Approximate Significance
Measure of Agreement	Kappa	.793	.171	4.334	.000
N of Valid Cases		6			

Experience economy & other factors

Symmetric Measures

		Value	Asymptotic Standard Error ^a	Approximate T ^b	Approximate Significance
Measure of Agreement	Kappa	.737	.067	22.027	.000
N of Valid Cases		44			

Sentiment

Symmetric Measures

		Value	Asymptotic Standard Error ^a	Approximate T ^b	Approximate Significance
Measure of Agreement	Kappa	.665	.096	6.301	.000
N of Valid Cases		40			

Timing

Symmetric Measures

		Value	Asymptotic Standard Error ^a	Approximate T ^b	Approximate Significance
Measure of Agreement	Kappa	.837	.155	3.175	.001
N of Valid Cases		14			