

## **Live Music Concert Attendees**

*Motivation, Satisfaction & Loyalty*

Master thesis  
Cultural Economics and Entrepreneurship  
8 juni 2015

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## **Abstract**

*Consumers purchase a product or service expecting certain benefits from it in order to satisfy a particular need. This research tried to identify these needs by measuring motivation, satisfaction and loyalty among concert attenders. As assumed the results helped in identifying what factors and motives are the main influencers of concert attendance. The analyses resulted in a model consisting of eight different variables which, together, are able to predict concert attendance with an accuracy of 85% (it correctly classifies 85% of concert attenders). The model includes travel time, two motivations (knowledge enrichment and acquiring a new/original experience), four factors contributing to the degree of satisfaction (wardrobe, sound quality, bar service and helpfulness and friendliness of the staff) and one indicator of loyalty (repurchase intention). It can be concluded that for each concert venue it is important to keep track of why people attend concerts at their venue and how they evaluate the overall experience. This will help the venues in improving their marketing strategies and their services in order to increase the attendance rate.*

## **Keywords**

Live music concerts, attendance, consumer behavior, motivation, satisfaction, loyalty

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# I. Introduction

Due to the crisis that started in 2007 many sectors suffered from falling incomes, because both the government and the consumers had to cut back on their expenses. However, concert ticket sales continued to rise. The gross dollar sales of concert tickets on StubHub – the world’s largest ticket marketplace where fans buy and sell tickets – increased with 40% from 2007 to 2008 (Ferrer, 2009). Furthermore, the 2009 annual report of Live Nation shows an increase in North American Music revenue of 17% from 2007 to 2008 (Live Nation, 2009). In their paper Montoro-pons & Cuadrado-García (2011) speak about an ongoing process of structural change within the music industry, “cuts in prerecorded music sales have gone hand in hand with the increasing relevance of the live market as a source of revenues for artists and record labels” (p. 20). So, while the sales of prerecorded music dropped the ticket sales of live music concerts went up. This phenomenon raised the attention of different scholars. For example Earl (2001) applies Herbert Simon’s Travel Theorem to the market of live music. The theorem points at the peculiarity of people travelling, while they could save a lot of money and gain more knowledge about a country by just going to the library. The same is true for attending a live music concert, because you could just listen to the recorded version at home. Interesting therefore is to find out what induces people to make use of this apparently ‘inefficient good’ called a live music concert.

## 1.1 Relevance of the research

Having an understanding of the different motives people have to attend a live music concert is useful for both the promoters of live music concerts as for the venues hosting the concerts. According to Kulczynski “consumers purchase a service expecting certain benefits from that service in order to satisfy a particular need. Identifying these needs is a key factor in developing elements of a concert event and tailoring marketing communications to address these needs” (2014: p. 15). This is supported by Crompton and McKay (1997) who find customer’s needs being a key factor one of the most important reasons why we should invest in gaining more inside and understanding of consumer motives. Having knowledge of the motives will help in designing more specific product offerings and in making use of marketing communications more efficiently. Furthermore, Crompton and McKay (1997)

point at the close relationship between motives and satisfaction by arguing that it does not make sense to study them separately. Only when needs are fulfilled satisfaction will follow.

Identifying motives is also the key in understanding the decision-making process of customers. Then again, however, no theory of motivation can be expected to fully explain the behavior of customers (Crompton and McKay, 1997). Therefore, in this research customer loyalty will be included to more fully understand the behavior of concert attendees. This is a logical step, because just like there is a close relationship between motives and satisfaction the same is true for motives, satisfaction and loyalty. The more satisfied people are with a certain brand or company, so the more their needs are fulfilled, the more likely they are to return or keep making use of the product or service and also to recommend it to other people. This is further supported by the findings of the research by Kyle et al. (2006) which confirm that motivation is an antecedent of enduring involvement. Including customer loyalty will also be an added value of the research for a specific venue, because the findings will help in getting an understanding of how the customers value that venue. The analysis of this research therefore will focus on a specific venue: Jazz stage BIRD in Rotterdam.

## **1.2 Aim of the research**

According to De Rooij (2013) researches focusing on the consumption motives of people in the performing arts sector are limited. Moreover, “the authors who have studied consumption motives, have no common understanding in categorizing, conceptualizing and operationalizing these consumption motives” (De Rooij, 2013: p. 21). Chapter II, the theoretical framework, will be a literature review among others discussing this. In part, the aim of the first part of this chapter is to give a clear overview of the different motives and categories given in the already existing researches. Next to this, chapter II will give an inside in the trends and characteristics of consumer behavior and it will discuss the concepts of ‘customer satisfaction’ and ‘customer loyalty’ to gain knowledge about how they can also influence customer attendance. The aim of the next part of this research, the empirical research, is to gain insight and understanding into what influences and motivates people to attend live concerts in general and also specifically at jazz stage BIRD in Rotterdam. The empirical research will be based on the analysis of a survey sent out to concert attendees of BIRD. The results will help in identifying what factors and motives are the main influencers of

concert attendance. Accordingly, BIRD can improve their product offerings, service and communication in order to increase customer satisfaction.

### **1.3 Research question**

Why do people attend live music concerts?

### **1.4 Description of jazz stage BIRD**

In April this year jazz stage BIRD in Rotterdam celebrated her fourth year anniversary. Within only this four years BIRD became one of the most important concert venues of Rotterdam and the surrounding cities. The venue is deeply rooted in jazz, but has many ramifications in soul, funk, hip-hop and electronics. Furthermore, BIRD is not only a concert venue but also a club, a restaurant and a Neapolitan pizzeria. The result of this is that BIRD is both popular among the new and the old generation of music lovers and therefore making it an ideal venue to do this research. BIRD has a capacity of maximum 500 people, making it a relatively small venue. This makes it even more interesting to use BIRD as concert venue in this research, because most researches are about the major concert halls (e.g. Ahoy Rotterdam, HMH, Ziggo Dome).

## II. Theoretical framework

### 2.1 Consumer behavior

Knowledge about the trends in consumer behavior will provide a basis for the development of this chapter. The general trends in consumer behavior are important to keep in mind also when talking about a specific product – in this case live music concerts - because it will help in understanding what drives people to consume in the first place. Furthermore, over the years a major change in consumer behavior has occurred. According to Addis and Holbrook (2001) a shift has occurred from mass customization and flexible production towards experiential consumption. Where it used to be about standardized products which could be produced in large numbers as fast as possible, it is nowadays much more about the whole experience of purchasing a product or making use of a service. The internet and new digital technologies are one of the main causes of the changing relationship between consumers and firms and of the changing way the core product is used by consumers (Addis & Holbrook, 2001). The internet enables us to communicate with people from all over the world with only one mouse click. Consequence of this has been that consumers are also able to give their opinion openly on the web on any subject they want. Therefore, over the years consumers gained more and more influence on which products are produced, what services are provided and moreover how they are produced and provided. The paper of Addis and Holbrook (2001) shows the importance of getting your audience involved in order to give them an unforgettable experience and so they invite marketing managers to embrace the conceptions of the consumer experience more enthusiastically. Gaining an understanding of the motivations of consumers will be very useful in getting this deeper inside in consumer behavior and accordingly to get them involved.

The theory of planned behavior as discussed by Ajzen (1991) shows that motivations of people are the core which lead to the intention of performing specific behavior and, if the motivations are strong enough, to the actual behavior. This can be illustrated by three determinants on which the intention of people depends: attitude, subjective norm and behavioral control (Ajzen, 1991). Attitude refers to the favorable or unfavorable evaluation or appraisal of that specific behavior. It is possible that someone has a favorable appraisal of going to live concerts, but has an unfavorable evaluation of attending live concerts at a

specific venue because for example the sound was bad. So, although a person has the intention to attend a live concert, a negative experience from the past might keep the person from performing the actual behavior. In other words, the person will not attend that concert. Subjective norm refers to the social pressure of the environment. The opinions and values of your friends and family have a great influence on whether you should perform a certain behavior or not. Furthermore, the media and the internet are also influencers of our behavior. If an artist suddenly appears in every newspaper, on social media and on TV, we are likely to perceive this as “this artist must be very good, because otherwise the media would not pay as much attention”. This might lead to positive behavior in a way that we want to listen to the music of that artist on YouTube, buy the album or even go to a live concert.

The last determinant is the behavioral control people have over performing the behavior. It refers to both motivational factors as past experience and non-motivational factors as the availability of requisite opportunities and resources (e.g., time, money, skills, cooperation of others), which can make it easy or difficult to perform the behavior (Ajzen, 1991: p. 182). Someone might be very eager to go to a live concert, but without money or the right company it is less likely that this person will actually attend the concert. From this can be concluded that behavioral achievement depends jointly on motivation (intention) and ability (behavioral control). This is further supported by Ajzen (1991) who states that: “Attitudes toward the behavior, subjective norms with respect to the behavior, and perceived control over the behavior are usually found to predict behavioral intentions with a high degree of accuracy” (p. 206). From this can be concluded that people’s motivation depends on and consists of different factors and so it is crucial to identify these when talking about a specific product, in this case live music concerts.

Next to identifying the motivations of consumer behavior it is important to recognize some characteristics of concert attendees. In her research Axelsen (2007) does the same for museum audiences. A distinction can be made between different audience groups with regard to their frequency of visits, and these groups are supposed to be motivated by different factors (Axelsen, 2007; Hume, 2008). The findings of the research of Axelsen (2007) showed a significant difference between the motivations of frequent visitors, who were most interested in learning opportunities, and occasional visitors who were most interested



in social interaction and relaxation. Although her research focused on visitors of museums and galleries, it is clear that the frequency of attendance relates to people’s motivation and therefore different frequency groups are defined for concert attendance.

Where Axelsen (2007) only makes a difference between frequent (*three times a year or more*) and occasional (*one or twice a year*) visitors, Hume (2008) makes a difference between loyalists (*more than four times a year*), regulars (*more than once a year*), attendees (*once a year*), infrequent attendees (*more than once in the last three years*) and non-attendees (*never attended in the last three years*). For this research these proposed groups were combined resulting in the following groups (see also table 2.1): frequent attenders (*more than four times a year*), regular attenders (*2-4 times a year*), occasional attenders (*once a year*) and infrequent attenders (*less than once a year*). It was chosen to create these new groups, because making a distinction between only two groups as in Axelsen (2007) does not capture all the right frequencies. Next to this, including the last group as proposed by Hume (2008) will bias the results of this research, because people who never attended a concert in the last three years probably do not exactly know how they valued the service at the time. Furthermore, in the time between their last visit and participating in the research a venue might have changed things regarding for example their service. In the case of BIRD this is even more likely to be the case, because this year they only exist for four years. When starting a company it is always the question how the consumers will receive your product and service. It can never be perfect and so especially in the first years it is likely that a company will change things regarding its service.

*Table 2.1 – Attendance groups*

<b>Group</b>	<b>Attending frequency</b>
Frequent attenders	> 4 times a year
Regular attenders	2-4 times a year
Occasional attenders	Once a year
Infrequent attenders	< 1 time a year

Next to attendance frequency there are some other characteristics which might lead to different motivations for attending a live music concert. Lynch et al. (2009: p. 3) separate

them in demographic, psychographic and attitudinal characteristics. An important demographic characteristic is age and music consumers can roughly be categorized in three age groups: teenagers, young adults and “over-35”. One might expect teenagers to have more fan-based motivations and the people over-35 to have motivations more related to the quality of the music. Psychographically, music consumers can be identified by their enthusiasm for music, so at one end you have got the music enthusiast and at the other end the casual listener. This factor can be related to the frequency of attendance. It is assumed that the more enthusiastic someone is in attending live concert the higher the frequency of visits. Last, an attitudinal factor is the preference for one or more genres over other genres. In the case of BIRD this again can be related to the frequency of attendance. People who prefer jazz (and related music styles like hip hop) over pop or hardcore, are more likely to attend concerts at BIRD more frequently than people with a broader taste in music. However, measuring people’s preference for a particular music style is not within the reach of this research and so further research should give a final verdict on this assumption.

Now that we have knowledge about the general drivers of consumer behavior and about how music consumers can be characterized, in the next parts we will try to get a deeper insight in consumer satisfaction and loyalty (2.2) and in the more cultural and social related motives of people to attend live music concerts (2.3).

## **2.2 Customer satisfaction and loyalty**

The demand theories as discussed in part 2.1 are often used in the supply side. The shift to experiential consumption for example has led to the implementation of relationship marketing by many organizations. Hayes and Slater (2002) point at the importance of proactively strengthening the relationship between organization and consumer, because this will lead to increasing levels of satisfaction and loyalty. In their approach organizations need to find a balance between “missionary and mainstream activities in order to provide a sustainable audience for the future” (Hayes & Slater, 2002: p. 15). Here mainstream relates to existing attenders and missionary to non-attenders. This can be linked to the frequency groups as discussed in 2.2 and thus approaching the different groups also requires different strategies since they will have other motives for attending. According to Hayes and Slater

(2002) we need to have some indicators of loyalty to more fully understand consumer's motivations and behavior. This mainstream versus missionary approach is also discussed by De Rooij (2013). He argues that the growing attention for customer loyalty within both the academic world and the industry itself is a result of the increased costs of acquiring new customers and the significantly lower costs of keeping current customers (De Rooij, 2013: p. 18).

This section discusses both concepts - satisfaction and loyalty - because there is a close relationship between the two (Anderson et al., 1994; Andreassen & Lindestad, 1998; De Rooij, 2013). Anderson et al. (1994), for example, argue that customer loyalty is a function of customer satisfaction. According to the degree of satisfaction, loyalty can be expressed in for example attendance, volunteerism, advocacy, recommendations or donations.

### *2.2.1 Customer satisfaction*

The degree of satisfaction with a product or service depends on different factors. These factors are again dependent on the product or service itself and the organization providing the product or service. When looking at a product, factors that may influence consumer satisfaction are: the appearance (e.g. design, color, and size), practicality (easy to use) and functionality (serves the purpose, no errors) of the product. All these factors together with the perception of the consumer determine the quality of the product and accordingly the degree of satisfaction. However, it is much more difficult to assess and observe consumer's perception and appreciation of services, in part because of "the difficulty of formulating a functional definition of quality and incorporating the notion into theoretical and empirical analyses of consumer demand" (Abbé-Decarroux, 1994: p. 99). Then again Abbé-Decarroux (1994) points at the crucial role quality plays in the consumer's perception and appreciation of a service, especially in the performing arts (Abbé-Decarroux, 1994: p. 99). From this it can be argued that quality and satisfaction are two interwoven concepts, meaning that by measuring consumer's perception of quality we automatically measure customer satisfaction. The higher the perceived quality of the product or service, the higher the degree of satisfaction will be and vice versa (Anderson et al., 1994). This is further supported by Hume et al (2007) who state that "customers must be satisfied with their perception of value to assess the service as a quality and satisfying experience" (p. 138).

Within the performing arts a distinction can be made between the core service and the supplementary or peripheral services. According to Hume and Mort (2010) “this core service must be supported by the many other activities, both supplementary and facilitating, that take this core service to the market and offer a quality service experience” (p. 171). The core service can be defined as the show or act itself and the peripheral services can include venue quality, amenities, refreshments and accessibility factors such as parking, public transport and tickets queues (Hume, 2008; Hume and Mort, 2010). In the case of live music concerts this means that the degree of consumer satisfaction depends largely on factors like ticket buying, friendliness of the staff and the availability of parking, and not solely on the concert itself. Hume and Mort (2010) define lightning and sound also as a part of the core service. However it is important to keep in mind that this part of the core service is provided by the concert venue. So, when the sound of a concert is bad (e.g. because of a bad sound system or an average technician) the consumer will relate this to the venue (apart from when the artist performs badly of course). When measuring the degree of satisfaction of attending a concert these factors will be taken into account separately. What factors are used to measure satisfaction in this research will be further discussed in part 3.3.1.

### *2.2.2 Customer loyalty*

Next to satisfaction, quality is also in close relationship to customer loyalty. According to Hume (2008) value, customer satisfaction and service quality are the antecedents of repurchase intention. Moreover, the findings of her research about repurchase intention in the performing arts showed that; overall the perceived quality of core and peripheral services was the main driver of repurchase. Repurchase intention can be defined as the customer’s decision to make use of a product or service in the future again. Hume et al. (2007: p. 137) in their research refer to the paper of Zeithaml et al. (1996) who make a difference between two types of positive repurchase intention: the intention to re-buy and the intention to recommend and to use word of mouth. The research of Hume et al. (2007) shows that the factors leading to a certain degree of satisfaction (e.g. need for emotional outcome, technical quality, accessibility and interactions with personnel) also influence people’s intention to repurchase. Furthermore, each factor on its own can have a different influence on people’s intention. For some people the need for emotional outcomes (also

referred to as need for affect) can be the main driver of repurchase intention, while for others the technical quality of the show is the main driver.

Interestingly, however, is that Hume et al. (2007) state that repurchase intention and loyalty are two different constructs which are often confused with one another. Customer's intention refers to intended behavior while customer's commitment and preference refers to loyalty. Of course the latter is true, though, I believe that repurchase intention is one of the indicators of customer loyalty. Together with other indicators repurchase intention can help in defining how loyal a customer is. Just like the degree of satisfaction depends on different factors and differs per customer, the same is true for the degree of loyalty a customer has towards an organization. It depends among others on the degree of satisfaction how loyal a customer will be. Hayes and Slater (2002) make a distinction between soft and hard core loyals, in which the soft loyals are the pure intenders. This means that they have the intention but do not act, whereas the hard core loyals do act by for example attending more concerts at the same venue. This is what De Rooij (2013) refers to as attitudinal versus behavioral loyalty which can be defined as following:

**“Attitudinal loyalty** consists of two components: affective loyalty (or commitment) and conative loyalty. Affective loyalty refers to an affective attachment to a person or an organization. Conative loyalty is related to the desire to maintain the relationship with an organization or person. **Behavioral loyalty** refers to several behavioral outcomes, of which attendance frequency is an important indicator.” (p. 19)

It is obvious that organizations prefer seeking customers who perform positive behavioral loyalty. Though, Hayes and Slater (2002) point at the importance of treating soft loyals also as a key group because: “some may have enjoyed a historic relationship with an organization and if this can be reactivated they are likely to re-emerge” (p. 10). Therefore, it is important to know how loyal customers are. This is further supported by Van Beek (2009) who emphasizes the importance of both attitudinal and behavioral loyalty. In her research the four degrees of loyalty as proposed by Dick and Basu (1994) are discussed: true loyalty, unreal loyalty, low loyalty and hidden loyalty. These four degrees of loyalty will also be used in this research. Table 2.2 gives an overview of the four degrees of loyalty and their characteristics.

Table 2.2 – Customer Loyalty Degree

	Attitude	Behavior
True loyalty	+	+
Hidden loyalty	+/-	-
Unreal loyalty	-	+/-
Low loyalty	-	-

According to the model true loyalty refers to customers with a positive attitude towards the brand/organization who are also characterized by strong repurchase behavior. Customers with hidden loyalty perform low repetitive behavior, but do have a positive attitude towards the brand. Customers with unreal loyalty are characterized by repurchasing the product more often while not having an emotional bond with the brand. Low loyalty, finally, refers to customers who score low on both their attitude towards the brand as their repetitive behavior. What factors are used to measure loyalty in this research will be further discussed in part 3.3.2.

## 2.3 Motivations for attending live music concerts

*“A motive is an internal factor that arouses, directs, and integrates a person’s behavior (Iso-Ahola 1980:230). A decision to visit a festival is a directed action which is triggered by a desire to meet a need. Although they are only one of multiple variables that explain behavior (others would include learning, cultural conditioning, social influences, and perceptions), motives are the starting point that launches the decision process.”*

*(Crompton & McKay, 1997: p. 425)*

This explanation of what exactly a motive is, functions as a useful introduction to this chapter. Although the reference is to festivals visits and tourists’ motives, it can apply to performing arts and concert attendees. De Rooij (2013) did a literature review on the different motives people have to attend performing arts. These motives provide a general image about why people attend live performances, including music concerts, and are therefore a good basis to start from. Two other scholars that specifically focus on music performances are Kulczynski (2014) and Earl (2001). In his article Kulczynski (2014)

researches the influence of motivations, fan identification and product involvement on concert attendee behavior. Earl (2001) researches the demand for live music by using his own experience of attending a concert. The outcomes of the three researches will be discussed and compared.

A distinction can be made between intrinsic and extrinsic motivated people (De Rooij, 2013). Intrinsic (or cultural) motivated people primarily have an interest in an arts form in general or in a specific genre, performer or performance. Extrinsic (or social) motivated people have an aim beyond the product itself, for example having a nice evening with family or friends. Being more extrinsically or intrinsically motivated will again lead to different motives for attendance. Within the literature various motives are discussed, though the motives discussed in the different articles do not always comply with one another. Therefore, in the following I will give an overview of the different motives discussed and see whether some can be combined and in the end can be categorized. The first eight motives that will be discussed are common in the performing arts in general and so they might also apply to live music concerts. These motives are all discussed by De Rooij (2013) and some also by Kulczynski (2014) and Earl (2001).

The first and, according to De Rooij (2013), most important motive is aesthetics. This can be explained as pleasure or enjoyment in terms of beauty. A performance can stimulate the senses more and has a greater capacity to get people emotionally moved, because there is more 'feeling' in a live performance (De Rooij, 2013: p. 146; Earl, 2001: p. 347). Kulczynski (2014) goes a bit more into depth and explains that aesthetics is also about the artistic admiration of the music. The second motive is cognitive stimulation, knowledge enrichment, which, based on the research of De Rooij (2013), seems not really important for concert attendees. In his research some respondents even indicated that cognitive stimulation is the contrary of entertainment and that it costs too much energy. Imagine an artist during a concert giving a speech about politics, this would not make sense. However, there are also people who do find this a motive for attending live music concert. Knowledge enrichment at music concerts can be derived from for example the lyrics of the songs. Take Bob Marley's 'Redemption song' which in the 80s - during the African struggle for independency - urged people to free themselves from mental slavery. This is a very strong message, which of course is not the case for every song, but it can really motivate people. Therefore, in this

research knowledge enrichment will be taken into account as a possible motive, because it can also add value to a performance.

A third motive is escape (in some researches referred to as reduction) and relates to feelings of recuperation, recovering energy and strength and seeking distraction from everyday life and responsibilities (De Rooij, 2013; Kulczynski, 2014). This is an important motive for people, because it allows them to get away from their routines and to 'empty' one's mind. However, 'recovering energy' is not really the reason behind this motive, since most people use sports or something else to recover their energy. The fourth motive, transcendence, was only found in the research of De Rooij (2013) and so we are not sure whether it could apply to concert attendance to. Transcendence means that people want to be carried away, break loose and be in another world. The intensity of emotions is much higher for this motive as for the first, enjoying aesthetics. The intensity of emotions is the lowest when enjoying aesthetics, it becomes higher when people are touched and even more intense when people are entranced (transcendence). Music is an effective tool to get people touched and so this motive is likely to occur for concert attendees.

Social interaction, the fifth motive, is about bonding with family and friends and feeling part of a group with similar interests. The research of Kulczynski (2014) shows that for those with a high level of fan identification this motivation even goes beyond interacting with friends, because they also wanted to socialize with other fans that have the same interests. According to Earl (2001) dressing up is also part of the social dimension. Moreover, some artists are even in the power to set a dress-code, which in turn creates a bond between the audience during the concert since there are no apparent differences between you and your neighbor.

Attending a concert is also a way to distinguish yourself and to enhance your status. This sixth motive has to do with bragging (e.g. via Facebook) and 'coolness' and for the diehard fans with remaining their status as a real fan (De Rooij, 2014; Kulczynski, 2014). The seventh motive is entertainment, simply meaning that people go because they want to have a good time and be amused. The last motive is variety and novelty and refers to acquiring new and original experiences. People like to attend performances of unknown artists, especially since the ticket prices are often lower. Attending performances on extraordinary, temporary locations is also an important aspect of this motivation because it creates a special atmosphere for the consumer. Furthermore, this motive includes curiosity as people are



looking for concert specific music (Earl, 2001; Kulczynski, 2014). This includes hearing music that has not yet been released, jam sessions, improvisations, covers and stripped down acoustic versions.

Next to these eight 'general' motives for the performing arts, I would argue that there are also five motives that specifically apply to live concert attendance. They are discussed in the articles of Kulczynski (2014) and Earl (2001), who specifically do research about live concerts, but not in the article of De Rooij (2013) about the performing arts in general. The first is the appreciation of the physical skill of the artist or of the well-executed performance of the band. According to Abbé-Decarroux (1994: p. 106) the reputation of the producer and cast can have a significant positive effect on attendance. This illustrates that it is not only about the main artist, but also about the skills/popularity of the other band members and even the producer of the music. Second, some people attend a live concert purely because of the physical attractiveness of the artist or a member of the band, so this solely has to do with the so called 'sex appeal' (Kulczynski, 2014). The third motive is hero worship and relates very much to fan identification. It has to do with for example the physical proximity of an artist/band which sometimes even causes an emotional experience for the consumer (crying). However, for others it is purely the music which causes the emotional experience, because for example in the past the songs helped them in getting through a difficult period in their life (Earl, 2001). The fourth motive is uninhibited behavior, which refers to social behavior that might be unaccepted in other settings such as drinking, dancing, singing, moshing, pogoing, head-banging, playing air-guitar and going crazy. The last motive is very common in the music sector, nostalgia. This motivation has to do with childhood memories and with longing to relive a period with happy personal associations.

After discussing the different motives people can have for attending a live music concert, we can categorize them. This will be useful for the remainder of this research but also for future researches, because it provides a clear overview of all the different motives at once. De Rooij (2013: p. 155) in his research provides a framework for motives to attend performing arts in which he makes a difference between cultural and social motives. Cultural motives refer to an interest for culture in its own sake and social motives refer to an aim beyond the product and relates to (the pressure of) the social environment. In the center of

the model he placed ‘cultural aesthetics’, on the left ‘cultural reduction’, ‘cultural stimulation’ and ‘cultural transmission’ and on the right ‘social attraction’, ‘social distinction’, ‘social bonding’ and ‘social duty’.

However, the motives can also be categorized according to Iso-Ahola’s (1982) escape-seeking dichotomy which is discussed by Crompton and McKay (1997: p. 428). According to this model motivations are driven by two forces: escaping and seeking. In the context of live concerts escaping means the desire to leave the everyday routine and environment and refers to the personal world (e.g. personal troubles, failures) and the interpersonal world (family, work). Seeking means the desire to obtain intrinsic rewards and refers to personal rewards (e.g. learning, relaxing, prestige) and interpersonal rewards (e.g. social interaction).

Within this research it is chosen to make a distinction between the two forces cultural and social. According to this distinction the different motives discussed above are categorized and the results are presented in table 2.3. It was chosen not to use the escaping force in the model, because this force only captures one motive, namely escape (reduction), and so it is not useful in categorizing all the motives. In the model ‘cultural’ refers to an interest in the product, in this case music, for its own sake. The following motives apply to the cultural category: emotionally touched, knowledge enrichment, physical skill of artist/band, transcendence, nostalgia and variety and novelty. The ‘social’ force then refers to an aim beyond the product itself. This resulted in the social category including: distinction, physical attractiveness of artist/band, escape, hero worship, entertainment and uninhibited behavior and social interaction.

*Table 2.3 – Motivations to attend live music concerts*

<b>Cultural</b>	<i>Definition</i>	<b>Social</b>	<i>Definition</i>
<b>Emotionally touched</b>	<i>Consumers want to be emotionally touched and captivated by the performance; there is more ‘feeling’ in a live performance, it stimulates the senses.</i>	<b>Distinction</b>	<i>Making favorable impressions, gaining ‘bragging rights’ and seeking to increase ‘fan’ status as a consequence of attendance (more concerts = bigger fan).</i>
<b>Knowledge enrichment</b>	<i>Relates to individuals’ knowledge enrichment. People can receive energy when their senses are stimulated in a cognitive way.</i>	<b>Physical attractiveness of artist/band</b>	<i>Watching concerts because of the physical attractiveness or ‘sex appeal’ of an individual artist/band member or band.</i>
<b>Physical skill of artist/band</b>	<i>The appreciation of the physical skill of the artist or the well-executed performance of the band.</i>	<b>Escape (reduction)</b>	<i>Seeking distraction from everyday life and responsibilities.</i>

<b>Transcendence</b>	<i>Being entranced, having a spiritual experience allowing the consumer to 'break loose', to be 'carried away' and to be 'in another world'.</i>	<b>Hero Worship</b>	<i>Being in close proximity to the artist(s), form of support and demonstration of dedication to music of artist/band. Can involve touching the artist and crying.</i>
<b>Nostalgia</b>	<i>To relive a period with happy personal associations, sentimental longing to relive the past, childhood memories.</i>	<b>Entertainment</b>	<i>Refers to pleasure, enjoyment, to have a good time and to be amused.</i>
<b>Variety and novelty</b>	<i>Hearing music that has not been released, where attendance is the only means of exposure. Hearing covers, acoustic sets etc. that can only be experienced at concerts. Also attending concerts of unknown artists and concerts at extraordinary locations.</i>	<b>Uninhibited behavior</b>	<i>Social behavior that may be unaccepted in a normal setting such as drinking, moshing, dancing and going crazy.</i>
		<b>Social interaction</b>	<i>To interact with friends, family or alike people, to feel part of a group with similar interests.</i>

## 2.4 Expectations

The main objective of this research is to give an answer to the question “Why do people attend live music concerts?”. Within the theory three factors are discussed which are likely to have an influence on attendance: motivation, satisfaction and loyalty. This has resulted in the following hypothesizes:

**H1:** *Motivation has a positive influence on concert attendance*

**H2:** *Customer satisfaction has an influence on concert attendance*

**H3:** *Customer loyalty has an influence on concert attendance*

The motivations used in this research are by definition expected to have a positive influence on attendance. Some motives will have a stronger influence on attendance than others, though, the results have to show which motives exactly. Hypothesis 2 does not have a direction (positive or negative). First, the results should tell us whether satisfaction has an influence on attendance and if so, at which level of satisfaction the influence is positive and at which level it is negative. The same applies for hypothesis 3 about customer loyalty.

## III. Methodology

### 3.1 Participants

The research is conducted among people who attended at least one live concert at BIRD. The participants are able to fill in an online questionnaire on Qualtrics. In order to get as much people participating in the research as possible, the questionnaire was promoted via the Facebook and Twitter account of BIRD, via their newsletter and via my own network (Facebook and email). Furthermore, people who completed the questionnaire had the chance to win two tickets for the concert of Natalie Prass at BIRD, which will functioned as an extra stimulus to participate. Given the fact that the questionnaire is written in English, it could be completed by both Dutch people as by foreign people who currently live in the Netherlands.

### 3.2 Procedure

For this research we make use of a self-constructed online survey questionnaire. One of the reasons it was chosen to use this method is based on an overview of 21 studies on consumer loyalty provided by De Rooij (2013). Most of the studies used a customer survey as a research method and only a few used a qualitative method, such as interviews. Moreover, using interviews as a method in this research will be problematic. This because it would be difficult to select a representative group of people (given e.g.: age, gender, attendance frequency, level of satisfaction) who attended (a) live concert(s) at BIRD and therefore it was chosen not to conduct interviews. Furthermore, there already exist questions to measure motivations, satisfaction and loyalty which can be easily implemented in the questionnaire. The reason why people can only participate if they attended at least one concert at BIRD is because “customer satisfaction/dissatisfaction requires experience with the service, and is influenced by the perceived quality and the value of the service” (Andreassen & Lindestad, 1998: p. 8), so without the experience one cannot evaluate the quality of it. After assembling the survey it was tested a couple of times by both my thesis supervisor, some of my colleagues and some of my relatives. The survey was critically addressed by looking at the length of the questionnaire, the clarity of the questions and the standards for questionnaire construction.

The questionnaire begins with a short introduction in which it is explained that people can only participate if they attended at least one concert at BIRD. Next to this, the participants were asked to answer all questions as honestly as possible (there are no right or wrong answers) and it was ensured that the results are kept anonymous at all times. This was included to prevent people from giving socially desirable answers and to ensure the credibility of the answers. The first set of questions relate to demographics. These questions included: 'Are you male or female?', 'What is your age?', 'What is the travel time from your home to BIRD?' and 'How often do you attend a concert at BIRD?'. Next to these questions, I included a few questions which are particularly valuable for BIRD and not so much for this research. The results of these questions will give BIRD a more complete impression of how their consumers are related to them. This included 'Why do you choose to visit BIRD?', 'How do you know BIRD?' and 'Do you have any other comments or suggestions for BIRD?'.

The questions used to measure motivation, satisfaction and loyalty are discussed in 3.3. See appendix A for all the questions that were used in the questionnaire and to have an impression of how the questionnaire was presented to the customers.

## 3.3 Measurements

### *3.3.1 How can we measure satisfaction?*

Anderson et al. (1994) in their study use the customer satisfaction barometer (CSB) to measure the degree of satisfaction. CSB attempts to capture the degree of satisfaction by using three indicators: general satisfaction, confirmation of expectations and the distance from the customer's hypothetical ideal product. The second indicator – confirmation of expectations – measures the difference between the customer's expectation of the product or service before using it compared with the perception after using it. The difference can have a significant effect on the level of consumer satisfaction and therefore several researches use this as a measurement for satisfaction (Anderson et al., 1994; Andreassen & Lindestad, 1998; Kristensen et al., 2000). However, this indicator is difficult to use in this research because using it means that the respondents have to be approached before their visit to a concert at BIRD and after their visit. Within the timeframe of this research it would not be possible to get enough respondents to participate. The same is true for the third

indicator, the customer's hypothetical ideal product. In his research Hume (2008) states that "in measuring value and satisfaction, the consumer is assessing the attributes of a service encounter against some desired level of reward and performance" (p. 44). This means that consumers to some extent already take their expectations into account themselves in answering questions about satisfaction. Based on this and the timeframe of this research, it is chosen to only use the first indicator: general satisfaction.

Furthermore, a question is included about how respondents rate different factors of attending a concert at BIRD. These factors are related to perceived quality and the value of the service, because they influence customer satisfaction/dissatisfaction (Andreassen & Lindestad, 1998). The outcomes of the research of Hume et al. (2007) show that the majority of the respondents were not driven to return by emotional outcomes or the show, but by their perception of the entire experience. Factors that might influence the customer's perception are: accessibility and parking; flow and signposting of venues; staff friendliness and price (Hume et al., 2007: p. 143). Based on these factors, my own experience and factors used in online surveys about satisfaction of theatres and concert halls, it was chosen to use the following factors: Ticket buying, Venue appearance, Availability of parking, Accessibility of venue, Wardrobe, Sound quality, Lightning, Staff friendliness, Bar service. Respondents have to rate how important these factors are when attending a live concert by using a five-point Likert scale.

### *3.3.2 How can we measure loyalty?*

In the research of Anderson et al. (1994) loyalty is measured by both repurchase intention and price tolerance. According to them customers take both price and quality into account when forming an overall evaluation about a product or service. Though, the indicator 'price tolerance' in their research only applies for satisfied customers, while customers can also be dissatisfied. Therefore, price tolerance is not used as an indicator of loyalty, because the respondents used in this research can both be satisfied but also dissatisfied. Next to the indicator 'repurchase intention', Andreassen and Lindestad (1998) also use customer's 'willingness to provide positive word-of-mouth' as an indicator of loyalty. However, within the measurement the variable customer loyalty was reduced to one item. Repurchase intention was excluded as an indicator of loyalty, because it would only relate to products or services with a frequent consumption pattern. However, the research of Andreassen and

Lindestad (1998) was about package tours which show an infrequent consumption pattern. This is because package tours are expensive products, also if we compare them to concerts. It is assumed that concert attendance shows a more frequent consumption pattern and therefore repurchase intention is included in this research. To conclude, loyalty will be measured by repurchase intention and willingness to provide positive word-of-mouth. Respondents have to rate how likely it is that they will attend another concert at BIRD this year and how likely it is that they recommend BIRD to friends/family by using a ten-point Likert scale.

### *3.3.3 How can we measure the motivation of people?*

Given the fact that this research uses a survey to gather the data it would not make sense to keep the question about motivation entirely open. Therefore, the different motivations discussed in part 2.3 will be provided in the questionnaire. For each motivation the respondents have to indicate how important it is for them when attending a live concert on a scale from 1 (not at all important) to 5 (very important). To make sure all valuable motives are included in the research, the option to provide two other possible motives was included in the questionnaire. The results of this will only be used when a motive is provided by a significant number of respondents.

## IV. Results

Within this chapter the results of the research are presented. Part 4.1 provides the response rate and the demographics of the respondents. In part 4.2 the kind of analyses done will be presented and in part 4.3 the results will be discussed.

### 4.1 Response

After 14 days the questionnaire was taken offline and the data were collected. The response was 198 with a drop-out rate of 29,3%. In total 140 surveys were completed and can be used in the analyses of this research. In table 4.1 the profile of the respondents is presented. The majority of the respondents are female (N = 83) and 60% of the respondents are between the age of 20 and 35 (N = 84). Only 2,9% (N = 4) is under the age of 20 and 0,7% (N = 1) is above the age of 60 and therefore the sample is not representative for the whole population. Most of the respondents – 71,4% (N = 100) – live maximum half an hour away from BIRD. Finally, 50% (N = 70) attends a concert at BIRD 2-4 times a year, 19,3% (N = 27) once a year and 17,1% (N = 24) less than once a year.

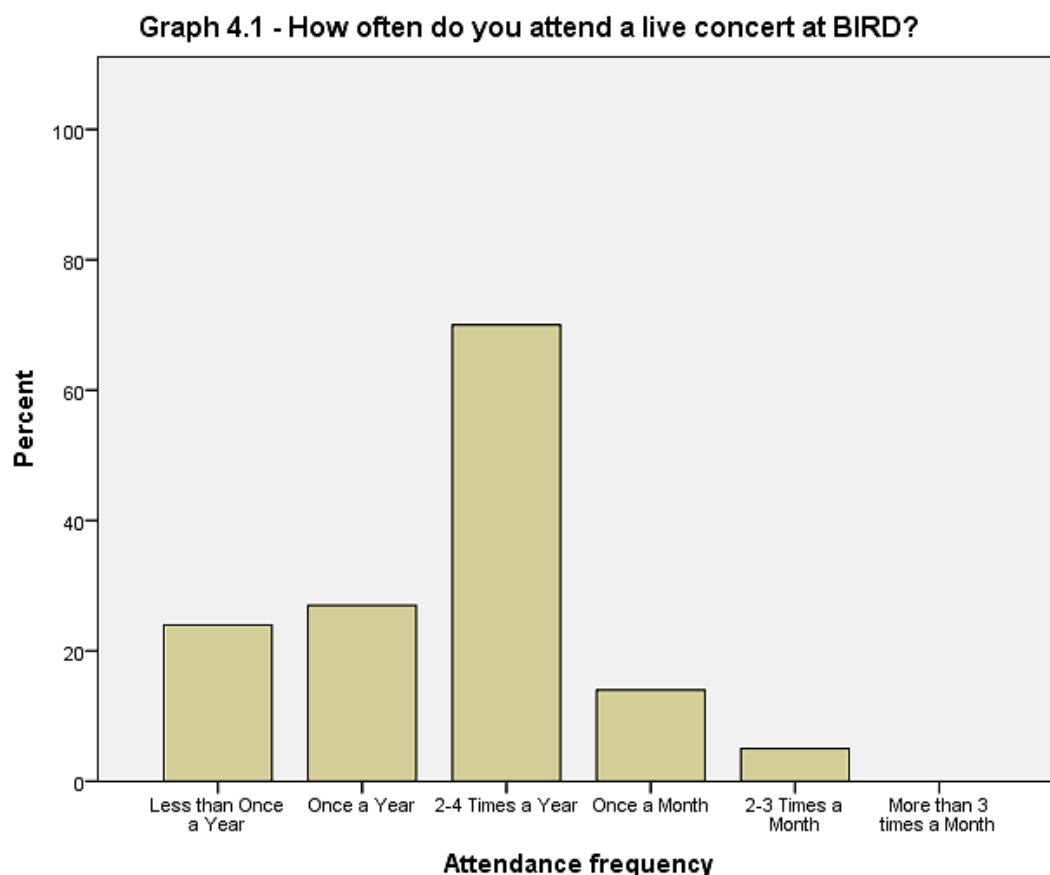
*Table 4.1 – Profile of respondents*

<b>Gender:</b>	<i>Male</i>	40,7%
	<i>Female</i>	59,3%
<b>Age:</b>	<i>&lt;20</i>	2,9%
	<i>20-25</i>	28,6%
	<i>26-35</i>	31,4%
	<i>36-45</i>	16,4%
	<i>46-59</i>	20,0%
	<i>&gt;60</i>	0,7%
<b>Travel time:</b>	<i>&lt;15 min.</i>	37,1%
	<i>15-30 min.</i>	34,3%
	<i>Up to 1 hour</i>	19,3%
	<i>&gt; 1 hour</i>	9,3%
<b>Attendance:</b>	<i>&lt; once a year</i>	17,1%
	<i>Once a year</i>	19,3%
	<i>2-4 times a year</i>	50,0%
	<i>Once a month</i>	10,0%
	<i>2-3 times a month</i>	3,6%

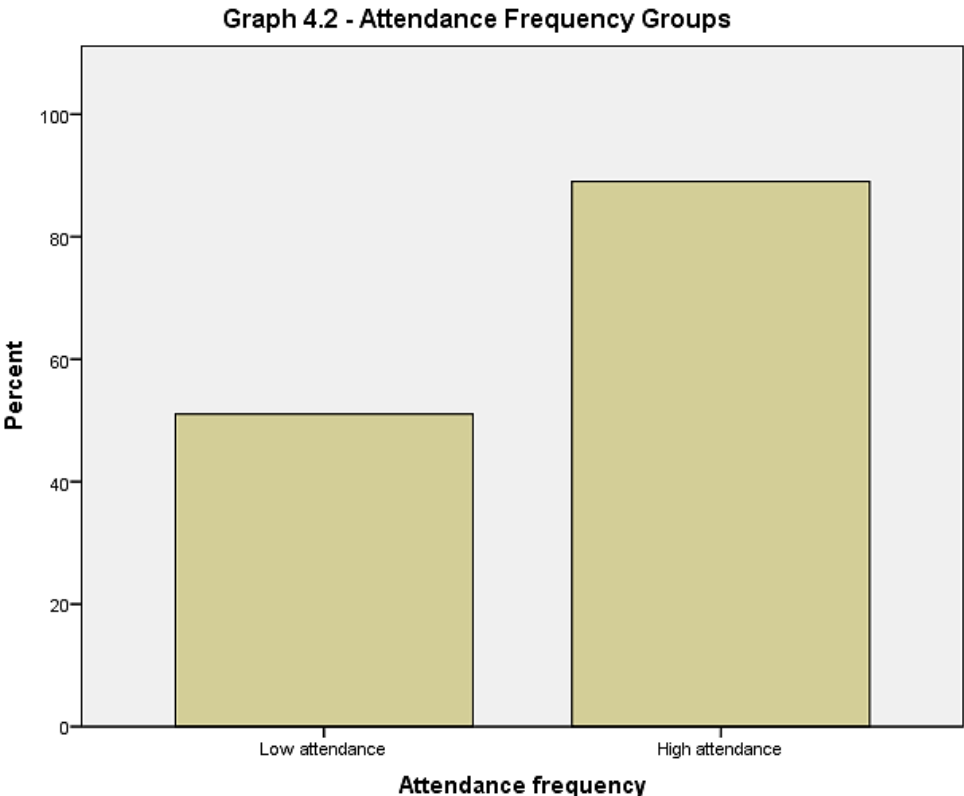


## 4.2 Analyses

The data were entered in SPSS for the analyses, because with the program it is possible to measure whether motivation, satisfaction and loyalty are significant predictors of attendance. First, each variable was given the right measurement level (scale, nominal or ordinal) necessary to obtain the right graphs during the analysis. Second, the scores of question 10 were converted so that a score of 1 refers to 'not at all important' and a score of 5 refers to 'very important'. All other questions using a Likert scale were already scored in this order. After performing these two steps it was possible to analyze the data. In part 2.1 a table was provided with different attendee groups based on the frequency of attendance. However, given the amount of respondents the four groups will be reduced to two groups for the analyses in order to gain valuable results. In part 2.1 the research of Axelsen (2007) was discussed which also makes use of only two different frequency groups. Graph 4.1 shows the results on question 5 (how often do you visit a concert at BIRD?). Based on this graph and the research of Axelsen (2007) the frequency groups were reduced and this resulted in: occasional attenders (including 1-2) and frequent attenders (including 3-6). From all respondents 63,57% (N = 89) can be defined as frequent attenders and 36,43% (N = 51) as occasional attenders (see graph 4.2).



The two categories of concert attendance (frequent and occasional) both form the dependent variable. This is a categorical variable and so in SPSS frequent (high) attendance was coded 1 and occasional (low) attendance was coded 0. Motivation, satisfaction and loyalty are considered to be the predictors of attendance and are the independent variables. A logistic regression will be used to analyze the data, because it can predict which of two categories – frequent or occasional – a person is likely to belong to given certain other information. So, in this case logistic regression will enable us to measure which factors are



indeed significant predictors of concert attendance. When trying to predict membership of two categorical outcomes the analyses used in SPSS is binary logistic regression. The table labelled Iteration History represents the fit of the most basic model to the data, which is a -2 log-likelihood (-2LL) of 183,636. The table labelled Classification Table (a,b) shows that indeed 89 of the respondents are frequent attenders and 51 of the respondents are occasional attenders. This means that the basic model will be right at predicting if a person is a frequent attender 89 times out of 140, so in 63,6% of the cases. However, in the remaining 36,4% of the cases this model will also be wrong in classifying people to the right frequency

group. Therefore, the analysis was conducted using the Backward stepwise (likelihood ratio) method in order to obtain a more accurate model for predicting high concert attendance. In every step this model excludes an indicator that was found to be a non-significant predictor of concert attendance. So, by excluding these indicators, with each step the model gets more accurate at predicting whether someone can be classified as a frequent concert attendee or not.

**Iteration History<sup>a,b,c</sup>**

Iteration		-2 Log likelihood	Coefficients
			Constant
1		183,643	,543
Step 0	2	183,636	,557
	3	183,636	,557

- a. Constant is included in the model.
- b. Initial -2 Log Likelihood: 183,636
- c. Estimation terminated at iteration number 3 because parameter estimates changed by less than ,001.

**Classification Table<sup>a,b</sup>**

	Observed	Predicted			
		Frequency of attendance		Percentage	
		Low attendance	High attendance	Correct	
Step 0	Frequency of attendance	Low attendance	0	51	,0
		High attendance	0	89	100,0
	Overall Percentage				63,6

- a. Constant is included in the model.
- b. The cut value is ,500

The tables labelled Model summary, Omnibus test of model coefficients and Classification table (a) show summary statistics about the new model. When only the constant was included, -2LL = 183.636, but now the different indicators are included this value is reduced to 98.891. This reduction tells us that the new model is better at predicting high concert attendance than the basis model. The model chi-square statistic measures the difference between the new model and the basic model, which tells us how much better the new

model is in predicting the outcome variable. The model chi-square statistic presented in the table confirms that the new model is significantly better in predicting high concert attendance ( $\chi^2(8)=84,75, p<0.001$ ).

**Model Summary**

Step	-2 Log likelihood	Cox & Snell R Square	Nagelkerke R Square
28	98,891 <sup>a</sup>	,454	,622

a. Estimation terminated at iteration number 7 because parameter estimates changed by less than ,001.

**Omnibus Tests of Model Coefficients**

	Chi-square	df	Sig.
Step	-2,091	1	,148
Step 28 <sup>a</sup> Block	84,745	8	,000
Model	84,745	8	,000

a. A negative Chi-squares value indicates that the Chi-squares value has decreased from the previous step.

**Classification Table<sup>a</sup>**

Observed		Predicted		
		Frequency of attendance		Percentage Correct
		Low attendance	High attendance	
Step 28	Frequency of attendance Low attendance	37	14	72,5
	High attendance	7	82	92,1
Overall Percentage				85,0

a. The cut value is ,500

The table labelled Classification table (a) indicates how well the model predicts group membership. The new model correctly classifies 37 concert attenders with a low attendance frequency but misclassifies 14 others (it correctly classifies 72,5% of cases). Furthermore, the model correctly classifies 82 concert attenders with a high attendance frequency but misclassifies 7 others (it correctly classifies 92,1% of cases). When only the constant was included, the model correctly classified 63,6% of concert attenders, but now the different predictors are included, this has risen to 85,0%.

The table labelled Variables in the equation shows the coefficients and statistics for the variables that have been included in the new model. This is an important part of the analyses, because it tells us how good some individual factors are in predicting concert attendance. The crucial statistics to look at are the *b* coefficient and the odds ratio ( $Exp(B)$ ) which are presented in table labelled Variables in the equation. The *b* coefficient indicates whether there is a positive or negative relationship between the predictor and the outcome variable which is again supported by the confidence interval of the odds ratio. The odds ratio tells us something about the probability of attending a concert with respect to not attending a concert. Before interpreting and discussing these results, the last step in the analyses is to test for multicollinearity. The table labeled Coefficients (a) shows the collinearity statistics of the independent variables included in the new model. A tolerance value less than 0.1 almost certainly indicates a serious collinearity problem and so does a VIF value greater than 10. As can be seen from the table none of the tolerance values are below 0.1 and none of the VIF values are greater than 10 (the highest VIF value is only 2.785). In other words, none of the predictors will bias the model which again confirms the accuracy of the new model. This means that all independent variables included in the new model are significant and valuable predictors of concert attendance.

**Variables in the Equation**

	B	Sig.	Exp(B)	95% C.I. for EXP(B)	
				Lower	Upper
Q4	-,906	,002	,404	,228	,718
Q6_2	,570	,054	1,768	,990	3,158
Q6_8	,683	,042	1,981	1,026	3,822
Q7_5	,484	,035	1,623	1,035	2,546
Step 28 <sup>a</sup> Q10_6_reverse	-1,258	,012	,284	,107	,758
Q10_8_reverse	1,186	,040	3,273	1,055	10,155
Q10_9_reverse	-1,492	,008	,225	,075	,677
Q13	1,451	,000	4,268	2,437	7,475
Constant	-9,797	,000	,000		

Coefficients<sup>a</sup>

New Model	Collinearity Statistics	
	Tolerance	VIF
Q4 – Travel time from your home to BIRD	,949	1,054
Q6_2 – Motive: I want to enrich my knowledge	,899	1,112
Q6_8 – Motive: I want to acquire a new/original experience	,882	1,134
Q7_5 – Wardrobe	,964	1,038
Q10_6_reverse - Sound quality	,800	1,250
Q10_8_reverse - Helpfulness and friendliness of the staff	,365	2,737
Q10_9_reverse - Bar service	,359	2,785
Q13 – Likelihood to return	,916	1,091

a. Dependent Variable: Frequency of attendance

Question 4 (indicating travel time), question 10\_6 (evaluation of the sound quality at BIRD) and question 10\_9 (evaluation of the bar service at BIRD) have a negative *b* coefficient. In other words, these indicators lead to a decrease in the outcome variable, meaning that they are predictors of occasional (low) concert attendance. The opposite is true for the remaining predictors: question 6\_2 (importance of knowledge enrichment), question 6\_8 (importance of acquiring a new/original experience), question 7\_5 (importance of wardrobe), question 10\_8 (evaluation of the helpfulness and friendliness of the staff at BIRD) and question 13 (likelihood to return). They lead to an increase in the outcome variable and accordingly are the predictors of frequent (high) concert attendance.

### 4.3 Discussion

As shown in the previous part there are eight variables which, especially when taken together, are strong predictors of concert attendance. One of the predictors is the time people have to travel from their home to the concert venue. The longer people have to travel to the concert venue the less likely they are to be frequent concert attenders. This outcome is not surprising and is supported by the study of Langeveld and Van Stiphout (2013) on the willingness to travel of theatre visitors. The study demonstrates that distance is an important variable to explain the demand for performing arts. Langeveld and Van Stiphout (2013) came to this conclusion by using the travel theory of Walter Christaller (1933). According to the theory, “every product and every service has its own scope, its own

attraction area” (Langeveld & Van Stiphout, 2013: p. 3). So, accordingly this also accounts for concert venues and therefore supports the outcome of travel time being a predictor of concert attendance.

Another predictor is how people evaluate the sound quality at a venue. The lower people evaluate the sound quality of a concert at a venue, the less likely they are to be frequent concert attenders. This is a logical outcome as the sound quality determines how the music reaches the audience, since it is part of the core service (Hume & Mort, 2010). When the sound quality of a concert is bad, this will diminish the overall quality of the experience. Furthermore, I often hear people say that they really want to feel the music. A good sound system is able to fulfill this need through for example the bass of the music, clarity of the music and the right volume. Next to the evaluation of the sound quality, the evaluation of the bar service during a concert is also a predictor of concert attendance. The lower people evaluate the bar service during a concert, the less likely they are to be frequent concert attenders. This is supported by Ajzen’s (1991) theory of planned behavior discussed in chapter II. The favorable or unfavorable evaluation of, in this case, the bar service influences people’s intention. In this case, an unfavorable evaluation of the bar service at a venue influences people’s intention to attend another concert in a negative way. However, it is important to note here that the evaluation applies to a specific concert venue and so does the influence on attendance. This means that a bad experience with, for example, the bar service at BIRD leads to a decrease in concert attendance at BIRD but not necessarily to a decrease in someone’s overall concert attendance frequency.

Two other predictors of concert attendance are staff friendliness and the wardrobe. The better people evaluate the helpfulness and friendliness of the staff of the venue and the more important the availability of a wardrobe is for people when attending a concert, the more likely they are to be frequent attenders. The friendliness of the staff predictor even has an odds ratio of 3,273. This means that when the evaluation of the staff friendliness increases with 1, the chance of concert attendance becomes 3,3 times bigger. Therefore, this factor is very important in contributing to the quality of the overall experience when attending a live concert. Furthermore, this supports the shift from mass customization and flexible production towards experiential consumption as observed by Addis and Holbrook (2001). So, it is about the whole experience and not only the performance of the artist is part of this experience, but also factors like good bar service and the friendliness of the staff

contribute to this. Referring back to Hume and Mort (2010) who found that the core service must be supported by both supplementary and facilitating activities, the results of this research show that the wardrobe, sound quality, bar service and helpfulness and friendliness of the staff are the most important supporters of live music concerts. With this hypothesis 2 – customer satisfaction has an influence on concert attendance – is supported.

Next to these facilitating activities, two motives are found to be significant predictors of concert attendance. The more important the motive ‘knowledge enrichment’ is for people and the more important it is for people to acquire a new and/or original experience when attending a concert, the more likely they are to be frequent attenders. Interesting about this finding is that both motivations are part of the ‘general’ motives applying to the performing arts and not of the ‘concert specific’ motives as discussed by Kulczynski (2014) and Earl (2001). This might be explained by the fact that the ‘concert specific’ motives (e.g. physical attractiveness, physical proximity and uninhibited behavior) are more exclusive in the sense that they are not shared by a significant amount of people to be able to predict concert attendance. Another interesting outcome is the fact that knowledge enrichment is even a predictor of concert attendance, since in the research of De Rooij (2013) less than half of the respondents considered this motive as important or very important. However, the research of De Rooij (2013) focused on performing arts in general and so apparently the motive is considered to be more important by concert attenders.

No further researches or articles could be found on the significant importance of the motivation to experience a new/original experience, though this result can be very useful for concert venues and promoters. If people are more likely to attend when they have the feeling the concert will provide them with a new/original experience, than organizations have to respond to this by strengthen the feeling. This can be done by for example showing music clips of the artist on the website in which the artist plays a cover or a rare version of his or her own song. Although the results show that only two motives are significant predictors of concert attendance, does not mean that the other motives do not matter for people when going to a live concert. Almost half of the respondents indicated the motives ‘emotionally touched’, ‘escape’, ‘being in another world’, ‘socialize’ and ‘physical skill of the artist’ as important when attending a live concert (see appendix B for the exact percentages of all questions). Though, together with all the variables included in the new model, knowledge enrichment and acquiring a new/original experience are the best motives in



predicting concert attendance. With this hypothesis 1 – motivation has a positive influence on concert attendance – is supported.

The last predictor included in the model is the likeliness to return with an odds ratio of 4,268. This means that when the likeliness to return increases with 1, the chance of attending a concert becomes 4,3 times bigger. This is again an interesting outcome since in the study of Andreassen and Lindestad (1998) the variable customer loyalty was reduced to one item: willingness to provide positive word-of-mouth. So, it was good customer loyalty was not reduced to one item in this research. It was expected that both indicators would have an influence on concert attendance when taken into account together. However, within the new model the likeliness to return is the only indicator of customer loyalty included. This result supports the notion of hard core loyals (Hayes & Slater, 2002) or as De Rooij (2013) defines it: behavioral loyalty. The soft loyals have the intention to attend a concert but do not act (attitudinal loyalty), whereas the hard core loyals do act by actually attending a concert (behavioral loyalty). The results show that the higher the likeliness (or intention) to return, the bigger the chance that people will act on this. Therefore, hypothesis 3 – customer loyalty has an influence on concert attendance – is partly supported since only one indicator has a significant influence.

## V. Conclusion

In the introduction it was explained that consumers purchase a product or service expecting certain benefits from it in order to satisfy a particular need. This research tried to identify these needs by measuring motivation, satisfaction and loyalty among concert attenders. As assumed the results helped in identifying what factors and motives are the main influencers of concert attendance. The analyses resulted in a model consisting of eight different variables which, together, are able to predict concert attendance with an accuracy of 85% (it correctly classifies 85% of concert attenders). The model includes travel time, two motivations (knowledge enrichment and acquiring a new/original experience), four factors contributing to the degree of satisfaction (wardrobe, sound quality, bar service and helpfulness and friendliness of the staff) and one indicator of loyalty (repurchase intention). With these outcomes an answer can be given to the research question: why do people attend live music concerts?

There are two motives explaining why people attend live music concerts which are strong enough to also predict concert attendance: knowledge enrichment and acquiring a new/original experience. This is valuable information for both concert promoters and concert venues, because they can respond to the need of people to acquire an original experience by for example adjusting their concert promotion in a way that people will have the feeling this need is going to be fulfilled when attending a concert. Next to these predicting motives there are some underlying motives that will always be important for people when attending a live concert, but are not so strong to be able to also predict concert attendance. These are motives like wanting to be emotionally touched, be entertained, escape everyday life and socialize with others. Another reason why people attend live music concert is because of the whole experience. The most important factors contributing to this are the wardrobe, sound quality, bar service and friendliness of the staff. These facilitating services contribute to why people will return, because they increase the quality of the overall experience. Furthermore, this research shows that the likeliness of people to return is a positive predictor of concert attendance. So, it is important for every concert venue to measure how people evaluate their facilitating services in order to keep improving them and accordingly increase people's attendance frequency.

Limitation of this research is that we specifically used concert attenders of BIRD to gather the data. It might be possible that people attending concerts at other venues also have other motives and consider different facilitating services as more important. For example, there might be a difference between people who generally attend concerts at a small concert venue (e.g. BIRD) and people who generally attend concerts at large concert venues (e.g. Ahoy Rotterdam). This is interesting to investigate by future research. For now it can be concluded that for each concert venue it is important to keep track of why people attend concerts at their venue and how they evaluate the overall experience. This will help the venues in improving their marketing strategies and their services in order to increase the attendance rate.

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## Appendix A – Survey questionnaire

### Survey Master thesis: Concert attendees - Motivation, Satisfaction and Loyalty

Dear,

Thanks for taking the time to fill in this survey! It will only take about 10 minutes.

You can only fill in the survey if you have attended at least one concert at BIRD.

The research is a collaboration between a Master student and BIRD, so by completing the survey you will make two parties very happy. As we appreciate this very much, we are giving away **2x2 free tickets** for the concert of Natalie Prass among the participants of this research. The results will help us in getting an understanding of why you attend live music concerts in general and also of how you think about BIRD as a concert venue. Please fill in the survey as honest as you can, there are no right or wrong answers ;).

Again a big thank you and hopefully we will see you soon @BIRD!

--

Marjolein Schippers & BIRD

#### Q2 Are you male or female?

- Male (1)
- Female (2)

#### Q3 What is your age?

- < 20 (1)
- 20-25 (2)
- 26-35 (3)
- 36-45 (4)
- 46-59 (5)
- 60 + (6)

**Q4 Travel time from your home to BIRD**

- Less than 15 minutes (1)
- 15-30 minutes (2)
- Up to 1 hour (3)
- More than 1 hour (4)

**Q5 How often do you attend a live concert at BIRD?**

- Less than Once a Year (1)
- Once a Year (2)
- 2-4 Times a Year (3)
- Once a Month (4)
- 2-3 Times a Month (5)
- More than 3 times a Month (6)

**The next two questions are about attending live concerts in general.**

**Q6 How important are the following motives for you when attending a live concert?**

	Not at all important (1)	Slightly important (2)	Neutral (3)	Important (4)	Very important (5)
I want to be emotionally touched/moved (1)	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
I want to enrich my knowledge (2)	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
I want to be distracted/escape from everyday life and responsibilities (3)	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
I want to be carried away / break loose / be in another world (4)	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
I want to socialize with friends/family or other people (5)	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
I want to distinguish myself and enhance my status (e.g. as fan) by going to a concert (6)	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
I want to have a good time / be amused / be entertained (7)	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
I want to acquire a new/original experience (e.g. by hearing new versions of songs, jam sessions) (8)	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
I go for the physical skills / great performance of the artist/band (9)	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
I go because of the physical attractiveness of the artist or a member of the band (10)	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
I want to be as close to the artist/band as possible (11)	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
I want to perform uninhibited behavior / go crazy (12)	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
I want to relive happy memories from the past (13)	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
Other (please specify) (14)	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
Other (please specify) (15)	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>



**Q7 How important are the following factors for you when attending a live concert?**

	Not at all important (1)	Slightly important (2)	Neutral (3)	Important (4)	Very important (5)
Easy ticket buying (1)	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
Venue appearance and atmosphere (2)	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
Availability of parking (3)	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
Accessibility of the venue (4)	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
Wardrobe (5)	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
Sound quality (6)	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
Lightning (7)	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
Helpfulness and friendliness of staff (8)	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
Bar service (9)	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>

**The following questions are specifically about your experience at BIRD.**

**Q8 Why do you choose to visit BIRD? (Tick any relevant boxes)**

- Specific show (1)
- Variety of shows (2)
- Location (3)
- Reputation of BIRD (4)
- Small venue (5)
- Friendly staff (6)
- Value for money (7)
- Good access facilities (8)
- Other (please specify) (9) \_\_\_\_\_

**Q9 How do you know BIRD? (Tick any relevant boxes)**

- Website (1)
- Social media (2)
- Adds in newspaper / magazine (3)
- Poster (4)
- Flyer (5)
- Friends / family (6)
- Other (please specify) (7) \_\_\_\_\_

**Q10 Please rate the following aspects of your experience at BIRD:**

	Excellent (1)	Good (2)	Adequate (3)	Poor (4)	Unacceptable (5)
Easy ticket buying (1)	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
Buildings appearance and atmosphere (2)	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
Availability of parking (3)	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
Accessibility of venue (4)	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
Wardrobe (5)	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
Sound quality (6)	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
Lightning (7)	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
Helpfulness and friendliness of the staff (8)	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
Bar service (9)	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>

**Q11 Overall, how satisfied are you with experiencing a live concert at BIRD?**

- 0 (0)   1 (1)   2 (2)   3 (3)   4 (4)   5 (5)   6 (6)   7 (7)   8 (8)   9 (9)   10 (10)
- 

**Q12 How likely are you to recommend BIRD to friends and family?**

- 0 (0)   1 (1)   2 (2)   3 (3)   4 (4)   5 (5)   6 (6)   7 (7)   8 (8)   9 (9)   10 (10)
-

**Q13 How likely is it that you will attend another concert at BIRD this year?**

0 (0)   1 (1)   2 (2)   3 (3)   4 (4)   5 (5)   6 (6)   7 (7)   8 (8)   9 (9)   10 (10)



**Q14 Do you have any other comments or suggestions for BIRD?**

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**Please fill in your email address (otherwise we do not know who completed this survey) to win free tickets.**

***(note: we will only use your email for sending the tickets if you are one of the winners. Your results will remain private at all times!)***

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## Appendix B – Percentage scores questionnaire

Total amount of respondents = 140											
<b>Q2</b>											
Male (1)	57	40,71%									
Female (2)	83	59,29%									
<b>Q3</b>											
< 20 (1)	4	2,86%									
20-25 (2)	40	28,57%									
26-35 (3)	45	32,14%									
36-45 (4)	23	16,43%									
46-59 (5)	28	20,00%									
60+ (6)	1	0,71%									
<b>Q4</b>											
< 15 min. (1)	52	37,14%									
15-30 min. (2)	48	34,29%									
Up to 1 hour (3)	27	19,29%									
> 1 hour (4)	13	9,29%									
<b>Q5</b>											
< once a year (1)	24	17,14%									
once a year (2)	27	19,29%									
2-4 times a year (3)	70	50,00%									
once a month (4)	14	10,00%									
2-3 times a month (5)	5	3,57%									
> 3 times a month (6)	0	0,00%									
		1	2	3	4	5	1	2	3	4	5
<b>Q6</b>											
Emotional (1)	4	10	27	67	32	2,86%	7,14%	19,29%	47,86%	22,86%	
Knowledge (2)	11	30	58	38	3	7,86%	21,43%	41,43%	27,14%	2,14%	
Escape (3)	8	10	35	66	21	5,71%	7,14%	25,00%	47,14%	15,00%	
Another world (4)	4	12	34	67	23	2,86%	8,57%	24,29%	47,86%	16,43%	
Socialize (5)	4	21	24	68	23	2,86%	15,00%	17,14%	48,57%	16,43%	
Distinguish (6)	64	18	42	12	3	45,71%	12,86%	30,00%	8,57%	2,14%	
Entertained (7)	1	2	5	45	87	0,71%	1,43%	3,57%	32,14%	62,14%	
Original experience (8)	3	11	33	65	28	2,14%	7,86%	23,57%	46,43%	20,00%	
Physical skill (9)	10	13	32	67	18	7,14%	9,29%	22,86%	47,86%	12,86%	
Physical attractiveness (10)	73	21	26	15	3	52,14%	15,00%	18,57%	10,71%	2,14%	
Physical proximity (11)	35	31	43	28	3	25,00%	22,14%	30,71%	20,00%	2,14%	
Uninhibited behavior (12)	54	25	41	15	4	38,57%	17,86%	29,29%	10,71%	2,86%	
Relive past (13)	37	29	41	26	6	26,43%	20,71%	29,29%	18,57%	4,29%	
		1	2	3	4	5	1	2	3	4	5
<b>Q7</b>											
Ticket buying (1)	1	12	23	72	32	0,71%	8,57%	16,43%	51,43%	22,86%	
Venue appearance (2)	1	4	17	72	46	0,71%	2,86%	12,14%	51,43%	32,86%	
Availability parking (3)	60	12	25	29	12	42,86%	8,57%	17,86%	20,71%	8,57%	
Accessibility venue (4)	3	16	38	63	20	2,14%	11,43%	27,14%	45,00%	14,29%	
Wardrobe (5)	14	15	46	52	13	10,00%	10,71%	32,86%	37,14%	9,29%	
Sound quality (6)	1	1	3	40	95	0,71%	0,71%	2,14%	28,57%	67,86%	
Lightning (7)	2	10	18	82	28	1,43%	7,14%	12,86%	58,57%	20,00%	
Friendliness staff (8)	2	2	17	64	55	1,43%	1,43%	12,14%	45,71%	39,29%	
Bar service (9)	2	2	22	63	51	1,43%	1,43%	15,71%	45,00%	36,43%	
<b>Q8</b>											
Specific show (1)	96	68,57%									
Variety of shows (2)	51	36,43%									
Location (3)	65	46,43%									
Reputation of BIRD (4)	50	35,71%									
Small venue (5)	55	39,29%									
Friendly staff (6)	34	24,29%									
Value for money (7)	45	32,14%									
Good access facilities (8)	22	15,71%									
Other (9)	15	10,71%									

<b>Q9</b>												
Website (1)	46	32,86%										
Social media (2)	76	54,29%										
Adds newspaper (3)	10	7,14%										
Poster (4)	16	11,43%										
Flyer (5)	7	5,00%										
Friends/family (6)	91	65,00%										
Other (7)	17	12,14%										
		1 (5)	2 (4)	3 (3)	4 (2)	5 (1)		1 (5)	2 (4)	3 (3)	4 (2)	5 (1)
<b>Q10 (Inverted values)</b>												
Ticket buying (1)		0	1	23	81	35		0,00%	0,71%	16,43%	57,86%	25,00%
Venue appearance (2)		0	3	17	76	44		0,00%	2,14%	12,14%	54,29%	31,43%
Availability parking (3)		1	14	62	50	13		0,71%	10,00%	44,29%	35,71%	9,29%
Accessibility venue (4)		0	1	26	89	24		0,00%	0,71%	18,57%	63,57%	17,14%
Wardrobe (5)		2	21	56	51	10		1,43%	15,00%	40,00%	36,43%	7,14%
Sound quality (6)		0	7	27	91	15		0,00%	5,00%	19,29%	65,00%	10,71%
Lightning (7)		0	11	36	79	14		0,00%	7,86%	25,71%	56,43%	10,00%
Friendliness staff (8)		1	11	26	69	33		0,71%	7,86%	18,57%	49,29%	23,57%
Bar service (9)		4	11	28	75	22		2,86%	7,86%	20,00%	53,57%	15,71%
		1	2	3	4	5	6	7	8	9	10	
<b>Q11</b>												
Overall satisfaction		0	0	0	0	1	8	42	62	25	2	
		0,00%	0,00%	0,00%	0,00%	0,71%	5,71%	30,00%	44,29%	17,86%	1,43%	
<b>Q12</b>												
Recommend		1	0	1	0	1	6	28	43	28	32	
		0,71%	0,00%	0,71%	0,00%	0,71%	4,29%	20,00%	30,71%	20,00%	22,86%	
<b>Q13</b>												
Return		1	1	0	1	5	7	13	31	32	49	
		0,71%	0,71%	0,00%	0,71%	3,57%	5,00%	9,29%	22,14%	22,86%	35,00%	