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Investigating the Impact of Event Experience on Satisfaction and Behavioural Intention of Music Event Audiences

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ABSTRACT

Many music events, be it concerts or festivals, are being held worldwide, and Indonesia is one of them. Motivation to attend a music festival is an experience that is a balance between fun, self-reflection, and impact. Our objective is to investigate how event experience helps shape satisfaction and, in turn, leads to future behavioural intention. This study uses Partial Least Squares regression to investigate six hypotheses. A total of 206 individuals in Indonesia who attended concerts in the past six months were surveyed, with 150 valid responses, giving a 72.8% response rate. The result shows that event experiences that are escapism, entertainment, and esthetic factors positively affect consumer satisfaction among music festivals and concert attendees, with the exception of education. Furthermore, consumer satisfaction significantly increases the tendency to both recommend and revisit. Thus, this study shows that event organizers need to create a memorable experience to gain favourable behavioural intention.

Keyword: behavioral intention; customer satisfaction; event experience; music event

INTRODUCTION

There was a time when consumers tended to listen to whatever music was playing on the radio, regardless of their preferences. However, how the music is being consumed, whether people engage with music at home, in a concert, or are they alone, are they with others when listening to the music, how interested they are with music, these are very interesting to know. Today, consumer preferences and expectations have evolved and translated into all aspects of the music experience. Live music events are a social manifestation because they provide a complete consumption experience that involves a stimulus to multiple senses. The field of festivals is recognized as “one of the most productive areas of study in event research” (Dolasinski et al., 2021).

It has been found that people often choose to engage with music because it moves them (Garrido et al., 2013; Saarikallio, 2008) or induces an emotion (Garrido & Schubert, 2011; Lonsdale & North, 2011; Vuoskoski & Eerola, 2017). Enjoyment can be defined as taking pleasure from something. It is similar but not synonymous with happiness, partly due to the duration of the experience: happiness may be more abiding than enjoyment and not as tied to a specific context. Enjoyment has been found to be a motivation for attendance at, and a typical response to, live musical performances, in part due to the presence of others (Baker,

2016; Dearn & Price, 2016). In their research on chamber music festival goers, Pitts (2016) discussed the positive effects of being able to see other audience members responding to the music. However, since the outbreak of the Covid-19 pandemic, individuals' lifestyles have continued to change over the last 2 years to adapt to the new reality (Hwang & Lee, 2022).

Many music festivals have emerged since the post Covid-19 era. People have started to attend music festivals because many have been refraining from going to music festivals due to restrictions due to COVID-19. With the recent increase in Korean music, many concerts are being held worldwide, and Indonesia is one of them (Bangun, 2019; Bangun et al., 2020). Indonesia itself is a fairly large market for popular culture. Indonesia became the first country in Asia to have a 2-day concert for the DAY6 Gravity Tour due to the big demands. In Indonesia, in 2023 only, there are numerous music events that have been held with various scales and scopes (e.g., Twice, Suga, Secret Number, Blackpink, Coldplay, Joyland Festival, We The Fest, Synchronize Fest, etc).

The escalating costs associated with attending music festivals or performances, coupled with the proliferation of options available to consumers, underscore the need for organizers to adopt innovative strategies to attract and retain attendees (Gelder & Robinson, 2009; Skirkowski, 2022). Saragih & Amelia (2020) delve into how the experiential aspects of festivals drive attendance, highlighting the importance of these experiences in generating satisfying and unforgettable events. However, the translation of motivations into actionable offerings that resonate with diverse audience segments remains a formidable challenge. This requires a deeper examination of the experiential dimensions that reinforce attendee satisfaction and loyalty, thereby informing the design and delivery of music festivals that transcend mere entertainment to become transformative and immersive experiences.

Further emphasizing the importance of experience, the development of consumer behavior research in a service context has put forward experience as a crucial factor in determining satisfaction (Armbrecht & Andersson, 2020). Experiences are at the core of live events, and creating unique and memorable experiences is crucial for organizers to survive and grow in the festival market (Oklevik et al., 2022). This raises a fundamental question: What kind of experience ultimately determines attendee satisfaction and leads to positive behavioral intentions?

Despite extensive research on the dimensions influencing music event-goers' experience and satisfaction, there remains a significant gap in understanding how these dimensions specifically translate into subsequent behaviors, such as the intention to recommend and revisit intentions in the context of music events (Nguyen et al., 2020). While studies like Aşan et al. (2020) have successfully delineated aspects such as aesthetics, entertainment, escapism, and education as critical to shaping consumer satisfaction, the literature still lacks a focused exploration of how these individual dimensions impact longer-term attendee behaviors beyond immediate satisfaction. This research gap is particularly crucial in a post-pandemic world where consumer expectations and behaviours have shifted dramatically (Hooshmand et al., 2023). Addressing this gap could provide valuable insights for event organizers to enhance attendee engagement, improve loyalty, and effectively leverage WOM as a powerful tool for sustainable event marketing. This study aims to address this gap by delving into the specific components of the festival experience that significantly impact consumer satisfaction, exploring how this satisfaction translates into positive behavioural intentions. By focusing on these nuanced relationships, the research seeks to provide strategic insights for event organizers to enhance festival experiences in ways that

align with contemporary consumer expectations, thereby fostering enhanced loyalty and positive word-of-mouth in a highly competitive market.

In "The Experience Economy" by Pine & Gilmore (1998), the concept of staging experiences as a distinct economic offering is expanded upon, emphasizing the shift from goods and services to providing memorable events that engage customers on an emotional level. This framework resonates with the multifaceted nature of music events, where attendees seek not only entertainment but also an immersive journey (Buswell et al., 2016). Pine & Gilmore (1998) further detail the 4E's framework (i.e., Educational, Esthetic, Escapist, and Entertainment) as fundamental components in designing and delivering memorable experiences. These elements intertwine to create a holistic and immersive encounter for festival attendees, catering to their diverse desires and expectations.

In the context of music festivals and events, the educational dimension refers to the incorporation of knowledge-driven elements that enrich attendees' understanding and appreciation of the music and its cultural context. This aspect could be achieved by incorporating elements such as educational panels, artist talks, and interactive multimedia exhibits that convey the historical and technical aspects of music. Engaging attendees in this manner transforms them from passive spectators into active learners, enriching their festival experience (Quadri-Felitti & Fiore, 2013). An event experience also involves a change in memory and knowledge (Berridge, 2020), such intellectual engagement not only promotes a deeper connection with the music and artists but also increases overall satisfaction by enriching attendees' knowledge base (Ayob et al., 2013).

Esthetics refers to the visual and sensory elements that contribute to the overall look and feel of an event (Karim et al., 2022). This encompasses everything from the strategic layout of the venue to the intricate details of stage design and the ambient lighting that sets the mood that is expected to create a multi-sensory experience that resonates with the audience. The carefully curated esthetic elements are not only intended to delight the senses but also to create an environment that fosters an emotional connection between the audience and the performance (Bhandari et al., 2019). This heightened sensory engagement plays a critical role in enhancing the overall experience, contributing to the lasting impact and satisfaction of the event (Duffy & Mair, 2018). By leveraging esthetic elements effectively, music festivals can craft a compelling, visually stimulating experience that resonates with attendees, reinforcing positive memories and ensuring that each moment is both impactful and memorable (Yuksel et al., 2010).

The entertainment dimension at music festivals is central to the overall experience. Although frequently used, there are no clear definitions of the term "entertainment" (Collis, 2017). We follow a general definition of entertainment, which characterizes it as an activity that is diverting, amusing, or pleasing and that agreeably occupies one's time and attention (Vogel, 2020). It is intricately linked to the emotional responses and pleasure of the audience, serving as a crucial determinant of customer satisfaction (Torres et al., 2019). The more entertaining the event, the higher the level of satisfaction among attendees due to the lasting favourable emotional impact, which later influences individuals' overall assessment of the event's quality and value (Morgan, 2008).

Lastly, the escapism dimension of music festivals provides a crucial psychological break from the mundanities of daily life. The music event is believed to provide attendees with a momentary escape from everyday routine due to its immersive characteristics (Luo et al., 2022). This sense of escapism is often facilitated through thematic elements, unique

settings, and special performances that collectively foster a sense of otherworldliness and adventure. As attendees are drawn into experiences that differ markedly from their routine environments, the escapism provided not only heightens the enjoyment but also deepens the impact of the experience (Marshall et al., 2023). The ability to detach from the ordinary and immerse in the extraordinary enhances the perceived value of attending the festival, leading to increased satisfaction (Aşan et al., 2020).

Thus, we hypothesize that:

H1: Esthetic positively affects consumer satisfaction.

H2: Education positively affects consumer satisfaction.

H3: Entertainment positively affects consumer satisfaction.

H4: Escapism positively affects consumer satisfaction.

Behavioural intents are crucial variables for event planners to understand the future actions of the customers (Meeprom & Silanoi, 2020). Behavioural intents can be manifested through numerous means, including intentions to revisit and intentions to recommend (Zeithaml et al., 1996). Prior research has shown that there is substantial evidence supporting the major influence of satisfaction on behavioural intentions across many service sectors (H.-C. Wu et al., 2018). It is expected that attendees will feel a sense of enthusiasm following satisfaction, which will motivate them to share their favourable impression of such an experience with their social circles (Sisson & Alcorn, 2022). At the same time, satisfaction will also create a sense of attachment that will foster a strong drive to the revisit intention (Mainolfi & Marino, 2020).

H5: Consumer satisfaction positively affects Intention to Recommend

H6: Consumer satisfaction positively affects Revisit Intention

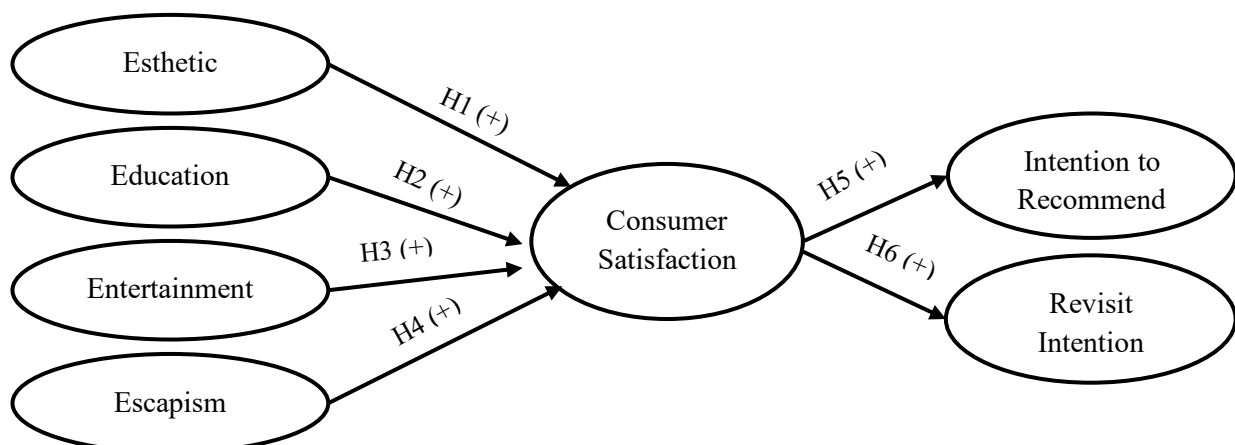


Figure 1. Research Model

METHODS

This study uses individuals in Indonesia who attended concerts or music festivals within the last six months as its sampling frame. Convenience sampling was utilized to capture diverse types of experiences as it provides practical and efficient participant recruitment based on accessibility and willingness to participate (Malhotra, 2020). The Data was gathered through an electronic survey administered on the Qualtrics platform in December 2023. A

total of 206 individuals completed the survey, with 150 responses considered valid after screening, giving a 72.8% valid response rate. The description of respondent's characteristics is shown in Table 1. The majority of the respondents are female (74.67%), with an age range of ≤ 20 (26.00%), followed by 31-35 (22.00%). Employees (40.70%) are the highest type of occupation of our respondents, and they are closely followed by students (37.30%). This study investigated seven variables related to event experiences, namely esthetics, education, entertainment, escapism, consumer satisfaction, intention to recommend, and revisit intention. The measurements for esthetics, education, Entertainment, and escapism were adopted from Sisson & Alcorn (2022), while consumer satisfaction followed Mason & Paggiaro (2012). Intention to recommend and revisit intention was measured according to (Nguyen et al., 2020).

Table 1. Respondent's Characteristics

Gender	Male	25.33%
	Female	74.67%
Age	≤ 20	26.00%
	21-25	21.30%
	26-30	14.70%
	31-35	22.00%
	35-40	11.30%
	>40	4.70%
Occupation	Students	37.30%
	Employee	40.70%
	Entrepreneur	7.33%
	Other	14.67%
Average Monthly Disposable Income	\leq IDR 2.000.000	35.33%
	IDR 2.000.001 - IDR 4.000.000	26.00%
	IDR 4.000.001 - IDR 6.000.000	12.67%
	IDR 8.000.001 - IDR 41000.000	7.33%
	IDR 10.000.001 - IDR 12.000.000	8.00%
	IDR 12.000.001 - IDR 14.000.000	4.00%
	IDR 14.000.001 - IDR 16.000.000	1.33%
	IDR 16.000.001 - IDR 18.000.000	0.67%
IDR 18.000.001 - IDR 20.000.000	1.33%	
> IDR 20.000.000	3.33%	

Source: Author's own creation, 2023

RESULT AND DISCUSSION

The reliability and validity were tested using PLS-SEM. The Composite Reliability (CR) value assessed reliability with CR scores above 0.7 indicating reliability (Hair et al., 2009). Table 2 demonstrates that the CR score is above the minimum threshold, hence confirming reliability. Next is the assessment of convergent validity. Apart from the CR score, Hair et al. (2009) recommended that both the value of factor loading above and the Average Variance Extracted (AVE) score above 0.5 will indicate convergent validity. Table 2 shows that convergent validity is attained because all factor loading values and AVE scores are over 0.5.

Table 2. Construct Measurement, Reliability, and Convergent Validity

Item description summary	Factor Loading	CR	AVE
Esthetic (Cronbach's alpha: 0.798)			
ES1 This music event setting was well assembled in harmony.	0.861	0.869	0.625
ES2 This music event stages and setting offered a good experience.	0.771		
ES3 This music event setting was elaborate and meticulous.	0.811		
ES4 The place of This music event was attractive in many ways	0.711		
Education (Cronbach's alpha: 0.870)			
ED1 This festival improved my knowledge of music.	0.833	0.911	0.719
ED2 I learned many new things about music at this festival.	0.852		
ED3 This festival made me desire to learn more about music.	0.822		
ED4 This festival was a good learning experience.	0.883		
Entertainment (Cronbach's alpha: 0.806)			
EJ1 I enjoyed watching other visitors enjoy this music event.	0.833	0.882	0.714
EJ2 I enjoyed many activities at this music event.	0.826		
EJ3 I enjoyed being one of the visitors at this music event.	0.874		
Escapism (Cronbach's alpha: 0.809)			
EC1 I was completely immersed into this music event.	0.866	0.883	0.715
EC3 I could imagine I was a different person at this music event	0.788		
EC4 This music event made me like I was in a different world	0.881		
Consumer Satisfaction (Cronbach's alpha: 0.876)			
CS1 This music event met my expectations	0.875	0.923	0.801
CS2 I made the right choice in attending this music event	0.925		
CS3 This music event gave me high satisfaction	0.884		
Intention to Recommend (Cronbach's alpha: 0.855)			
IR1 I would recommend this music event to others	0.888	0.911	0.774
IR2 I would talk positively about this music event to others	0.892		
IR3 I would tell my friends and relatives to this music event	0.859		
Revisit Intention (Cronbach's alpha: 0.799)			
RI1 I am willing to revisit this music event	0.923	0.884	0.722
RI3 I am interested in revisiting this music event	0.928		
RI4 I would consider this music event my first choice, compared to other music events.	0.672		

Note: CR: Composite Reliability; AVE: Average Variance Extracted

Source: Author's own creation, 2023

Fornell & Larcker (1981) tested discriminant validity by comparing the square root of each AVE to the Inter-Correlation (IC) value. When the square root of the AVE and the IC value were compared in Table 3, the square root of the AVE was less than the IC value. These results show that the discriminant validity between the constructs has been achieved.

In addition, the Heterotrait-Monotrait (HTMT) criterion was utilized to provide a further evaluation of the discriminant validity. In order to determine discriminant validity using this method, the HTMT ratio score needs to be less than 0.90, as stated by Henseler et al. (2015). The values of the HTMT presented in Table 3 indicate that there are no discriminant validity issues using the HTMT.90 criterion, as all the values are below 0.90. As a consequence, the HTMT.90 test demonstrates that discriminant validity has been attained.

Table 3. Average Variance Extracted, Inter-Correlation, & HTMT

	1	2	3	4	5	6	7
Esthetic (1)	0.791	0.417	0.655	0.451	0.617	0.58	0.525
Education (2)	0.339	0.848	0.539	0.551	0.331	0.427	0.497
Entertainment (3)	0.531	0.429	0.845	0.775	0.68	0.686	0.523
Escapism (4)	0.378	0.435	0.633	0.846	0.558	0.637	0.636
Consumer Satisfaction (5)	0.522	0.29	0.599	0.499	0.895	0.832	0.745
Intention to Recommend (6)	0.483	0.368	0.58	0.544	0.725	0.88	0.72
Revisit Intention (7)	0.409	0.402	0.434	0.503	0.627	0.595	0.85

Note: Diagonal from top left to the bottom right is the IC value; down-left to the IC value is the square root of the AVE; up-right to the IC value is the HTMT value

Source: Author's own creation, 2023

We also examine the indicator's collinearity. This is done to identify predictor variable independence. The outer Variance Inflation Factor (VIF) was utilized in this study to assess collinearity between the indicators. Table 4 shows the VIF values, which vary from 1.234 to 3.100. It is worth mentioning that, according to Hair et al. (2011), a VIF value greater than 5 indicates collinearity. As a consequence, collinearity across predictor constructs is not an issue, and we may proceed with the results report analysis.

Table 4. Variance Inflation Factor

Variable	Code	VIF	Variable	Code	VIF	Variable	Code	VIF
Esthetic	ES1	1.907	Entertainment	EJ1	1.887	Consumer Satisfaction	CS1	2.095
	ES2	1.675		EJ2	1.889		CS2	2.985
	ES3	1.806		EJ3	1.573		CS3	2.487
	ES4	1.396	Escapism	EC1	1.542	Intention to Recommend	IR1	2.088
Education	ED1	2.637					Revisit Intention	IR2
	ED2	2.827				IR3		1.987
	ED3	2.1				RI1		3.634
ED4	2.456	EC4	2.292	RI3	3.732			
						RI4	1.252	

Source: Author's own creation, 2023

We then look at the value R² and Q² statistics to analyze the predictive capabilities and relevance of the model, as described by Japutra et al. (2021). The variance explained (R²) indicates the proportion of variance in the dependent variable explained by the independent variables (Hair et al., 2009). Cohen (2013) suggested the R² values for endogenous latent variables are assessed as follows: 0.25 (substantial), 0.09 (moderate), and 0.01 (weak). The results (see Table 5) show that the model explained the variance of 43.7% of consumer satisfaction, 52.6% of intention to recommend, and 39.4% of revisit intention. The value of Q² is used to assess the predictive capabilities of the model. As a relative measure of predictive relevance, Q² values of 0.02 (small), 0.15 (medium), and 0.35 (large) indicate that an exogenous construct has a predictive relevance for the endogenous construct (Hair Jr et al., 2021). Our results show that the Q² values for our endogenous constructs are 0.381 (consumer satisfaction), 0.356 (intention to recommend), and 0.237 (revisit intention). Thus, it is safe to conclude that the model has predictive relevance and capabilities.

After establishing the model's predictive relevance and capabilities, an inner model was generated using a bootstrapping procedure (5,000 subsamples) to test the hypotheses. Table 4 shows the results of the direct relation of our model. The results show that escapism ($\beta = 0.189$; t-value = 2.111; $p < 0.05$), Entertainment ($\beta = 0.346$; t-value = 3.473; $p < 0.01$),

and esthetic ($\beta = 0.279$; $t\text{-value} = 3.307$; $p < 0.01$) have a positive and significant direct effect on consumer satisfaction. Thus, the data supported H1, H3, and H4. However, education does not significantly impact consumer satisfaction ($\beta = -0.035$; $t\text{-value} = 0.475$; $p > 0.1$). Therefore, H2 is not supported by the data. The results also indicate that both intention to recommend ($\beta = 0.725$; $t\text{-value} = 14.020$; $p < 0.01$) and revisit intention ($\beta = 0.627$; $t\text{-value} = 9.297$; $p < 0.01$) are positively affected by consumer satisfaction. As a result, the evidence supports H5 and H6.

Table 5. Results of Structural Equation Analysis

Path	β	STDEV	T statistics
Esthetic → Consumer Satisfaction	0.279	0.084	3.307*
Education → Consumer Satisfaction	-0.035	0.074	0.475 ^{ns}
Entertainment → Consumer Satisfaction	0.346	0.100	3.473*
Escapism → Consumer Satisfaction	0.189	0.090	2.111* *
Consumer Satisfaction → Intention to Recommend	0.725	0.052	14.020 *
Consumer Satisfaction → Revisit Intention	0.627	0.067	9.297*
Variance Explained (R²)			
Consumer Satisfaction	0.437		
Intention to Recommend	0.526		
Revisit Intention	0.394		

Note: β : Path Coefficient; * $p < 0.1$; ** $p < 0.05$; *** $p < 0.01$; ^{ns} not significant

Source: Author's own creation, 2023

This study provides a comprehensive examination of the factors that influence consumer satisfaction and the subsequent behavioural intentions in the specific context of music festivals and concerts. The findings contribute valuable insights into the intricate dynamics of event experiences, offering a nuanced understanding of attendee satisfaction and its implications for future consumer behaviour.

The analysis clearly demonstrates that escapism, entertainment, and esthetic factors play pivotal roles in shaping consumer satisfaction at music festivals and concerts. The significance of these hedonic aspects underscores the power of events. Hedonic consumption relates to multisensory, fantasy, and emotive aspects of experience, providing an escape from the ordinary, offering entertainment, and creating esthetically pleasing experiences (Armbrecht & Andersson, 2020; Hirschman & Holbrook, 1982). These findings align seamlessly with existing literature that underscores the pivotal role of hedonism in influencing consumer satisfaction (Grappi & Montanari, 2011) For music event attendees, the emotional and sensory elements of escapism, entertainment, and esthetics contribute to the reinforcement of satisfaction, making these factors crucial elements for event organizers aiming to create memorable and satisfying experiences (Garrod & Dowell, 2020; Wood & Kinnunen, 2020). These elements resonate deeply with the desires of attendees to experience something out of the ordinary, enriching their sensory and emotional engagement.

Entertainment, in particular, stands out among these factors as having the largest impact on satisfaction. This can be attributed to its direct engagement with the emotional and sensory responses of the audience. Entertainment at music events typically involves a

blend of live performances, interactive elements, and perhaps digital enhancements that collectively produce a rich, engaging atmosphere (Pizzolitto, 2023). This aspect of the experience is not merely about passive observation but involves active participation and emotional investment from the audience, which intensifies their overall event satisfaction (Komarac & Ozretić Došen, 2022).

Moreover, the entertainment value at music festivals often serves as a catalyst for memorable experiences. High-quality, engaging entertainment is likely to elicit strong emotional reactions of joy, excitement, and awe, which are fundamental in creating lasting memories (Wu et al., 2024). These emotional responses are crucial as they directly influence attendees' satisfaction and their subsequent decisions to share their positive experiences through word-of-mouth and to return to future events (Wei & Miao, 2017).

Contrary to our initial beliefs, this study objects to conventional expectations by showing that education does not significantly impact consumer satisfaction within the context of music festivals and concerts. However, these results are in line with the findings by Yürük et al. (2017) that also finds that education does not affect satisfaction in a music event context. The education aspect of events contributes to the cognitive aspect of an experience. At the music festival or concert, participants are more passive in comparison to any other type of event. Thus, this makes them less inclined to engage in cognitive-type activities as they are more likely only want to absorb stimulus (Oklevik et al., 2022).

Moreover, the study emphasizes the pivotal role of consumer satisfaction in shaping critical behavioural intentions among attendees. The intention to recommend the event and express a desire to revisit is significantly influenced by the level of satisfaction experienced during the music festival or concert (Llopis-Amorós et al., 2019). Satisfied consumers emerge as ambassadors for the event, fostering positive word-of-mouth and contributing to the potential for long-term customer loyalty (De Nisco et al., 2017). This highlights the practical significance for event organizers to prioritize attendee satisfaction, as it enhances the current event experience and influences future attendance and promotion (Mainolfi & Marino, 2020).

This study also offers valuable insights for event organizers in the music festival and concert industry, specifically providing practical implications designed to enhance attendee satisfaction and foster positive behavioural outcomes in the future. First, event organizers should prioritize the creation of immersive and esthetically pleasing experiences that provide an escape for attendees. Incorporating elements that stimulate Entertainment and sensory delight can significantly contribute to heightened satisfaction levels. The strategic use of lighting, stage design, and visual esthetics can amplify the overall event experience, leaving a lasting impression on attendees (Edensor, 2015; Tan et al., 2023).

Second, recognizing the significant impact of escapism and entertainment on satisfaction, event organizers should collaborate closely with artists and performers to curate experiences that resonate with attendees (Minor et al., 2004). Engaging artists who can create immersive and emotionally resonant performances aligns with the desires of the audience, potentially elevating the overall satisfaction of the event (Tung Au et al., 2017). A well-crafted and engaging stage performance has the power to transport individuals from their everyday reality into a state of heightened emotion, imagination, and sensory experience.

Furthermore, understanding the strong influence of consumer satisfaction on behavioural intentions, organizers should actively encourage attendee advocacy. Implementing social media engagement initiatives and post-event activities strategies can

help capture and leverage positive word-of-mouth (Strand & Robertson, 2020). A simple strategy to promote the action of sharing highlights and captivating moments by creating specific hashtags and interactive posts will prompt user-generated content. Providing exclusive, sharable, behind-the-scenes content will also give an incentive to keep the post-event engagement high. Interacting with the followers by responding to comments, reposting, and expressing gratitude will foster a sense of community.

Additionally, initiatives that incentivize repeat attendance can contribute to the cultivation of long-term customer loyalty. Providing special discounts, early bird access, or exclusive perks for those expressing their intention to revisit. Personalizes communication channels, such as targeted email or social media direct messages, will also allow for a more direct form of communication to share a more tailored information or offerings.

Furthermore, knowing the non-significant impact of education on consumer satisfaction, event organizers should tailor their marketing and communication strategies to focus on the emotional and experiential aspects of the event rather than relying on educational components. Highlighting the entertainment value, diverse musical offerings, and unique experiences can be more effective in attracting and satisfying a broad audience (Dobson, 2010).

CONCLUSIONS

In conclusion, this study sheds light on the intricate dynamics of consumer satisfaction and behavioural intentions within the context of music festivals and concerts. The positive and significant relationship identified between escapism, entertainment, and esthetic factors and attendee satisfaction underscores the pivotal role of hedonic experiences in shaping perceptions. The non-significant impact of education prompts gives a piece of evidence to event organizers to focus their strategies on the emotional and experiential dimensions that resonate most strongly with their audience.

The study further highlights the critical influence of consumer satisfaction on behavioural intentions, as satisfied attendees demonstrate a higher prospect of recommending the event and signal an intention to revisit it. This point stresses the importance of delivering a positive, memorable experience, actively cultivating positive word-of-mouth, and fostering long-term customer loyalty.

While this study provides valuable insights, there are avenues for future research that can extend our understanding of consumer behaviour in the context of music festivals and concerts. One limitation of this study is the potential simplification of contextual and demographic variation among respondents. While this research identifies key factors of the attendee's experience (i.e., esthetic, education, entertainment, and escapism), it may not capture the complexity of individual preference to its fullest. This study relies on generalization and may not account for a diverse segment of the audience with unique expectations and backgrounds.

Future research should delve deeper into the diversity of audiences and their specific preference by taking into account individual characteristics such as socioeconomic status, age, cultural background, etc. For instance, as indicated by (Oklevik et al., 2022), the educational level had mixed effects on satisfaction across different event types, suggesting a nuanced influence that varies with the nature of the event. Therefore, future studies could

benefit from investigating how educational engagement, specifically during diverse event formats, such as rehearsals or competition-based concerts, affects consumer behaviour and satisfaction. Such an exploration would enrich the theoretical framework and offer practical guidance for organizers on effectively incorporating educational elements to enhance attendee experiences.

Furthermore, another promising avenue is to investigate the role of technology in shaping customer satisfaction. With the increasing integration of interactive technology in live events, understanding how these innovations impact satisfaction could provide valuable insights. Exploring the influence of personalized digital experience, social media interaction, and mobile applications could help event organizers leverage these technologies effectively.

Lastly, this study acknowledges a fundamental limitation in its analysis due to the diverse nature of concerts in Indonesia, which vary widely not only by musical genre (e.g., K-pop, EDM, indie, and rock) but also by the type of event (e.g., concert, festival, recital, private events, etc.). These variations introduce complexities in uniformly assessing and comparing experiences, potentially affecting the generalizability of the research findings across different types of events (Pizzolitto, 2023). Thus, future research should aim to specifically address the diversity of concert types by developing a more segmented approach in the study of music concert experiences. This could involve a comparative analysis of how different genres and event types influence audience perceptions, engagement levels, and economic impacts.

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