

The Impact of Cultural Capital, Brand Knowledge and Brand Engagement on Brand Attitude for Facebook Users

The case of music festival pages on Facebook

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Abstract

Interactions between consumers and brands as well as exposure to brands' marketing campaigns are increasingly taking place on social networking sites such as Facebook. Brands believe that these interactions on social media ultimately increase consumers' positive attitude towards their brands. However, research on the effectiveness of Facebook engagement with consumers, especially for the cultural industry is sparse and thus, academics are still not convinced. To add to that, for difficult brands such as music festivals, cultural capital could be an influencing factor. Namely, it can be argued that cultural capital replaces the influence of brand knowledge and engagement on brand attitude. This because it can be stated that brand knowledge and brand engagement are more or less embedded in cultural capital. Therefore, in this research, two music festivals (1) North Sea Jazz and (2) Pinkpop are studied in order to find to what extent cultural capital influences brand attitude. Furthermore, it is examined whether cultural capital makes the presumed positive effect of brand knowledge and brand engagement insignificant. The two festivals represent an institutionalized highbrow and an emerging highbrow festival respectively, as this could perhaps lead to interesting differences between the two types of festivals. Namely, research argues that both festivals attract consumers with differentiating levels of cultural capital. The current research is based on existing theories on determinants of brand attitude and thereby combines two research traditions, sociology and marketing. In order to measure the effects of cultural capital, brand knowledge and brand engagement on brand attitude, an online survey was conducted. Dutch Facebookers who are 18 years or older were recruited to participate in the research through Facebook. This study showed that cultural capital significantly impacts attitudes towards both festivals. Moreover, it showed that brand knowledge and brand engagement do have an additional significant effect on brand attitude for both North Sea Jazz as well as Pinkpop, even when included in the same model as cultural capital. Thus, it was found that cultural capital does not explain the effect of brand knowledge and brand engagement on brand attitude towards music festivals. Thereby, this research stressed the importance to consider consumers' cultural capital for a brand attitude model, as well as that it substantiated the importance of brand knowledge and brand engagement for brand attitude.

Keywords: Cultural capital, Brand Attitude, Brand Knowledge, Brand Engagement, Music festivals

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Preface

I would like to express my gratitude towards some people that have been especially important to the process of writing this thesis. The first and most important is my supervisor, Dr. Mart Willekens. His valuable comments, guidance and suggestions were always highly appreciated and have been a great help. Moreover, I would like to thank my family for always supporting me throughout my university career. Without them, none of this would have been possible. Furthermore, I would like to thank all my friends for their support and suggestions. Last but definitely not least, I would like to thank all of the great people who took the time to help me in some way, for instance by filling out my survey or spreading the word about my survey.

1. Introduction

Computer-mediated communication (CMC) has never before been so embedded in people's daily lives as in modern-day society (Ulusu, 2010). Social networking sites (SNS) have gained popularity over the last few years and have expanded the possibilities of CMC in various contexts (Chu, Kamal & Kim, 2015). Because of these new possibilities, the field of marketing communications has experienced significant change in the last decade (Hutter, Hautz, Dennhardt & Füller, 2013). Namely, more and more consumer interactions with brands and exposure to their marketing campaigns take place on social media platforms (Hutter et al., 2013). Therefore, companies are increasingly investing in social media to, through expected increase in engagement between consumers and the brand, positively influence consumers' attitudes towards their brand (Culnan, McHugh & Zubillaga, 2010). The main difference that these developments have brought about for brands is that marketing on social media platforms, in contrast to marketing on traditional media, is not about just delivering a message. Rather, marketing on social media is about creating a relationship and conversation based on engagement with consumers through brand communities (Drury, 2008).

Stelzner (2016), who in his study surveyed over five thousand marketers aiming to understand how social media is used to promote their businesses, argued that the social networking site Facebook is currently the leading platform for social media marketing. Namely, he found that the majority of the respondents in his research name Facebook as the most important platform for social media marketing (Stelzner, 2016). Companies and brands are seeing the benefits of online, social brand pages (communities) as a tool for relationship marketing communication (Stelzner, 2016). As is argued by Ulus (2010), "brand communities not only provide companies with an additional communication channel, but also allow the possibility of establishing linkages to devoted users" (p. 2949). Furthermore, research argues that forming an initial opinion on products and services involves two layers: (1) the retrieval of brand information from memory and (2) getting additional knowledge about brands from the external environment. The latter is where Facebook serves, amongst others, as an information source (Chen & He, 2003).

Recently, studies have argued that marketing researchers should explore the dimensions of brand relationship for the "atypical service industries", or for "difficult brands" as the effects of Facebook marketing could differ from regular brands for these types of brands (Harrison & Hartley, 2007, p. 4). According to Harrison and Hartley (2007), these "difficult brands" have two contextual dimensions: (1) the products are only available at a particular

time and (2) these brands give uncertain outcomes for consumers, which is a risk for the consumer. Research found that the relationships between difficult brands and customers in the cultural industry go “beyond traditionally measured transactional outcomes, to incorporate factors such as social and emotional connectedness (...)” (Harrison & Hartley, 2007, p.3). Thereby, social media marketing literature for the cultural industry has been gaining importance. Namely, some studies argue that Facebook is a key tool to build and expand social and emotional connectedness for brands in the cultural industry and ultimately, through this engagement on Facebook with the consumer, impacts the consumer’s brand attitude towards the cultural product or service (Leenders, 2010).

However, what is important for cultural brands is that one’s aesthetic position, or cultural capital, can be argued to be of influence on the type of cultural activity a person prefers and the extent of appreciation of these cultural products/brands (Bourdieu, 1986). Namely, according to Bourdieu (1986), in contrast to what marketing models claim, culture is stratified and interest in and engagement with culture is solely determined by education and socialization (cultural capital). When looking further at the traditional cultural capital paradigm by Pierre Bourdieu, it can even be argued that engagement, knowledge and ultimately attitudes on cultural goods cannot be influenced through social media as marketing models claim, because they are entirely dependent on one’s cultural capital. The actual ways in which these contrasting perceptions from the marketing and sociology realms interact in one and the same model has yet to be studied.

In older existing literature, a distinction is made between highbrow and lowbrow cultural activities (Bourdieu, 1986). Although this distinction between highbrow and lowbrow is currently not as nearly as clear-cut as Bourdieu stated in his works, this distinction is still often seen as valuable in some cultural industries. Currently, cultural activities that were historically seen as lowbrow and commercial, are now emerging as more highbrow activities. However, it can still be argued that those institutionalized highbrow cultural activities, are still seen as more highbrow than those that are emerging as highbrow (Peterson & Kern, 1996). Thereby, research argues that people with higher cultural capital “prefer to consume elite culture and individuals in lower social strata prefer to consume mass or popular culture” (Taheri, Jafari & O’Gorman, 2014, p. 323). Cultural capital could influence how one perceives a brand as “the capacity for symbolic appropriation of cultural products is acquired through processes of socialization” (Daenekindt, 2017, p. 43).

Mossberg and Getz (2006) state that we can think about music festivals as a brand, just in the same way as it can be applied to other products and services. Thus, music festivals

would be products/brands within the cultural industry for which marketing literature argues that increased knowledge and engagement with Facebook pages would be an important factor in influencing brand attitude, and at the same time, for which the cultural capital paradigm states that only cultural capital influences the capacity for symbolic appropriation of the product.

Comparing two types of festivals, one that is highbrow and mostly fits the taste pattern of an individual with high cultural capital and aesthetic disposition and one that is emerging as highbrow and attracts a more diverse audience with a less distinct taste pattern, could lead to interesting findings on the effects of Facebook engagement and knowledge considered in the same model as cultural capital. For both types of festivals, it is expected from the cultural capital paradigm that cultural capital encompasses brand knowledge and brand engagement. Meaning, these concepts are more or less embedded in cultural capital. Thereby, predicted is that those consumers with a lower cultural capital, meaning a taste pattern that includes common and more popular items and thus have a less distinct taste pattern, will have a less favorable attitude towards cultural brands than those with high cultural capital. This is because the cultural capital paradigm argues that appropriation and appreciation of cultural goods is solely acquired through processes of socialization (Bourdieu, 1986). Those with less cultural capital are thus expected to know less about cultural products/brands and are less engaged with cultural brands. Ultimately, those consumers will therefore also have a less favorable attitude towards cultural products/brands (Nagel & Ganzeboom, 2015).

This current research will look at (1) a jazz festival; North Sea Jazz, which will serve as an institutionalized highbrow cultural activity for those with high cultural capital and (2) a pop/rock festival; Pinkpop, which will serve as an emerging highbrow cultural activity. By researching these festival brands, it will be possible to make the effects of cultural capital visible. Furthermore, it will make observable whether the effect of brand engagement through brand communities and brand knowledge on brand attitude is not significant when considered in the same model as cultural capital, as is assumed that cultural capital encompasses these concepts.

1.1 Research problem

As said, marketing research argues that engaging with a brand can be done through Facebook and this would lead to a more favorable attitude towards that brand (Hudson & Hudson, 2010). However, research on the effectiveness of Facebook engagement with consumers, especially for the cultural industry, is sparse and thus, academics are still not

convinced (Hoffman & Fodor, 2010). As also mentioned, research argues that for difficult brands, such as music festivals, customers are looking for social and emotional connectedness (Harrison & Hartley, 2007). However, to what extent Facebook engagement influences the overall brand attitude for difficult brands can perhaps differ on the base of the type of consumer, which is why this paper argues that cultural capital should be included in a model for brand attitude. Namely, the causal effect between more brand knowledge and engagement and a more favorable brand attitude could perhaps be explained by one's cultural capital and thus, the effect of brand engagement and knowledge on brand attitude could be insignificant when considered in a model that includes cultural capital. In other words, it can be argued that the concepts of brand engagement and brand knowledge are more or less embedded in cultural capital and thus, have no additional effect for brand attitude. There currently is no such model that considers cultural capital to be the explaining variable in the relationship between brand engagement and brand knowledge and brand attitude. Overall, existing research has yet to put together two research traditions. Namely, that of marketing research and that of sociology. This research aims to put those two together by arguing that marketing models for the effect of brand knowledge and brand engagement on brand attitude lack focus on structural inequalities of consumers. Thereby, it argues that cultural capital ultimately encompasses brand knowledge and engagement through one's aesthetic disposition and thus, perhaps explains a more favorable brand attitude by viewing culture as art-for-art's sake (Daenekindt, 2017).

As can be argued based on existing literature, higher cultural capital can positively influence attitudes towards cultural products. This because those with high cultural capital have more distinct tastes and preferences and are said to have stronger attachment to cultural brands as these are linked to the individual's extended self (Belk, 1988). Ultimately, research argues that one's aesthetic disposition, which can be defined as the capability to appreciate the form of a cultural product rather than function of it, is important in one's attitude towards cultural goods (Daenekindt, 2017). Namely, as is argued by Daenekindt (2017) following Bourdieu's theory on cultural capital, the capacity for symbolic appropriation of cultural products is gathered through the process of socialization. In other words, appreciation of cultural products exist in internal systems of aesthetic principles embodied by the individual (Daenekindt, 2017).

Research argues that for music festivals, music genre preferences differ between differing levels of cultural capital and thus, embodied aesthetic disposition (van Eijck, 2001). Namely, studies argue that "determinants of cultural capital have used taste or participation as

interchangeable indicators of embodied cultural capital” (Yaish & Katz-Gerro, 2010, p.1). Thus, based on literature, it can be assumed that in some way different types of music festivals attract different types of consumers with differing cultural capital (Lamont & Fournier, 1992). Thereby, it is also assumed that those with high cultural capital have a more favorable attitude towards culture. Based on existing literature, this study argues that one’s aesthetic disposition increases a favorable attitude towards cultural activities. Therefore, studying more than one type of music festival will perhaps lead to interesting findings on whether the effect of brand knowledge and engagement on brand attitude can be explained by one’s cultural capital.

To date, the influences of brand knowledge and engagement through brand communities on brand attitude have mainly been investigated on product brands (Hudson & Hudson, 2010). The purpose of this paper therefore is to examine how brand knowledge and brand engagement on Facebook with music festival brands, as cultural capital could be an explaining factor in this case, effect how consumers think and feel about those brands and to what extent this differs for two types of festivals. By making a comparison between the two festivals, (1) North Sea Jazz Festival and (2) Pinkpop, valuable information on what influences brand attitude towards a music festival brand will be provided. In order to do so, a quantitative survey method was used.

1.2 Research question

Taking all of the above into account, this research aims to answer the following research question: *Do cultural capital, brand knowledge and brand engagement through brand communities on Facebook have a positive effect on brand attitude towards the ‘Pinkpop’ and ‘North Sea Jazz festival’ music festivals for Facebook users?*

This research question has a couple main concepts: (1) cultural capital, (2) brand knowledge, (3) brand engagement (through Facebook brand communities) and (4) brand attitude. In this research, the effect cultural capital, brand knowledge and brand engagement on brand attitude will be studied on two different music festivals, namely (1) North Sea Jazz and (2) Pinkpop. This in order to be able to observe even more clearly whether cultural capital impacts brand attitude.

1.3 Scientific and social relevance

This research is a valuable addition to the field of marketing as well as sociology, because it brings these two fields together in one and the same study. Marketing studies have overlooked the importance of sociology on marketing and vice versa. This study brings

together both notions as it combines cultural capital in the same model as brand knowledge and brand engagement. The study researches, through quantitative analyses, whether cultural capital explains the positive effect of brand knowledge and brand engagement, which is a rather new approach for studying brand attitude.

Hoffman and Fodor (2010) argued that effects of Facebook marketing on Facebook consumers' perception of brands have yet to be better understood and thus, recommend undertaking further research into the effects of brand engagement on brand attitude. Furthermore, research that specifically looks at the influence of Facebook brand engagement on brand attitude has not yet been conducted specifically for the field of music festivals brands. These brands are considered to be difficult brands and therefore, conclusions of studies on other type brands might not be applicable for music festival brands. This also makes the conclusions of this research valuable additions to the field of marketing. Moreover, a new model will be studied by adding cultural capital. As of our knowledge, there is no existing research that specifically links cultural capital to attitudes in a research model. However, by adding cultural capital, it will be possible to see how much of the effects of brand knowledge and brand engagement on brand attitude exists when cultural capital is considered as another influencing variable. Thereby, the impact of the existing aesthetic disposition (cultural capital) can be analyzed in relation to social media marketing.

The results of the research on the effect cultural capital, brand knowledge and brand engagement are important for music festivals and their marketers. They will enable the marketers of festivals to understand more about their target audiences and how cultural capital impacts attitude. Using this information, they can introduce several improvements and changes that will increase the effectiveness of their marketing and thus help the popularity of their festivals to grow.

2. Theoretical framework

In order to answer the research question “*Do cultural capital, brand knowledge and brand engagement through brand communities on Facebook have a positive effect on brand attitude towards the ‘Pinkpop’ and ‘North Sea Jazz festival’ music festivals for Facebook users?*” it is important to discuss the existing theories in this field of research. Several theories together form the framework of this research and will be the backbone for the hypotheses that will be introduced in this section of the study as well. As this current study takes a rather new approach by adding cultural capital in one and the same model as brand engagement through online communities and brand knowledge, there will be an extensive review of existing literature in order to make the link between cultural capital and brand engagement, brand knowledge and brand attitude visible as well as literature that looks at the traditional researched relationship between brand knowledge, brand engagement and brand attitude. Two research traditions will be discussed: (1) the cultural capital paradigm and (2) marketing models of the effect of brand knowledge and brand engagement on brand attitude. Thereby, this research will try to compensate for what both research traditions lack. Namely, the cultural capital paradigm is static and deterministic, and marketing models are more agency centered, but lack focus on structural inequalities.

2.1 Social media marketing

Social media platforms such as Facebook, have become popular for users to (1) connect, (2) express themselves, and (3) share content (Culnan et al., 2010). However, apart from that, social media have given companies new opportunities to reach their consumers and practice several marketing strategies (Hutter et al., 2013). Culnan et al. (2010) found in their study that social media enable companies to communicate with their customers in new and different ways. On social media companies can share data that are freely accessible to anyone (Treem, Dailey, Pierce & Biffel, 2016). Research by Michaelidou, Siamagka and Christodoulides (2011) shows that consumers are enthusiastic about brands being on social media. Namely, they found that 93% of Facebook users think brands should be active on social media and 85% believe companies should engage with customers on social media (Michaelidou et al., 2011). Therefore, according to marketing literature, social media can be

seen as an important tool that companies in many sectors are leveraging to gain attention, brand liking and influence consumer's brand attitude (Michaelidou et al., 2011).

Research argues that social media provide natural technological platforms marketing activities by brands (Ulusu, 2010). Social networking sites are “particularly suited for collecting information/feedback from customers, initiating two-way conversations with customers and developing relationships with customers through communication and interaction” (Michaelidou et al., 2011, p.1155). The main difference from traditional marketing methods using channels such as television or magazines for marketing, is that marketing on social media platforms is not about just delivering a message. Rather, it is about creating a relationship and conversation with consumers through brand communities (Drury, 2008). Brands can, by creating a page on Facebook, enable interaction and information flow between the brand and Facebook users (Michaelidou et al., 2011). Ultimately, the goal is then to increase brand engagement and brand knowledge in order to improve the consumer's attitude towards the brand. Studies suggest that apart from paid advertising on social media, the creation of brand communities through a commercial brand page is a popular marketing method for brands on social media (Michaelidou et al., 2011).

2.2 Festivals in the cultural field

Studies have argued that marketing researchers should explore the dimensions of brand relationship for the “atypical service industries”, or as scholars also like to call them “difficult brands” (Harrison & Hartley, 2007, p. 4). These types of brands can be defined by two contextual dimensions: (1) the products/services are only available at a particular time and (2) these brands give uncertain outcomes for consumers. Namely, in many cases, the consumer is not sure whether or not the brand will live up to expectations. This makes purchasing a risk for the consumer as they could be disappointed by the outcome (Harrison & Hartley, 2007). Research found that for the relationships between these difficult brands and customers in the cultural industry, social and emotional connectedness are important (Harrison & Hartley, 2007). In the cultural industry, consumers form strong attachments to brands, which could predict their attitude to the brand (Harrison & Hartley, 2007).

Throughout the last decades, cultural industries have grown tremendously in popularity (Aoyama, 2007). The popularity and size of the cultural industries has grown because of the growth in leisure and entertainment in the advanced industrialized economies of modern day society (Aoyama, 2007). Within the cultural industry, (music) festivals are seen as special and different from permanent cultural events such as theater and museums. Namely,

according to Leenders, van Telgen, Gemser and van der Wurff (2005), festivals are unique, have a festive spirit, are flexible and affordable, which make them a popular cultural activity. The word festival comes from the Latin word “festivitas”, which stands for “a social gathering convened for the purpose of celebration or thanksgiving” (Waterman, 1998, p. 57). Festivitas were originally thought of as a religious and mythological tradition (Waterman, 1998). Festivals are known for their use of music, although historically seen festivals were not necessarily about the music. However, nowadays, the music festival has grown into an independent cultural activity (Waterman, 1998). Waterman (1998) argues that music festivals can be seen as a cultural activity devoted to celebrations. Music festivals focus on a person, event or a number of performances of works of fine arts. These are oftentimes dedicated to one artist or one genre and “infused with generic gaiety, conviviality, cheerfulness” (Waterman, 1998, p. 57). Music festivals contribute to the producing and consuming of culture. Namely, festivals provide the opportunity for groups to maintain themselves culturally, while at the same time giving others the possibility to join that group (Waterman, 1998).

The following subsection of the paper will argue how cultural capital is believed to impact attitude (towards music festivals) based on existing literature. The marketing studies that currently exist on cultural brands overlook what this current study, following Bourdieu’s paradigm, argues to be an important predictor of attitudes towards cultural activities. Namely, cultural capital. This paper will argue that for brands in the cultural industry, it is important to consider cultural capital of consumers as important factor for overall attitude towards music festivals. Therefore, it is interesting to add cultural capital into the same model of brand engagement on Facebook. Namely, this will actually show how much of the relationship between Facebook engagement and brand attitude can actually be explained by one’s cultural capital.

2.3 Cultural capital

For the cultural industry, it is important to look at the theory by Pierre Bourdieu on cultural capital as presented by many different scholars in the field of culture. According to Orr (2003), who based his study on the theory by Bourdieu, cultural capital can be defined as “instruments for the appropriation of symbolic wealth socially designated as worthy of being sought and possessed” (p. 283). Moreover, also important to make clear how Bourdieu and other scholars define cultural capital is that these studies have argued that “determinants of cultural capital have used taste or participation as interchangeable indicators of embodied

cultural capital” (Yaish & Katz-Gerro, 2010, p.1). Bourdieu (1986) argued that cultural is stratified and interest in and engagement with culture is solely determined by education and socialization.

In research, there is a strong tradition to emphasize the connection between cultural lifestyle behavior and one’s status position (cultural capital) (Katz-Gerro, 2002). In other words, cultural lifestyle depends on one’s cultural capital. Ultimately, research argues that one’s aesthetic disposition, which can be defined as the capability to appreciate the form of a cultural product rather than function of it, is important in one’s attitude towards cultural goods (Daenekindt, 2017). Namely, as is argued by Daenekindt (2017) following Bourdieu’s theory on cultural capital, “the capacity for symbolic appropriation of cultural products is acquired through processes of socialization” (p. 43). In other words, appreciation of cultural products exist in internal systems of aesthetic principles embodied by the individual which have been placed that through the upbringing of an individual (through parents) (Daenekindt, 2017).

Furthermore, Daenekindt and Roose (2017) explain in their study that cultural consumption is seen as one important part of expressing the self. Those with higher levels of cultural capital value cultural activities more in the sense that they want to express their aesthetic disposition through cultural activities (Belk, 1988). Thereby, assumed can be that those with higher cultural capital and an aesthetic disposition automatically will be more inclined to engage with and have more knowledge on cultural goods (Sullivan, 2008). In other words, brand knowledge and brand engagement can be argued to be more or less embedded in the concept of cultural capital. A more favorable brand attitude from brand engagement on Facebook and increased brand knowledge, needs to be considered in a model that includes cultural capital. Perhaps, interestingly, this effect can be explained by one’s cultural capital.

As argued by Harrison and Hartley (2007), for consumers of cultural brands it is important to identify with the brand and its attributes. Moreover, the brand must appeal to the consumer’s sense of self and there must be a felt connection between the brand and the consumer (Harrison & Hartley, 2007). What is important for the present research is that from existing literature it can be argued that there is a link between cultural capital and attitudes. Namely, those with high cultural capital have more distinct tastes and preferences and are said to have stronger attachment, knowledge and engagement to cultural brands as these are linked to the individual’s extended self (Belk, 1988). It can then be argued that, based on the theory by Bourdieu, those with a high cultural capital and distinct tastes and preferences will be more likely to have a more favorable attitude towards music festivals. Namely, as is argued by Daenekindt (2017) “a work of art has meaning and interest only for someone who possesses

the cultural competence, that is, the code, into which it is encoded” (p. 44). Thus, someone with high cultural capital is expected to give more meaning towards cultural goods in general and thereby, this research argues that this leads to a more favorable attitude towards the brand. Ultimately, this research will argue that, cultural capital, brand engagement through Facebook communities and brand knowledge have a positive impact on brand attitude. However, perhaps more importantly, it will look at whether brand engagement and brand knowledge still have a significant impact on brand attitude when cultural capital is considered in the same model. Thereby, this research sees the cultural capital paradigm as a critique on the marketing framework. Namely, it will be argued that marketing literature overestimates the effect of brand knowledge and brand engagement on brand attitude and lacks focus on structural inequalities between consumers. Additionally, this research will argue that the consumers cultural capital, although this view is quite deterministic and static, is the determining factor for one’s attitude towards cultural products/brands.

This research will look at the impact of cultural capital, brand knowledge and brand engagement through brand communities on brand attitude for two “types” of festivals, namely: (1) a jazz festival: North Sea Jazz festival and (2) a pop/rock festival: Pinkpop. Older existing studies on cultural consumption make a distinction between highbrow and lowbrow cultural activities (Bourdieu, 1986). Highbrow cultural activities would be that of the fine arts and would attract those with higher cultural capital, or in other words those with a disposition towards the consuming of traditional highbrow cultural activities or objects (Bourdieu, 1986). According to Peterson and Kern (1996), whilst the roots of jazz are seen as lowbrow, it later became taught in music conservatories as highbrow. On the other hand, historically seen, lowbrow activities are the low status activities, pop/rock concerts for instance and would attract those with lower cultural capital (Richardson, 1986).

More recent research found that this distinction between highbrow and lowbrow cultural activities is blurred. Namely, popular activities are not seen as necessarily lowbrow as those with more cultural capital were seen to visit lowbrow as well as highbrow activities (Sonnnett, 2004). Namely, from the 1950s onwards, youngsters of all classes started to embrace popular music genres and this music became an alternative to the established elite culture (Peterson & Kern, 1996). Thereby, they rejected highbrow exclusion and established more inclusion. According to Peterson and Kern (1996), “one of the lasting impacts of this view is that not as many well-educated and well-to-do Americans born since World War II patronize the elite arts as did their elders” (p. 905). Additionally, the rise of omnivorous taste patterns, those taste patterns that include rare and legitimate items and common and more popular

items, led to certain types pop/rock emerging as more highbrow. For the most part, Pinkpop consist out of those legitimate types of pop/rock genres that are often discussed in quality newspapers (for instance music by artists such as Rag'n'Bone Man) (Smeets, 2017). However, Pinkpop also includes less legitimate genres (such as schlager music), which are still considered lowbrow (Smeets, 2017). Nevertheless, pop/rock can still be argued to be an emerging highbrow cultural activity whereas jazz can be considered an institutionalized highbrow cultural activity (DiMaggio & Mukhtar, 2004). Thereby, a comparison between these two types of festivals would perhaps lead to interesting findings on the effect of cultural capital on attitude. Cultural capital could have a positive effect on the attitude towards both festivals. However, the effect could be stronger for jazz as this is an institutionalized form of culture, which is not the case for many forms of pop/rock music (Warde et al., 2007).

Thus, expected is that by making this comparison between two types of festivals, the differences in brand attitude for those with higher cultural capital from those with less cultural capital will be made observable. Moreover, the ways in which the impact of brand knowledge and engagement through Facebook differs for these two festivals on the base of differentiating cultural capital of consumers will possibly be made observable. Based on this, the following hypotheses were constructed:

H1: Cultural capital has a significantly positive effect on brand attitude towards North Sea Jazz

H2: Cultural capital has a significantly positive effect on brand attitude towards Pinkpop

H3: The significant positive effect of cultural capital on brand attitude is stronger for North Sea Jazz than for Pinkpop

In this section of the study, the relationship between cultural capital and brand attitude was explained as well as the link between cultural capital and brand engagement and brand knowledge. In the following sections of the theoretical framework, the relationship between brand engagement in brand communities, brand knowledge and brand attitude will be explained as a lot of existing studies have studied this relationship. Although this current study will look at brand engagement on Facebook and brand knowledge in relation to cultural capital and study the effect on brand attitude in that way, it is important to look at the existing available knowledge on the effect of engagement and knowledge on brand attitude from the perspective of marketing literature. This study is rather new in that it puts cultural capital in

the same model as brand engagement and knowledge and tests the model on two cases. Therefore, not much research is currently available that puts these variables together. The following sections of the paper will look at marketing models of the effect of brand knowledge and brand engagement through Facebook brand communities on brand attitude. This means that the link between cultural capital is not stressed in these sections of the paper as was done in the previous sections of the paper. However, these studies are still valuable for the research as it provides backbone for the assumptions in marketing literature that engagement and knowledge do lead to more favorable brand attitude.

2.4 Brand communities

McAlexander, Schouten, and Koenig (2002) argue that marketers recently became interested in organizing and facilitating brand communities on social networking sites such as Facebook. Marketers' interest for the impact of brand communities on consumer behavior lies mainly on Facebook as this is currently the leading platform for social media marketing in general (Drury, 2008). Brand communities can be defined as "a specialized, non-geographically bound community, based on a structured set of social relationships among admirers of a brand" (Muniz & O'guinn, 2001, p. 412).

Brand communities can be created by a brand itself, or by devoted fans of the brand. This is based on the research by Porter (2004). He found that there are two types of virtual communities, namely: member initiated communities and organizational initiated virtual communities. However, research argues that its main purpose is the same: creating a platform for brand/customer interaction and customer/customer interaction (Muniz & O'guinn, 2001). As is argued in the study by Gummerus, Liljander, Weman and Pihlström (2012), in its core, brand communities should offer firms as well as customers new opportunities and ways to interact and engage with each other. Research found that, through brand communities, companies aim at engaging with their loyal customers. Ultimately, it is about influencing the perceptions about the brand or in other words, the brand attitude of consumers towards the brand (De Valck, Van Bruggen, & Wierenga, 2009).

However, also important is that, through brand communities, brands are looking to increase brand awareness and brand knowledge of potential new customers. Namely, it was found that potential consumers of services and products are likely to search for information on brand community Facebook pages (Brodie, Ilic, Juric & Hollebeek, 2013). Although participation of these consumers is lower, research still argues that an online brand community page positively influences the perceptions on the brand (Gummerus et al., 2012). Thereby,

brand communities could not only influence the brand attitude of loyal consumers, but might also influence the perceptions of the brand of potential customers (Gummerus et al., 2012). Overall, literature on brand communities on Facebook argue that brand communities form an important platform for engagement with consumers (Muniz & O’guinn, 2001).

2.5 Brand knowledge

According to Keller (1993), customer-based brand equity can be defined as “the differential effect of brand knowledge on consumer response to the marketing of the brand” (p.2). There are two types of brand knowledge. The first is brand awareness. This refers to how much of the brand node is present in the consumers’ in memory. In other words, how easily the consumer can remember the brand (Esch, Langner, Schmitt & Geus, 2006). The second is brand image. Brand image refers to positive brand associations in memory, which results in an overall positive attitude towards the brand (Esch et al., 2006).

Research argues that forming an initial opinion on products and services involves two layers: (1) the retrieval of brand information from memory and (2) getting additional knowledge about brands from the external environment. The latter is where Facebook serves, amongst others, as an information source (Chen & He, 2003). Thereby, research argues that the more brand knowledge one has, the more likely that person has a positive brand attitude towards the brand (Chen & He, 2003). Facebook communities can serve as an information source of brand for consumers. Therefore, one could argue that when exposed to the content of brands on Facebook, consumers will gain more brand knowledge and thus, a more favorable attitude towards the brand (Chen & He, 2003).

However, as stated in the cultural capital section, this study follows the cultural capital paradigm and argues that cultural knowledge is more or less embedded in cultural capital. Thereby, although existing marketing studies argue that brand knowledge has a significant positive effect on brand attitude, this current study argues that brand knowledge has no significant added effect when it is included in the same model as cultural capital. Thereby, the following hypotheses was constructed:

H4: Brand knowledge does not have an additional significantly positive effect on brand attitude towards North Sea Jazz when considered in the same model as cultural capital

H5: Brand knowledge does not have an additional significantly positive effect on brand attitude towards Pinkpop when considered in the same model as cultural capital

2.6 Engagement in brand communities

As explained, research argues that brand communities can mostly be found on Facebook (McAlexander et al., 2002). Brodie et al. (2013) found in their study that central to discussion on brand community is consumer brand engagement. Namely, they argue that engagement describes “the nature of participants' specific interactions and/or interactive experiences” (Brodie et al., 2013, p. 105). They define consumer engagement as “the intensity of an individual's participation and connection with the organization's offerings and activities initiated by either the customer or the organization” (Brodie et al., 2013, p. 106). Kuvykaitė and Tarutė (2015) looked at offline engagement in their study and stated that engagement is strongly influenced by the type of consumer and its context. Namely, they found that engagement can be effected by particular engagement objects. Some brands, products or organizations will receive more engagement than others solely based on the type of brand, product or organization it entails (Kuvykaitė & Tarutė, 2015). Research by Gummerus et al. (2012) found that customer interaction and engagement with a brand can have a positive effect on brand attitude.

Consumer interactions with brands and exposure to their marketing campaigns “increasingly take place within social media” (Hutter et al., 2013). Moreover, brand communities offer brands and organizations new ways to engage with consumers (Gummerus et al., 2012). In this particular paper, brand engagement is seen as a behavioral construct. This is based on the research by Gummerus et al. (2012) who found that new media such as Facebook have led to the level of engagement mostly depending on the online behavior (liking, commenting, lurking, RSVP-ing to events). Participation in brand communities for Facebook users is entirely voluntary and thus, engagement with a brand page on Facebook is different for every consumer (Brodie et al., 2013). Some consumers might look up a brand once on Facebook, whilst others actively comment and post on the brand page (Brodie et al., 2013). Overall, marketing research found that a higher level of engagement with a brand community positively impacts the relationship between the consumer and the brand and positively influence consumers' perceptions and actions (brand attitude). Namely, Hudson, Roth, Madden, and Hudson (2015) for instance argue that social media users are more likely to buy a product after they follow a brand via social media. Thus, expected is that engagement with an online Facebook page, a brand community, has a positive effect on brand attitude.

The underlying assumption of this model, as well as the brand knowledge model that was previously discussed, is that it sees consumers of brands as a homogeneous group. It assumes that the effect of brand knowledge on brand attitude will be the same for all

consumers. Especially for the cultural industry, for which the cultural capital paradigm argues that socialization and education influence cultural practices, this may be problematic (Bourdieu, 1986). Namely, it can be argued that consumers are not homogenous and differ from each other in their cultural preference and participation (Bourdieu, 1986). Therefore, this research adds cultural capital into the same model to compensate for what the models on the effect of brand knowledge and brand engagement on brand attitude are missing.

All in all, although these existing studies argued that there is a positive effect, this study argues that this positive effect is non-significant when considered in the same model as cultural capital, as was explained that cultural capital encompasses brand engagement more or less. Namely, as can be argued from the cultural capital paradigm by Bourdieu (1986), cultural capital requires an aesthetic disposition which encompasses a propensity to engage with cultural products. This study critiques the marketing models of the effect of brand engagement on brand attitude. Therefore, the following hypotheses were constructed.

H6: Brand engagement does not have an additional significantly positive effect on brand attitude towards North Sea Jazz when considered in the same model as cultural capital

H7: Brand engagement does not have an additional significantly positive effect on brand attitude towards Pinkpop when considered in the same model as cultural capital

Of course, the interpretation that cultural capital encompasses brand knowledge and brand engagement and that solely cultural capital explains one's attitude towards music festivals is quite a deterministic and static view on Bourdieu's cultural capital paradigm. Other studies in the field of sociology have taken a less deterministic approach to the cultural capital paradigm and argue that this is not the case and there other factors important for attitudes. Lahire (2008) for instance argues that the traditional cultural capital paradigm suffers "the cultural caricaturing of social groups" (p. 166). He states that inter-class disparities should be considered when looking at cultural practices. Namely, individuals regularly move from community to community and because of that are characterized by a number of social and symbolic memberships. These communities have differentiating types of cultural practices and thus, on individual level there is a mix of cultural preferences as well (Lahire, 2008). However, this research will take the deterministic approach of cultural capital in order to formulate our hypotheses.

2.7 Brand attitude

For this current research, it is of course also important to define the concept of brand attitude in order to fully understand the research question and the hypotheses. Ultimately, cultural capital, brand engagement through Facebook communities and brand knowledge are all seen in this current research as factors that influence brand attitude. According to Mitchell and Olson (2000), brand attitude has been an important concept in marketing research for the past decades. Brand attitude can be defined as a consumer's internal evaluation of a brand (Mitchell & Olson, 2000). Brand attitude has had a long term interest in academic research for multiple reasons.

The first reason for the importance of brand attitude is that brand attitude is often thought off as a stable predictor of behavior (Liu, Mizerski & Soh, 2012). In other words, according to Liu et al. (2012) a positive attitude towards a brand often leads to purchase behavior, making the concept a widely studied topic. Overall, brand attitudes are seen as useful predictors of the behavior consumers' will display towards a product or service (Mitchell & Olson, 2000). Hudson and Hudson argue in their study that there are four stages in the consumer decision-making journey, namely: (1) consider, (2) evaluate, (3) buy, and finally (4) enjoy (see Figure 2.1). Thereby, brand attitude can be seen as part of the evaluate stage (Hudson & Hudson, 2013).

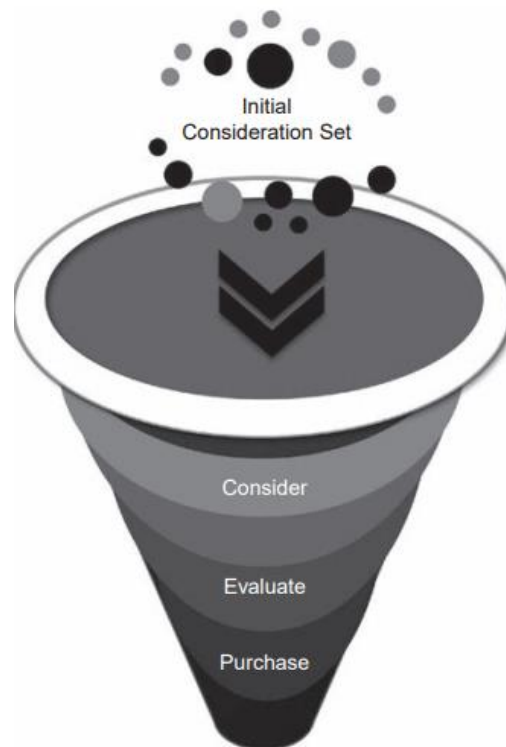


Figure 2.1. The consumer decision-making journey (Hudson & Hudson, 2013, p. 209)

The second reason for the importance of brand attitude in marketing is that social psychology has created theories and models on the constructs of brand attitude, which have guided a lot of the brand attitude studies in marketing and sociology (Mitchell & Olson, 2000). What is important to note is that research found that in order for the brand attitude constructs and theories to be useful, professionals in the field of marketing have to create a clear understanding of the causal determinants of attitude formation and change (Mitchell & Olson, 2000). This study argued that an important determinant of attitude formation is cultural capital.

2.8 Concluding

In conclusion, these theories together provide a framework for the present study. As this research aims to research the effect of cultural capital, brand knowledge and brand engagement on Facebook communities, it is important to review what has been said about these topics in existing literature. Thereby, hypotheses can be created that are grounded on a solid base of literature. The theories discussed in the section above show that there is a positive relationship expected between the independent variables and the dependent variable. However, this study will test these on the case of music festivals and combines these independent variables in a new model. Thereby, this research wants to test how much of the relationship between engagement and knowledge and brand attitude can actually be explained by cultural capital as it can be argued that brand engagement through Facebook communities and brand knowledge are more or less embedded in the concept of cultural capital. Thereby, this study takes a new approach in combining sociology with marketing research.

In the following section of the study, the methodology that will be used in this study is discussed in detail. This section of the paper will clarify exactly how this research aims to study the relationship between the variables that were discussed in the theoretical framework.

3. Methodology

In this section of the study, the methodology of the research will be explained in detail. It will address what the research design, the sampling procedure, operationalization and data collection and analyses will look like. Moreover, it will address the validity and reliability of the research.

3.1 Research design

The objective of the study was to observe what the effect of cultural capital, brand knowledge and brand engagement through Facebook brand communities on brand attitude towards the music festivals Pinkpop and North Sea Jazz festival of Facebook users. Ultimately, the goal of this research was to see whether cultural capital explains the positive effect of brand knowledge and brand engagement through Facebook brand communities as both concepts are more or less embedded in the concept of cultural capital. A survey research was conducted in The Netherlands, solely using respondents originating from The Netherlands. Thereby, data was be collected using a quantitative method. Quantitative methods explain phenomena by “collecting numerical data that are analyzed using mathematically based methods (in particular statistics)” (Muijs, 2010, p. 1). Using a quantitative research design, the relationships between variables can be studied (Hopkins, 2008). Therefore, a quantitative research method was used as the current research is looking for the relationships between the independent (cultural capital, brand knowledge and brand engagement) and dependent variables (brand attitude).

This research used an online survey created in Qualtrics to gather the necessary data. As a large amount of information from a large audience in a short period of time is studied, an online survey method is the most convenient. Namely, the costs of online surveys are low and the surveys can be effective for reaching certain types of respondents (Muijs, 2010). Since the current study aimed to study Facebook users, this group could be reached conveniently through posting a survey on this particular medium (Facebook), which also made an online survey the most convenient. The findings the survey will be presented in the results section of the thesis.

The present research looked at two festivals and compare how cultural capital, brand knowledge and brand engagement through Facebook brand communities impact brand attitude for these two festivals. This comparison is interesting, as was explained in the theoretical framework, because of the differentiating nature of the festivals (Richardson,

1986). Namely, jazz music is consumed by those who prefer high art performances (Lopes, 2002). Often those with high cultural capital prefer jazz music over other genres such as country or pop/rock (DiMaggio & Mukhtar, 2004). Pop/rock is an emerging highbrow cultural activity and thus attracts a partly different audience, those with less cultural capital than an institutionalized highbrow cultural activity such as the North Sea Jazz festival (DiMaggio & Mukhtar, 2004). Thus, by making this comparison between two types of festivals, we were able to observe the differences in attitudes for those with higher cultural capital from those with less cultural capital. Both festivals will be further introduced below.

3.1.1 North Sea Jazz

The first edition of the Jazz festival, North Sea Jazz Festival (NSJ) was in 1976 (“North Sea Jazz”, n.d.). There were 6 concert halls, 300 musicians and 9000 visitors. In that very first year, jazz legends like Sarah Vaughan, Count Basie, Dizzy Gillespie and Stan Getz performed (“North Sea Jazz”, n.d.). The North Sea Jazz festival from there on has grown to the popular international festival it is now. Currently, visitor numbers lie between 65000 and 70000 per year. Since 2006, North Sea Jazz is organized in Ahoy Rotterdam (“North Sea Jazz”, n.d.).

Currently, most visitors of the North Sea Jazz festival are in their 30s and have young children (Oakes, 2010). NSJ used to be a small Jazz festival, however, in recent years have grown very popular. Today, NSJ has around fifty thousand visitors a year. The festival takes place on multiple days. Namely, customers can buy a ticket for three different, consecutive days (“North Sea Jazz”, n.d.). North Sea Jazz has a Facebook brand community page, which is currently liked by 94975 and followed by 94081 people (see Figure 3.1).



Figure 3.1. North Sea Jazz Facebook brand community (Facebook, n.d.)

This festival was picked for this study as it is an institutionalized highbrow cultural activity and research argues that jazz fits a highbrow taste pattern and thus appeals to a subculture (Lopes, 2002). As explained before, expected is that people with high cultural capital with distinctive tastes and preferences are interested in such events. Moreover, as was the case for Pinkpop, it was important for the current research that the festival has an online brand community page on Facebook. North Sea Jazz has such a page, making the festival suitable for the research.

3.1.2 Pinkpop

This annual pop/rock festival is held since 1970 at Landgraaf, the Netherlands (Snoek, Freiburg, Oomen, & Ordelman, 2010). The name Pinkpop comes from the Dutch ‘Pop met Pinksteren’ (Pop with Pentecost) and the festival is mainly organized in the Pentecost weekend. Originally, the festival was a one-day festival, but it has expanded into a multiple-day festival. Pinkpop is one of the most popular Dutch pop/rock festivals (“Pinkpop”, n.d.). Until now, there have been 48 editions of the Pinkpop festival. In total, 831 artists have performed at Pinkpop. Furthermore, the total number of visitors is currently 2.5 million and the festival has been sold out 27 times (“Pinkpop”, n.d.). The minimum age for Pinkpop is 18 years. The average age for Pinkpop visitors is 33 years old, and there is an emphasis on the

younger age categories (“Pinkpop”, n.d.). Namely, according to some statistics, only 1 percent of the visitors is 45 years old or older, whilst 4 to 7 percent of the visitors are between 20 and 30 years old (“Pinkpop”, n.d.). Pinkpop has a Facebook brand community page, which is currently liked by 196167 and followed by 192460 people (see Figure 3.2).

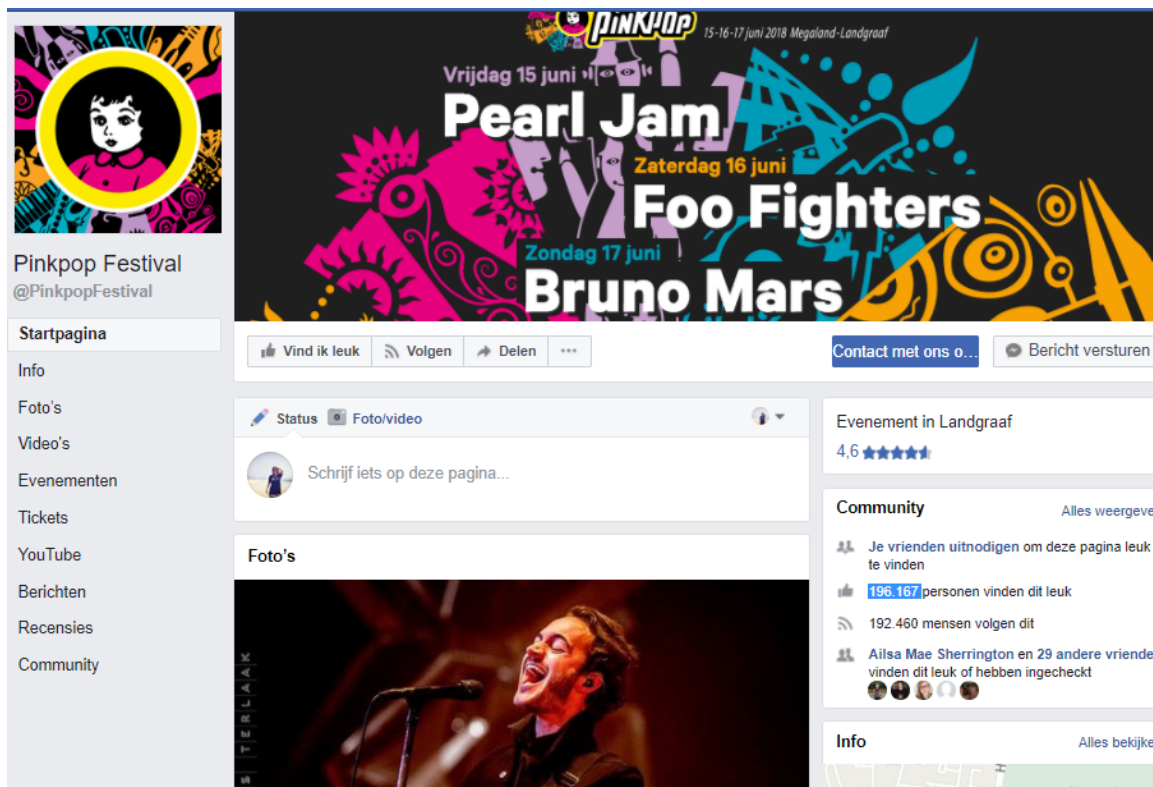


Figure 3.2. Pinkpop Facebook brand community (Facebook, n.d.)

This particular festival was picked for this study, as Pinkpop is the perfect example of more commercial yet emerging highbrow festival with a broad appeal as stated in the theory by Peterson and Kern (1996). Pop/rock festivals were historically seen as lowbrow cultural activities. However, Peterson and Kern (1996) argued that from the 1950s onwards, it became an alternative to the established elite, highbrow culture. Through the rise of omnivorous taste patterns in culture, pop/rock festivals are now considered as emerging highbrow cultural activities. However, it is still expected that customers of Pinkpop would have less cultural capital and distinctive tastes and preferences in music genres than those attending an institutionalized highbrow cultural event such as the North Sea Jazz festival (Nagel & Ganzeboom, 2015). Moreover, for this current research, it was important that the brand has an online community page on Facebook. Thus, since Pinkpop has such a page, it made the festival suitable for this research.

3.2 Sampling procedure

In order to measure the effect of cultural capital, brand knowledge and brand engagement on brand attitude for Facebook users, an online survey containing 271 respondents was conducted. The population consisted out of all those people with a Facebook account that have at least heard of Pinkpop or the North Sea Jazz festival. However, they did not have to have attended the festival in order to be able to participate. Anyone that is 18 or older was included in the research, as the research was looking for the overall attitude of Facebook users and how this could be effected by the independent variables and did not restrict the research to a certain age category. Anyone above 18 was suitable to participate in the research. Additionally, for this particular research, it was not necessary to have any other criteria other than to have a Facebook account and to have heard from Pinkpop and/or North Sea Jazz for respondents to participate.

To collect a sample from this population, the survey was posted on Facebook. This was of course a convenient and effective method, as the research looked for those who have a Facebook account. However, to gain some variance in sample, a certain amount of different entry points were needed, besides the researcher herself, to post the survey on Facebook. Namely, only using the personal Facebook account of the researcher would most likely lead to a homogenous group filling out the survey. This because it was then very likely that friends and close acquaintances would fill out the survey and consequently, it was then likely that those have similar educational levels and backgrounds as the researcher. Therefore, the survey was posted by acquaintances of the researcher whom are not in the close network of the researcher as well as contacts gained through those acquaintances.

To do this, a snowball sampling method was used. The researcher asked acquaintances by email or face-to-face to post the survey on Facebook (this could for example be someone at the gym that meets the requirements), and asked them to ask their personal network to post the survey on Facebook and so on. Thereby, the researcher made sure to select certain “types” of respondents. Namely, as is looked for a heterogeneous sample, it had to be made sure that different age groups, genders and educational levels were included. The research therefore had 24 entry points on Facebook, which are outlined in Table 3.1 below. Although a snowball sampling method is not the most desired form of sampling, because the sample is then often not very representative, for this research it was the most appropriate strategy (Fricker, 2008). Ultimately, the data collection lasted for approximately 2 weeks and started in week 16 (April 16th 2018).

Table 3.1. Entry points of sample collection

Entry points			
Number	Gender	Age	Education
3	Female	18-35	Higher education
3	Male	18-35	Higher education
3	Female	18-35	Lower education
3	Male	18-35	Lower education
3	Female	35-65	Higher education
3	Male	35-65	Higher education
3	Female	35-65	Lower education
3	Male	35-65	Lower education

Working with these entry points as visible in the table, led to a heterogeneous sample. It was a deliberate decision to not ask the festivals to post the survey on their page as the study also wants to include all those Facebook users who have heard about the festival, but do not follow the Facebook page of the music festival. This way, it was made even more observable whether or not cultural capital explains a more favorable attitude. It must be noted that this sample was a non-random sample. A disadvantage of such a sample was that we cannot know how well the sample represents the population that the research aimed to study (Muijs, 2010). Moreover, the research was less objective (Muijs, 2010). However, this decision was made as it was the most pragmatic choice in sampling method. Namely, the costs of such a sampling method was low, it is quick as there is limited time for sampling and it was easier to gather a sample from the population using this non-random sampling method.

3.3 Sample

The research sample consisted out of 266 valid respondents. However, this number did not reflect that these respondents reached the last question. Namely, the study used skip logics in order to be able to let the respondents fill out those sections of the survey that were applicable to them. If a participant, for example, had not heard of the North Sea Jazz festival, however had heard of the Pinkpop festival, that respondent would skip the North Sea Jazz survey questions. Such a recorded response then did count as a completed response as such skip logic simply organized the respondents in the right groups when necessary. It must also be noted that Facebookers could only participate in the research if they had at least some

knowledge on Pinkpop and/or North Sea Jazz. Thus, the effect of brand knowledge was underestimated in this current study since people with no knowledge either of the festivals were excluded from the sample

Participants that indicated that they were over 17 years of age and living in The Netherlands could continue with the questionnaire and all 266 participants indicated they were above 17 years of age and live in The Netherlands. Participants that indicated they are 17 years old or younger or do not live in The Netherlands were directed to the end of the questionnaire. Accordingly, these participants were not appropriate for further analyses and they were excluded from the dataset. All of the 266 respondents gave consent to participate in the research. The respondents spend an average of 653.3 seconds (about 11 minutes) making the online survey, which is a credible time to finish the survey. The minimum age of the respondents was 18 and the maximum age was 73. Moreover, the mean for the age of the respondents was 34.20 and the standard deviation was 14.56. As the mean was quite in the middle of all the ages that participated in the research, it could be concluded that the sample was quite diverse and younger as well as older respondents were included in the research. The majority of the complete sample was female as only 37.8% of the subjects that filled out the survey were male.

As said, important to note is that there were certain skip logics in the survey for those that had, for example, heard of Pinkpop but not of North Sea Jazz. The percentages of respondents that filled out the final brand attitude questions for (1) North Sea Jazz and (2) Pinkpop indicated how many of the respondents had heard of North Sea Jazz and/or Pinkpop. From all valid 266 responses, 89.5% (238) filled out the final brand attitude question for North Sea Jazz. For Pinkpop 92.9% (247) filled out the brand attitude question.

3.4 Validity and reliability

In this research, a couple of scales that were composed of an assembly of interrelated items were used. These scales were created in order to measure the underlying constructs, namely: cultural capital, brand knowledge, brand engagement and brand attitude. Rattray and Jones (2007) argue that it is important to find out whether scales are reliable when they have been used in a study. Namely, it is crucial to know if the same set of items would give the same answers when the same questions are filled in by the same respondents again (Santos, 1999). To assess the reliability of scales, the Cronbach's alpha of the scales as noted by the original authors should be higher than .70.

The first scale used to measure cultural capital was adapted from Khodadady &

Natanzi (2012). They originally created a thirty-one item scale with a Cronbach's Alpha of .87. However, the scale was adjusted to fit this current research better. Believed was that this seven-item scale, based on the assumption that participation in highbrow/lowbrow cultural activities expresses someone's cultural capital, was a reliable scale to measure cultural capital, as many studies have used scales as such. Cultural capital was measured using seven items that asked about the respondent's participation in (1) Theater, (2) Museum, (3) Jazz concert, (4) Classical concert, (5) Pop/rock concert, (6) Cabaret, and (7) Electronic music (live). However, as will be explained in the next section of the paper, only (1) Theater, (2) Museum, (3) Jazz concert and (4) Classical concert were included to measure cultural capital. On a scale from 1 (Never) to 5 (More than once per week), the respondents were asked to tick how much the statement in the item applied to them.

The second scale which measured brand knowledge was copied from Kent and Allen (1994). The Cronbach's Alpha for this scale exceeded .85, making the scale reliable to measure brand knowledge. Moreover, in order to test the scale for construct validity a short four question quiz for North Sea Jazz as well as Pinkpop was included in the survey and tested for correlation with the first subjective measurement of brand knowledge. Namely, measuring brand knowledge in a more objective manner would improve the degree to which inferences can legitimately be made from the ways in which brand knowledge was operationalized. Furthermore, brand engagement on online communities was measured using an adapted version of the three dimension scale as created by Campbell, Jewell and Hessick (2015). This scale was reliable as the Cronbach's alphas for all factors were satisfactory (interaction = 0.94, creation = 0.88, and sharing = 0.72). Finally, the brand attitude scale as copied from Spears and Singh (2004) is reliable as a Cronbach's Alpha of .94 was measured.

To establish validity, the items were evaluated for conformity to the theoretical definitions and redundancy. Since this research uses established articles for its theoretical framework as well as the scales used to measure the theoretical concepts, it can be assumed that the items in the scales measure variables that it aims to measure. Namely, this research used scales that are often used in academic research and thus, should measure the variable they claim to measure. Furthermore, this research is looking for effects of independent variables on dependent variables, not the motivations behind the relationship. Thereby a survey method was the appropriate method to answer our research question. Important to mention is that a non-random sample was used. Namely, as mentioned before, this had some implications for the reliability and validity.

3.5 Measurements

As explained in the previous section of the study, the online survey used validated scales of cultural capital, brand knowledge, brand engagement on Facebook brand communities and brand attitude. All questions can be found in Appendix C. In the following section of the paper the factor analyses of all the scales will be discussed. Thereby, apart from the factor analyses, reliability analyses were conducted as well. This was necessary in order to test whether the scales were actually reliable and usable for this research. This will be discussed further in this following section of the methodology.

Some assumptions had to be taken into account before conducting factor analyses through principal component analysis (PCA). Firstly, the relationship between the independent variables and the dependent variable should be linear (de Vocht, 2004). Furthermore, a Kaiser-Meyer-Olkin (KMO) measure of sampling adequacy and Bartlett's test of sphericity were executed in order to test whether factor analysis was applicable. For this, Pallant (2007a) argued that the KMO value should be .60 or higher and the value of Bartlett's test of sphericity should be lower than 0.05, which means that it should be statistically significant. Kaiser's criterion was used to explore how many components were created (Pallant, 2007a). This criterion says that the components should have eigenvalues of 1.0 or higher (Pallant, 2007a). The factors above the elbow in the Cattell's scree test explain some of the variance in the data set and all of the items should have a positive correlation with one factor. To interpret the factors that were found for each scale, a Varimax rotation was used. Thereby, factor loadings on a component over .35 are accepted, although factor loadings over .5 are preferred. A reliability analysis was executed in case the items formed a one dimensional scale. In case the alpha is smaller than .60, the scale is considered to be unreliable; between .60 and .80, the scale is moderately reliable, but when alpha is greater than 0.80 the scale has good reliability (Pallant, 2007b). All complete tables of the factor analyses can be found in Appendix A.

The first variable, *cultural capital* was measured by using a seven-item that is broadly accepted to measure cultural capital in the field of sociology. Namely, the scale was based on the scale as created by Khodadady and Natanzi (2012). However, the scale that was used in the current research focused more on cultural participation as measurement for cultural capital. Several cultural activities are traditionally understood as highbrow culture. This for example includes visiting a museum or attending a jazz or classical concert (Špaček, 2017). Therefore, the frequency of attending such activities were used in this particular scale as an indication of cultural capital. In this case, the respondents were asked to answer seven items about their

cultural participation (Theater, Museum, Pop/rock concert, Cabaret, Classical concert, Concert with electronical music) on a five point Likert scale (Never, Less than once a month, More than once a month, Once per week and More than once per week). For this particular scale, the KMO value was .74 and Bartlett's test of sphericity was significant ($p < 0.001$). The PCA was conducted and the seven items formed a two dimensional scale. Namely, two components were found with an eigenvalue above 1 (eigenvalues of 2.58 and 1.36). This could also be seen in the scree plot as there was a clear bend in the scree plot after the second component. All seven items correlated with the two components positively and all, but "Cabaret" (component loading of .326), had a component loading over 0.35. "Theater", "Museum", "Jazz concert" and "Klassiek concert" loaded on the first component with "Theater" having the highest correlation (component loading of .812) and "Klassiek concert" the lowest correlation (component loading of .773). This scale was called "*Highbrow*" as it encompasses all highbrow cultural activities. This Highbrow scale has good reliability (Cronbach's alpha = .820) and could not be improved by removing items. Overall, respondents did not participate often in highbrow cultural activities ($M = 1.56$, $SD = 0.49$).

The other component consist out of three items. Namely, "Cabaret" (component loading of .326), "Pop/rock concert" (component loading of .808) and "Concert met elektronische muziek" (component loading of .764). However, this scale is not reliable (Cronbach's alpha = .488) and could not be improved by removing items. This meant that there was not one underlying dimension which explained participation in these three activities and thus, this scale was removed from the research.

Thereafter, a new variable needed to be created from the "Highbrow" variable. Accordingly, respondents who filled in they "Never" go to the cultural activity ("Theater", "Museum", "Jazz concert" and "Klassiek concert"), their response was coded as 0.00 and if their response was any of the other options, their response was coded as 1.00. From these variables, a new variable was created that counts participation in the four cultural activities (0.00 meant that the respondent did not participate and 4.00 meant that the respondent participated in all cultural activities). Thereafter, the final four dummy variables were created that recoded the values 1.00, 2.00, 3.00 and 4.00 to value 1.00 and 0.00 to 0.00 in order to be able to perform stepwise multiple regression analyses.

The second variable, *brand knowledge* of Facebook users on both the (1) North Sea Jazz and the (2) Pinkpop festival was measured by two different scales (four in total for the two festivals). Firstly, each respondent completed a 3-item brand familiarity scale. Namely, as adopted from Kent and Allen (1994) the following had to be filled out "Regarding the

product, are you:" (1) unfamiliar/familiar (vertrouwd/onvertrouwd), (2) inexperienced/experienced (onervaren/ervaren), (3) not knowledgeable/knowledgeable (ondeskundig/deskundig). This had to be filled out in a 7-point numeric format. The negative items were placed on the left side of the semantic differential scale and the positive items on the right side. For this particular scale for North Sea Jazz, the KMO value was .72 and Bartlett's test of sphericity was significant ($p < 0.001$). Therefore, it was allowed to perform a PCA (Pallant, 2007a). The PCA was conducted and the three items formed a one dimensional scale that was called "*Objective brand knowledge NSJ*". One component was found with an eigenvalue above 1 (eigenvalue of 2.49). This could also be seen in the scree plot as there was a clear bend in the scree plot. All items had a component loading of at least 0.35. The scale has good reliability (Cronbach's alpha = .891) and could be improved by removing the item "Onvertrouwd/vertrouwd" (Cronbach's alpha = .899). However, since this improvement was rather small and the scale was already reliable, the item was not removed. Accordingly, the three-item scale appeared to measure 'brand knowledge' for North Sea Jazz. Overall, respondents do not have a lot of brand knowledge on North Sea Jazz ($M = 2.65$, $SD = 1.56$).

For this particular scale for Pinkpop, the KMO value was .73 and Bartlett's test of sphericity was significant ($p < 0.001$). Therefore, it was allowed to perform a PCA (Pallant, 2007a). The PCA was conducted and the three items formed a one dimensional scale that was called "*Objective brand knowledge Pinkpop*". One component was found with an eigenvalue above 1 (eigenvalue of 2.54). This could also be seen in the scree plot as there was a clear bend in the scree plot. All items had a component loading of at least 0.35. The scale has good reliability (Cronbach's alpha = .907) and could be improved by removing the item "Onvertrouwd/vertrouwd" (Cronbach's alpha = .914). However, again, this improvement is rather small and thus, the item was not removed. Accordingly, the three-item scale appeared to measure 'brand knowledge' for Pinkpop. All in all, respondents do not have a lot of brand knowledge on Pinkpop ($M = 3.41$, $SD = 1.73$).

The final two scales that were used to measure the brand knowledge more objectively was structured as a quiz. Namely, it consisted out of items such as "The main act for X this year is ABCD". This measurement was included as this gave a more trustworthy and objective look into the knowledge of the respondents on the festival(s) as it asked specific questions on the festival itself. Thus, a reliability test is not useful for this type of "scale". However, an analysis to see whether the objective and the subjective measurements of brand knowledge correlate for North Sea Jazz as well as for Pinkpop would construct validity. Namely, a correlation between both measurements would indicate concurrent validity. Therefore, firstly,

the objective brand knowledge scale for North Sea Jazz was tested for correlation with the quiz for North Sea Jazz. There was a significant moderate positive correlation between the two variables, $r(249) = .39$, $p = <.0001$. Secondly, the subjective brand knowledge scale for Pinkpop was tested for correlation with the quiz for Pinkpop. There was a significant moderate positive correlation between the two variables, $r(256) = .45$, $p = <.0001$. Thus, the subjective scales measuring brand knowledge can be trusted to be a real reflection of the respondents' brand knowledge.

The third variable, *brand engagement* on brand communities on Facebook was measured using a fifteen-item online brand engagement scale as based on the scale from Campbell et al. (2015). In order for the scale to fit this current research better, the scale has been adapted to ask about engagement on Facebook instead of the "online" engagement in the original scale. The brand engagement scale for both North Sea Jazz as well as Pinkpop included items as for example "Ik doe mee wanneer anderen over ** praten op Facebook" ("I participate when others talk on Facebook about **"), "Ik post zelf berichten op Facebook over ***" ("I post content on Facebook concerning ***") and for example, "Ik deel mijn foto's over ** op Facebook" ("I share my photos about ** on Facebook").

For this particular scale for North Sea Jazz, the KMO value was .93 and Bartlett's test of sphericity was significant ($p < 0.001$). Therefore, it was allowed to perform a PCA (Pallant, 2007a). The PCA was conducted and the fifteen items formed a two dimensional scale. Two components were found with an eigenvalue above 1 (eigenvalues of 9.33 and 1.10). However, this scale was treated a bit differently than the other scales because the outcome of the PCA did not make a lot of sense. Namely, what could be seen in the PCA was that the often the items had high loadings on both components. Therefore, it was decided to run a confirmatory factor analysis with a fixed number of factors, namely 1. This is based on theoretical grounds that all items together measure brand engagement. Thereby, all items had a component loading of at least 0.35. A reliability test on the complete fifteen item scale to see whether this scale would be reliable showed that the scale has good reliability (Cronbach's alpha = .946) and could not be improved by removing items. Accordingly, the fifteen item scale appeared to measure 'brand engagement' for North Sea Jazz and was called "*Brand engagement NSJ*". Overall, respondents did not engage with North Sea Jazz a lot ($M = 1.28$, $SD = .54$).

For this particular scale for Pinkpop, the KMO value was .92 and Bartlett's test of sphericity was significant ($p < 0.001$). Therefore, it was allowed to perform a PCA (Pallant, 2007a). The PCA was conducted and the fifteen items formed a three dimensional scale. Three components were found with an eigenvalue above 1 (eigenvalues of 9.29, 1.27 and 1.01).

However, just like the previous brand engagement scale for North Sea Jazz, this scale was treated a bit differently than the other scales, because again, the outcome of the PCA did not make a lot of sense. Namely, what could be seen again in the PCA was that often the items had high loadings on both components. Therefore, it was decided to run a confirmatory factor analysis with a fixed number of factors, namely 1. This is again based on theoretical grounds that all items together measure brand engagement. All items had a component loading of at least 0.35. A reliability test on the complete fifteen item scale showed that this scale has good reliability (Cronbach's alpha = .951) and could not be improved by removing items. Accordingly, the fifteen item scale appeared to measure 'brand engagement' for Pinkpop and was called "*Brand engagement Pinkpop*". Overall, the scale had a mean score of 4.58 and a standard deviation of 1.56. Making the mean higher than mid-point of the scale. Thus, this shows that respondents reported to be quite engaged with Pinkpop ($M = 4.58, SD = 1.56$).

The final variable, *brand attitude* was measured using a six-item, seven-point semantic differential scale as copied from Spears and Singh (2004) for both North Sea Jazz, as well as for Pinkpop. Examples of items in this scale are rating the brand from appealing (being 7) to unappealing (being 1) and rating the brand from good (being 7) to bad (being 1). For this particular scale for North Sea Jazz, the KMO value was .93 and Bartlett's test of sphericity was significant ($p < 0.001$). Therefore, it was allowed to perform a PCA (Pallant, 2007a). The PCA was conducted and the six items formed a one dimensional scale. One component was found with an eigenvalue above 1 (eigenvalue of 5.14). This could also be seen in the scree plot as there was a clear bend in the scree plot after the first component. All items had a component loading of at least 0.35. The scale has good reliability (Cronbach's alpha = .965) and could be improved by removing the item "Onaantrekkelijk/aantrekkelijk" (Cronbach's alpha = .968). However, again, this improvement is rather small and thus, the item was not removed. Accordingly, the six item scale appeared to measure 'brand attitude' for North Sea Jazz and was called "*Brand attitude NSJ*". All in all, respondents had quite a positive brand attitude towards North Sea Jazz ($M = 4.34, SD = 1.50$).

For this particular scale for Pinkpop, the KMO value was .94 and Bartlett's test of sphericity was significant ($p < 0.001$). Therefore, it was allowed to perform a PCA (Pallant, 2007a). The PCA was conducted and the six items formed a one dimensional scale. One component was found with an eigenvalue above 1 (eigenvalue of 5.28). This could also be seen in the scree plot as there was a clear bend in the scree plot. All items had a component loading of at least 0.35. The scale has good reliability (Cronbach's alpha = .972) and could not be improved by removing an item. Accordingly, the six item scale appeared to measure

'brand attitude' for Pinkpop and was called "*Brand attitude Pinkpop*". Overall, respondents had quite a positive brand attitude on Pinkpop ($M = 4.57$, $SD = 1.56$).

Furthermore, some control variables were included in the research. These were the demographic variables gender, age and educational level and were tested to see if they had influence on the relationships between the independent and dependent variables. In this case, males were given the value 0.00 and females 1.00. From all valid 266 responses, 38.3% respondents were male ($n = 102$). Moreover, the participants were aged between 18 and 73 years. The average age of the respondents was 34.20 years old. Furthermore, the majority of the respondent had obtained a 'HBO diploma' ($n = 63$), followed by 'MBO diploma' ($n = 40$) and 'MAVO diploma', 'HAVO' and 'Master of Doctoraat' ($n = 15$). The variable that which measured highest obtained degree was added to the variable that measured what education the respondents were currently doing.

For this, a new variable was created grouping (1) Lager/voorbereidend beroepsonderwijs (lbo/vmbo), (2) Middelbaar algemeen voortgezet onderwijs (mavo) and (3) Middelbaar beroepsonderwijs (mbo) together and giving this the value 0. (1) Hoger algemeen voortgezet onderwijs (havo) , (2) Voorbereiden wetenschappelijk onderwijs (vwo) and (3) Hoger beroepsonderwijs (hbo) were grouped together and got a value of 2 in the new variable. Finally, (1) Bachelor wetenschappelijk onderwijs (wo) and (2) Master of Doctoraat (wo) were also grouped together and given the value three. It was decided to group the items together as such as the first group would be those with a lower degree (value 0), the second a higher non-university degree (value 1) and the final a university degree (value 2). After this, the variable 'current education' was added to this grouping.

3.6 Descriptives

Table 3.2: Descriptions of variables

	Mean	N	Standard Deviation	Minimum	Maximum	Cronbach's Alpha
Cultural Capital	1.56	266	0.49	0.00	4.00	.82
Brand Knowledge						
<i>North Sea Jazz</i>						
Subjective	2.66	249	1.56	1.00	7.00	.89
Objective	.64	266	.84	0.00	3.00	/
Brand Knowledge						
<i>Pinkpop</i>						
Subjective	3.42	258	1.73	1.00	7.00	.91
Objective	1.91	266	1.05	0.00	3.00	/
Brand engagement through Facebook brand communities						
<i>North Sea Jazz</i>						
	1.28	243	.54	1.00	4.40	.95
<i>Pinkpop</i>						
	1.54	252	.72	1.00	4.47	.95
Brand Attitude						
<i>North Sea Jazz</i>						
	4.34	238	1.50	1.00	7.00	.97
<i>Pinkpop</i>						
	4.58	247	1.56	1.00	7.00	.97

Note: Cronbach's $\alpha < 0,60$ = unreliable; Cronbach's α between 0,60 – 0,80 = moderately reliable and Cronbach's $\alpha > 0,80$ = reliable.

3.7 Analyses

The data that was collected through the online survey was analyzed by using SPSS Statistics. Firstly, raw data was extracted and exported into SPSS. This data was cleaned by removing those participants from the dataset that did not fill out the survey for a minimum of 50 percent ($n = 20$). This cut-off point was chosen as respondents that filled out the survey for 50 percent or more still provided some valuable information through a couple of important questions that would they had answered. Moreover, some variables that were not relevant and important for this current research were removed. These included some extracted personal information on the respondent (IP address of the respondent, e-mail, and location), the status variable and the timing variables. In order to analyze the effect of the independent variables

on the dependent variable and to see whether brand engagement through the Facebook brand community pages of both festivals and brand knowledge might not have an additional effect when cultural capital is included in the model, stepwise multiple regression analysis was conducted using SPSS 10. In the analysis, age, gender and education were controlled. Namely, it was necessary to identify any variables that may affect the outcome of the survey. Thereby, this study aims to control for these variables. In this particular model, it is taken into account that age, gender and education might influence the relationship of all independent variables on the dependent variable.

As stated, a stepwise multiple regression analysis was conducted in order to test the hypotheses H1, H2, H3, H4, H5, H6 and H7. With ordinary least squares (OLS) regression, the dependent variable is a continuous variable (brand attitude) and the independent variable is continuous or dichotomous/dummy variable (De Vocht, 2004). The outcomes of the regression analysis predicted respondents' scores on the dependent variable. Moreover, in order to be able to do a regression analysis, some assumptions must be met when dealing with continuous variables (De Vocht, 2004). In total, the following four assumptions should be checked:

- (1) normality: the residuals of the regression should follow a normal distribution;
- (2) linearity: stepwise regression should be based on linear relationships between variables, which entails that an increase/decrease in the independent variables cause an increase/decrease in the dependent variable;
- (3) homoscedasticity: refers to residuals being equally distributed;
- (4) multicollinearity: refers to the independent variables being highly correlated, which must be avoided (De Vocht, 2004). Because the sample size of this current study is rather small ($N = 266$), the assumptions can be treated a bit more lenient and flexible (De Vocht, 2004).

As can also be seen in Figure 3.3, first, after adding the control variables in the model, the effect of cultural capital on brand attitude was measured. Doing a regression analysis, and controlling for age, gender and education, expected is to find a positive causal effect between cultural capital and brand attitude. Thereafter, the variable brand knowledge was added in the third model and brand engagement through Facebook brand community pages was added in the fourth model and the models were tested again. The aim was to observe whether brand knowledge and brand engagement had a significant added positive effect or not (N.S.) when considered in the same model as cultural capital. In other words, could the traditional

assumption of the significant positive effect of brand knowledge and brand engagement be explained by cultural capital?

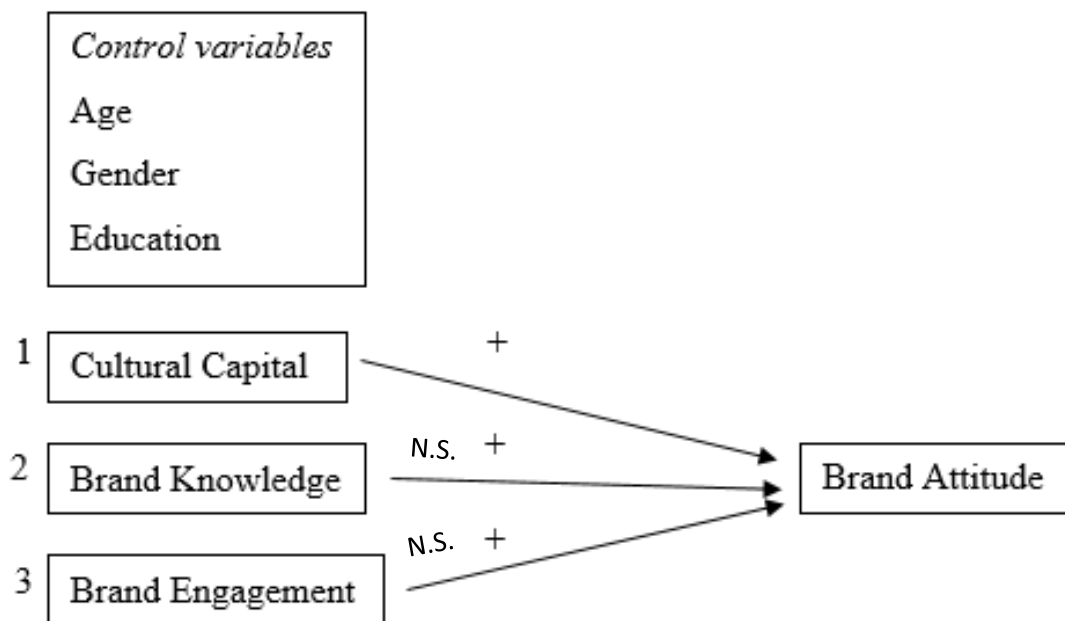


Figure 3.3. Model for the effect of cultural capital, brand knowledge and brand engagement on brand attitude

3.8 Concluding

In conclusion, this study used a quantitative survey method to study the effects of cultural capital on brand attitude for North Sea Jazz and Pinkpop. Moreover, this study research whether brand knowledge and online brand engagement through Facebook communities would have an additional positive significant effect on brand attitude when considered in the same model as cultural capital. Thereby, 266 respondents were collected through convenience and snowball sampling methods. In order to measure the different variables, scales from academic literature are copied or adapted. Stepwise multiple regression analyses provided answers to the hypotheses.

4. Results

In the following section of the research, the three hypotheses and one sub-hypothesis of this study will be tested. The hypotheses will be divided into two separate sections, namely (1) North Sea Jazz and (2) Pinkpop. Furthermore, it was checked whether the assumptions were met before conducting the analyses (figures in Appendix B). Moreover, it is described whether the hypotheses are supported or if they are rejected.

A stepwise multiple regression analysis was conducted for the North Sea Jazz festival as well as Pinkpop. Stepwise multiple regression analysis is most appropriate as the hypotheses ask for an analyses in which the impact of several predictors can be tested (Pallant, 2007a). The relationships between the independent variables and dependent variable were all linear, which makes regression analysis applicable. Furthermore, other assumptions for regression analysis were met as well. The dependent variable of brand attitude was a continuous variable, and the independent variables of cultural capital, brand knowledge and brand engagement were either continuous or dichotomous (dummy) variables. There are no outliers, since the variables were measured on a seven point Likert scale. The residuals were equally distributed along the regression line. Finally, there has been checked for homoscedasticity, and although not perfect, the heteroscedasticity was acceptable for this research because of the small sample size. The tests for homoscedasticity and normality can be found in Appendix B. Moreover, the tests for multicollinearity can be found in the following sections of the paper.

Both analyses, which can be found in the following sections of the research, went as followed. Brand attitude was the criterion. Firstly, the control variables age, gender and education were added in the model. Thereafter, cultural capital was entered along with the control variables in the second block. In the next block, brand knowledge was added. Thereafter, in the next and final block, brand engagement was added.

North Sea Jazz: Hypotheses H1, H4 & H6

As stated, stepwise multiple regression was used to assess the effects of cultural capital, brand knowledge and brand engagement on brand attitude for North Sea Jazz. Tests for multicollinearity indicated that a very low level of multicollinearity was present (VIF = 1.53 for brand knowledge and 1.53 for brand engagement). Furthermore, see Table 4.1 for an overview of the beta weights and values for explained variance.

Model 1:

Firstly, at Step 1, only the control variables are added into the model. Thereby, the regression model with brand attitude as the dependent variable and age, gender, and education, which was measured using dummy variables, as the control variables is not significant, $F(4, 233) = 0.67, p = .614$. The regression model is not useful for predicting the brand attitude towards North Sea Jazz among Dutch Facebook and thereby, the predictive power is low: 1.1 percent of the differences in brand attitude can be predicted based on age, gender, and education ($R^2 = 0.011$). Gender, $b^* = 0.10, t = 1.58, p = 0.117, 95\% CI [-0.08, 0.71]$, Age, $b^* = 0.01, t = .16, p = 0.879, 95\% CI [-0.01, 0.05]$, Education dummy 1, $b^* = -0.02, t = -.39, p = 0.743, 95\% CI [-1.36, 0.97]$ and Education dummy 2, $b^* = 0.01, t = .13, p = 0.896, 95\% CI [-0.59, 0.67]$ do not have a significant effect on brand attitude.

Model 2: Cultural capital

After the entry of cultural capital in Step 2, the total variance explained by the model was 16.7% ($F(8, 229) = 5.72, p < .001$). Including cultural capital significantly increased the model's predictive power (R squared change = .155, F change (4, 229) = 10.66, $p < 0.001$). Gender, $b^* = 0.07, t = 1.11, p = 0.267, 95\% CI [-0.16, 0.58]$, Age, $b^* = -0.04, t = -.60, p = 0.549, 95\% CI [-0.02, 0.01]$, Education dummy 1, $b^* = -0.01, t = -.20, p = 0.844, 95\% CI [-1.19, 0.98]$ and Education dummy 2, $b^* = 0.04, t = .60, p = 0.546, 95\% CI [-0.41, 0.77]$ did not have a significant effect on brand attitude after adding cultural capital in the model. However, cultural capital, measured by four dummies (with the first, Highbrow dummy 1, being the reference category) did have a significant effect on brand attitude. Highbrow dummy 2, $b^* = 0.29, t = 3.26, p = 0.001, 95\% CI [0.37, 1.52]$ Highbrow dummy 3, $b^* = 0.31, t = 3.84, p < 0.001, 95\% CI [0.63, 1.96]$ and Highbrow dummy 4, $b^* = 0.51, t = 6.25, p < 0.001, 95\% CI [1.42, 2.72]$ have a significant effect on brand attitude.

Thereby, the first hypothesis H1: Cultural capital has a significantly positive effect on brand attitude towards North Sea Jazz, is accepted.

Model 3: Cultural capital and brand knowledge

After the entry of brand knowledge in Step 3, the total variance explained by the model was 31.7% ($F(9, 228) = 11.77, p < .001$). Including brand knowledge significantly increased the model's predictive power (R squared change = .151, F change (1, 228) = 50.28, $p < 0.001$). Gender, $b^* = 0.06, t = 1.07, p = 0.286, 95\% CI [-0.15, 0.52]$, Age, $b^* = -0.05, t = -.80, p = 0.42, 95\% CI [-0.02, 0.01]$, Education dummy 1, $b^* = -0.01, t = -.18, p =$

0.856, 95% *CI* [-1.07, 0.89] and Education dummy 2, $b^* = 0.51$, $t = .85$, $p = 0.399$, 95% *CI* [-0.30, 0.76] do not have a significant effect on brand attitude after adding cultural capital and brand knowledge in the model. However, cultural capital, measured by four dummies, as well as brand knowledge did have a significant effect on brand attitude. Namely, Highbrow dummy 2, $b^* = 0.18$, $t = 2.13$, $p = 0.034$, 95% *CI* [0.04, 1.10], Highbrow dummy 3, $b^* = 0.17$, $t = 2.29$, $p = 0.023$, 95% *CI* [0.10, 1.35] and Highbrow dummy 4, $b^* = 0.28$, $t = 3.41$, $p = 0.001$, 95% *CI* [0.47, 1.77], and brand knowledge, $b^* = 0.44$, $t = 7.09$, $p < 0.001$, 95% *CI* [0.30, 0.53].

Thus, it was observed that, unlike what was assumed in this research, brand knowledge does have an additional significant effect on brand attitude towards North Sea Jazz when it is considered in the same model as cultural capital. Moreover, including brand knowledge significantly increased the model's predictive power. Thereby, H4: Brand knowledge does not have an additional significantly positive effect on brand attitude towards North Sea Jazz when considered in the same model as cultural capital, is rejected.

Model 4: Cultural capital, brand knowledge and brand engagement

After the entry of brand engagement in Step 4, the total variance explained by the model was 35.1% ($F(10, 227) = 12.25$, $p < .001$). Including brand engagement significantly increased the model's predictive power (R squared change = .033, F change (1, 227) = 11.70, $p = 0.001$). Gender, $b^* = 0.05$, $t = 0.98$, $p = 0.327$, 95% *CI* [-0.16, 0.49], Age, $b^* = -0.06$, $t = -.92$, $p = 0.357$, 95% *CI* [-0.02, 0.01], Education dummy 1, $b^* = -0.01$, $t = -.09$, $p = 0.928$, 95% *CI* [-1.01, 0.92] and Education dummy 2, $b^* = 0.05$, $t = .91$, $p = 0.363$, 95% *CI* [-0.28, 0.76] did not have a significant effect on brand attitude after adding cultural capital and brand knowledge in the model. However, cultural capital, measured by four dummies, brand knowledge and brand engagement did have a significant effect on brand attitude. Namely, Highbrow dummy 2, $b^* = 0.19$, $t = 2.37$, $p = 0.019$, 95% *CI* [0.11, 1.14], Highbrow dummy 3, $b^* = 0.18$, $t = 2.47$, $p = 0.014$, 95% *CI* [0.15, 1.37], and Highbrow dummy 4, $b^* = 0.24$, $t = 3.03$, $p = 0.003$, 95% *CI* [0.34, 1.62], brand knowledge, $b^* = 0.33$, $t = 4.89$, $p < 0.001$, 95% *CI* [0.19, 0.44] and brand engagement, $b^* = 0.23$, $t = 3.42$, $p = 0.001$, 95% *CI* [0.26, 0.97] had a significant effect on brand attitude.

Thus, it was observed that brand engagement does have an additional significant effect on brand attitude towards North Sea Jazz when it is considered in the same model as cultural capital (and brand knowledge). Moreover, including brand engagement significantly increased the model's predictive power. Thereby, H6: Brand engagement does not have an

additional significantly positive effect on brand attitude towards NSJ when considered in the same model as cultural capital and brand knowledge, is rejected.

Table 4.1

Overview of the beta weights and values for explained variance with dependent variable brand attitude towards North Sea Jazz (N = 238).

Variable	Model 1	Model 2	Model 3	Model 4
	<i>B</i>	<i>B</i>	<i>B</i>	<i>B</i>
Gender	0.10	0.07	0.06	0.05
Age	0.01	-0.04	-0.05	-0.06
Education dummy 1	-0.02	-0.01	-0.01	-0.01
Education dummy 2	0.01	0.04	0.51	0.05
Highbrow dummy 2		0.29**	0.18*	0.19*
Highbrow dummy 3		0.31***	0.17*	0.18*
Highbrow dummy 4		0.51***	0.28*	0.24**
Brand knowledge			0.44**	0.33***
Brand engagement				0.23**
R^2	.11	.17	.32	.35
<i>F</i> for change in R^2		10.66***	50.28***	11.69**

Note: Significance levels: * $p < .05$ ** $p < .01$ *** $p < .001$.

Pinkpop: Hypotheses H2, H3, H5 & H7

As stated, stepwise multiple regression was used to assess the effects of cultural capital, brand knowledge and brand engagement on brand attitude for Pinkpop. Tests for multicollinearity indicated that a very low level of multicollinearity was present (VIF = 1.53 for brand knowledge and 1.53 for brand engagement). Furthermore, see Table 4.2 for an overview of the beta weights and values for explained variance.

Model 1

Firstly, at Step 1, only the control variables were added into the model. The regression model with brand attitude as the dependent variable and age, gender, and education, which was measured using dummy variables, as the control variables is significant, $F(4, 242) = 3.17, p = .015$. The regression model is useful for predicting the brand attitude towards North Sea Jazz among Dutch Facebook. However, the predictive power of the model was low: 5.0 percent of the differences in brand attitude could be predicted based on age, gender, and education ($R^2 = 0.050$). Gender, $b^* = 0.10, t = 1.64, p = 0.101, 95\% CI [-0.07, 0.73]$, Education dummy 1, $b^* = -0.05, t = -.78, p = 0.435, 95\% CI [-1.42, 0.61]$ and Education dummy 2, $b^* = 0.05, t = .73, p = 0.466, 95\% CI [-0.39, 0.84]$ did not have a significant effect on brand attitude. Whilst Age, $b^* = -0.18, t = -2.56, p = 0.010, 95\% CI [-0.04, -0.01]$ did have a significant effect on brand attitude.

Model 2: Cultural capital

After the entry of cultural capital in Step 2, the total variance explained by the model was 8.8% ($F(8, 238) = 2.88, p = .004$). Including cultural capital significantly increased the model's predictive power (R^2 squared change = .039, F change (4, 238) = 2.52, $p = 0.042$). Gender, $b^* = 0.08, t = 1.29, p = 0.198, 95\% CI [-0.14, 0.66]$ Education dummy 1, $b^* = -0.02, t = -.32, p = 0.749, 95\% CI [-1.18, 0.85]$ and Education dummy 2, $b^* = 0.08, t = 1.20, p = 0.233, 95\% CI [-0.24, 0.98]$ did not have a significant effect on brand attitude after adding cultural capital in the model. However, Age, $b^* = -0.18, t = 2.60, p = 0.011, 95\% CI [-0.03, -0.01]$ and cultural capital, measured by four dummies, did have a significant effect on brand attitude. Namely, Highbrow dummy 2, $b^* = 0.26, t = 2.85, p = 0.005, 95\% CI [0.27, 1.48]$, Highbrow dummy 3, $b^* = 0.17, t = 2.12, p = 0.035, 95\% CI [0.05, 1.47]$ and Highbrow dummy 4, $b^* = 0.17, t = 2.07, p = 0.040, 95\% CI [0.03, 1.42]$ had a significant effect on brand attitude.

Thereby, hypothesis H2: Cultural capital has a significantly positive effect on brand attitude towards Pinkpop, is accepted. Moreover, when we compare the results of the effect

of cultural capital on brand attitude for Pinkpop (Highbrow dummy 2: 0.26**, Highbrow dummy 3: 0.17*, Highbrow dummy 4: 0.17*) to the analysis of North Sea Jazz (Highbrow dummy 2: 0.29**, Highbrow dummy 3: 0.31***, Highbrow dummy 4: 0.51***), we can see that overall, the effect of cultural capital on brand attitude is stronger for North Sea Jazz than for Pinkpop. Therefore, hypothesis H3: The significantly positive effect of cultural capital on brand attitude is stronger for North Sea Jazz than for Pinkpop, is accepted.

Model 3: Cultural capital and brand knowledge

After the entry of brand knowledge in Step 3, the total variance explained by the model was 27.6% ($F(9, 237) = 10.04, p < .001$). Including brand knowledge significantly increased the model's predictive power (R squared change = .188, F change (1, 237) = 61.47, $p < 0.001$). Education dummy 1, $b^* = -0.04, t = -.69, p = 0.488, 95\% CI [-1.23, 0.59]$ and Education dummy 2, $b^* = 0.04, t = .58, p = 0.560, 95\% CI [-0.39, 0.71]$ and cultural capital, measured by dummies, Highbrow dummy 2, $b^* = 0.10, t = 1.18, p = 0.241, 95\% CI [-0.23, 0.89]$, Highbrow dummy 3, $b^* = 0.50, t = 0.61, p = 0.544, 95\% CI [-0.45, 0.85]$ and Highbrow dummy 4, $b^* = 0.08, t = 1.03, p = 0.305, 95\% CI [-0.30, 0.96]$, did not have a significant effect on brand attitude after adding brand knowledge in the model. However, Gender, $b^* = 0.14, t = 2.42, p = 0.016, 95\% CI [0.08, 0.79]$, Age, $b^* = -0.13, t = -1.99, p = 0.048, 95\% CI [-0.03, 0.00]$ and brand knowledge, $b^* = 0.47, t = 7.84, p < 0.001, 95\% CI [0.31, 0.51]$ did have a significant effect on brand attitude.

Thus, because there was a significant effect observed between brand knowledge and brand attitude even when considered in the same model as cultural capital, hypothesis H5: Brand knowledge does not have an additional significantly positive effect on brand attitude towards Pinkpop when considered in the same model as cultural capital, is rejected.

Model 4: Cultural capital, brand knowledge and brand engagement

After the entry of brand engagement in Step 4, the total variance explained by the model was 30.2% ($F(10, 236) = 10.24, p < .001$). Including brand engagement significantly increased the model's predictive power (R squared change = .026, F change (1, 236) = 8.93, $p = 0.003$). Age, $b^* = -0.11, t = -1.76, p = 0.080, 95\% CI [-0.03, 0.00]$, Education dummy 1, $b^* = -0.05, t = -.90, p = 0.367, 95\% CI [-1.30, 0.48]$, Education dummy 2, $b^* = 0.05, t = .78, p = 0.434, 95\% CI [-0.33, 0.76]$ and Highbrow dummy 2, $b^* = 0.12, t = 1.46, p = 0.146, 95\% CI [-0.14, 0.96]$, Highbrow dummy 3, $b^* = 0.06, t = 0.83, p = 0.410, 95\% CI [-0.37, 0.91]$ and Highbrow dummy 4, $b^* = 0.10, t = 1.37, p = 0.173, 95\% CI [-0.19, 1.05]$ did not

had a significant effect on brand attitude after adding cultural capital and brand knowledge in the model. However, Gender, $b^* = 0.13$, $t = 2.29$, $p = 0.023$, 95% *CI* [0.06, 0.76], brand knowledge, $b^* = 0.33$, $t = 4.73$, $p < 0.001$, 95% *CI* [0.18, 0.43] and brand engagement, $b^* = 0.20$, $t = 2.99$, $p = 0.003$, 95% *CI* [0.15, 0.73] had a significant effect on brand attitude.

Thus, it was observed that brand engagement does have an additional significant effect on brand attitude towards Pinkpop when it is considered in the same model as cultural capital (and brand knowledge). Moreover, including brand engagement significantly increased the model's predictive power. Thereby, H7: Brand engagement does not have an additional significantly positive effect on brand attitude towards Pinkpop when considered in the same model as cultural capital and brand knowledge, is rejected.

Table 4.2

Overview of the beta weights and values for explained variance with dependent variable brand attitude towards Pinkpop (N = 247).

Variable	Model 1	Model 2	Model 3	Model 4
	<i>B</i>	<i>B</i>	<i>B</i>	<i>B</i>
Gender	0.10	0.08	0.14*	0.13*
Age	0.08*	-0.18*	-0.13*	-0.11
Education dummy 1	-0.05	-0.02	-0.04	-0.05
Education dummy 2	0.05	0.08	0.04	0.05
Highbrow dummy 2		0.26**	0.10	0.12
Highbrow dummy 3		0.17*	0.50	0.06
Highbrow dummy 4		0.17*	0.08	0.10
Brand knowledge			0.47***	0.33***
Brand engagement				0.20**
R^2	.05	.09	.28	.30
<i>F</i> for change in R^2		2.52*	61.47***	8.93**

Note: Significance levels: * $p < .05$ ** $p < .01$ *** $p < .001$.

5. Conclusion

Consumers increasingly interact with and are exposed to marketing campaigns by brands on social networking sites such as Facebook (Hutter et al., 2013, p. 342). In order to make this interaction and exposure count, companies and brand are investing a lot of their budget on social media campaigns (Culnan et al., 2010). Facebook is seen as one of the most, if not the most, important platform for social media marketing because of its possibilities and reach (Stelzner, 2016). As Ulusu (2010) argues in his study, Facebook provides brand with not only a relatively cheaper, additional communication channel, but Facebook also creates the possibility for establishing relationships with (potential) customers. Marketing on Facebook is about creating a conversation based on engagement with consumers through brand communities (Ulusu, 2010). Moreover, apart from the possibility to create relationships with customers, Facebook is often used to increase brand knowledge of consumers about a brand. Namely, more and more consumers are using Facebook to look up information about a brand, and thus Facebook serves, amongst others, as an information source (Chen & He, 2003).

Of course, brands do not invest this much if they did not believe that this social media marketing would lead to positive outcomes for their brand. A lot of studies have looked at the benefits of Facebook marketing, and one of the main points that is discussed in these studies is brand attitude (Liu et al., 2012). Namely, what is argued by existing literature in the field of marketing is that brand engagement and brand knowledge have a positive effect on brand attitude (Mitchell & Olson, 2000). Influencing the consumers brand attitude is important for companies as brand attitude is often considered a predictor of purchase behavior (Liu et al., 2012).

Research has argued that marketing researchers should expand their study on brand relationship and look at the “atypical service industries”, or for “difficult brands” as the effects of Facebook marketing could differ from regular brands for these types of brands (Harrison & Hartley, 2007, p. 4). This current study thereby combined two fields, the field of marketing and the field of sociology. Namely, by studying brand relationships for the difficult brand “music festival” this study has used the cultural capital paradigm as a critique on the marketing literature on the influence of brand engagement and knowledge on brand attitude. This research argued that cultural capital is the determining factor for brand attitude, and brand knowledge and brand engagement did not have an additional significantly positive effect on brand attitude for (1) North Sea Jazz and (2) Pinkpop. To put it more precisely, the goal of this research was to investigate whether cultural capital made the effect of brand knowledge and brand engagement on brand attitude insignificant, as

cultural capital can be argued to encompass both concepts. Accordingly, this research has tried to find an answer to the following research question: *‘Do cultural capital, brand knowledge and brand engagement through brand communities on Facebook have a positive effect on brand attitude towards the ‘Pinkpop’ and ‘North Sea Jazz festival’ music festivals for Facebook users?’*.

5.1 Main findings

The objective of this study was to investigate the effect of cultural capital, brand engagement and brand knowledge on brand attitude towards (1) North Sea Jazz and (2) Pinkpop and examine whether the deterministic cultural capital paradigm, which states that cultural capital is the only determining factor for attitudes towards music festivals as it encompasses both brand engagement and brand knowledge, is correct.

Results showed that cultural capital had a significant effect on brand attitude for both (1) North Sea Jazz and (2) Pinkpop when considered in a model without brand engagement and brand knowledge. Moreover, it was found that the effect of cultural capital was stronger for the highbrow festival North Sea Jazz than for the emerging highbrow festival Pinkpop. Furthermore, it was found that brand knowledge had a significant additional effect on brand attitude for both festivals when added in the same model as cultural capital. Thus, this was contrary to what the cultural capital model would predict. Namely, expected was that brand knowledge would not have an additional effect on brand attitude when considered in the same model as cultural capital. For Pinkpop, the effect of cultural capital even disappeared after adding brand knowledge in the model. The results for North Sea Jazz also showed that the effect of cultural capital was smaller when brand knowledge was added in the model.

Next to that, brand engagement also had a significant additional effect on brand attitude for both festivals. Cultural capital did not have a significant effect on the attitude towards Pinkpop when considered in the same model as brand knowledge and brand attitude. Thus, the results of this research were in favor of the marketing literature models which state that brand knowledge and brand engagement are important predictors for brand attitude. In other words, cultural capital could not explain the effects of brand knowledge and brand engagement. The effect of cultural capital even disappeared after controlling for brand knowledge and brand engagement in the model for Pinkpop and the effect of cultural capital became smaller in the North Sea Jazz model. Therefore, it could even be concluded that some of the effect of cultural capital on the attitude towards music festivals can be explained by brand knowledge and brand engagement. All in all, cultural capital did not

explain brand attitude towards Pinkpop. The effect of cultural capital was stronger for North Sea Jazz, however, in neither case did cultural capital explain the effects of brand knowledge and brand engagement.

5.2 Theoretical implications

In the following section of this research each accepted and rejected hypothesis is discussed. Thereby, the focus is on finding explanations for insignificant findings. The hypotheses are discussed in the same order as can be found in the theoretical framework. The effects cultural capital on brand attitude for both festivals and a comparison between both festivals is discussed first. Thereafter, the effect of brand knowledge on brand attitude for both festivals is discussed. This is followed by the effects of brand engagement on brand attitude for both festivals. Next, the limitations of this study are discussed. Lastly, some recommendations for future research are provided and the practical implications for marketers and practitioners are discussed.

5.2.1 Effect of cultural capital on brand attitude

From the conducted analyses, it can be concluded that hypothesis 1 and 2 can be accepted and that cultural capital has a significant effect on brand attitude for both festivals, which is in line with the theory that was discussed in the theoretical framework. Daenekindt (2017) argued that “the capacity for symbolic appropriation of cultural products is acquired through processes of socialization” (p. 43). This means that the ways in which cultural products are appreciated, depends on the internal system of aesthetic principles embodied by the individual (Daenekindt, 2017). Facebookers that have higher levels cultural capital are argued to value cultural activities more in the sense that they want to express their aesthetic disposition through cultural activities (Belk, 1988). Furthermore, from existing theories, it can be assumed that those with higher cultural capital and an aesthetic disposition automatically will be more inclined to engage with cultural goods and have more knowledge on a cultural good, because of their upbringing (Sullivan, 2008). Those with cultural capital have a more favorite brand attitude because they view culture as art-for-art’s sake (Daenekindt, 2017). Those with less cultural capital do not have as much connection with the cultural brand as those with high cultural capital (Warde et al., 2007). Consumption of the cultural good is then not necessarily seen as a way of expressing the self, but more for the purpose of short term

pleasure (Warde et al., 2007). Hence, cultural capital significantly influenced brand attitude for Facebookers for both North Sea Jazz and for Pinkpop as was expected.

Moreover, hypothesis 3, which stated that the effect of cultural capital would be stronger for North Sea Jazz than for Pinkpop, is also supported based on the analyses that were conducted. As argued for hypothesis 1 and hypothesis 2, cultural capital significantly influences brand attitude for Facebookers. Thereby, as based on theory around cultural capital, a distinction was made between a highbrow cultural activity, (1) North Sea Jazz and an emerging highbrow cultural activity, (2) Pinkpop. It was expected that the effect of cultural capital would be stronger for a highbrow than for an emerging highbrow activity, based on the assumption that those with higher cultural capital prefer highbrow cultural activities such as a jazz concert (Richardson, 1986). Highbrow cultural activities would be that of the fine arts and would attract those with higher cultural capital, or in other words those with a disposition towards the consuming of traditional highbrow cultural activities or objects. On the other hand, emerging highbrow activities are for example pop/rock concerts, and would attract those with less cultural capital (Richardson, 1986). The effect of cultural capital on the attitude towards music festivals would be made visible, as from theories could be concluded that the effect of cultural capital on North Sea Jazz, an institutionalized highbrow cultural activity, would be stronger than for an emerging highbrow cultural activity, Pinkpop. Accordingly, it is observed from the analyses that the effect of cultural capital is stronger for a highbrow cultural activity (North Sea Jazz) than for an emerging highbrow cultural activity (Pinkpop).

5.2.2 Effect of brand knowledge on brand attitude

Contrary to what was expected, hypothesis 4 and hypothesis 5 are rejected, since there is an additional significant effect of brand knowledge on brand attitude for both festivals. It was expected that we would find a positive effect for brand knowledge on brand attitude. However, in this study, it was argued (using the cultural capital paradigm) that we would find that cultural capital actually explained the effect of brand knowledge on brand attitude and therefore, there would be no significant additional effect of brand knowledge when considered in the same model as cultural capital. The results of the analysis show that brand knowledge does have an additional significant effect on brand attitude for both (1) North Sea Jazz as for (2) Pinkpop.

This current research is rather new in combining the two research traditions of sociology and marketing by adding cultural capital into a brand attitude model and thereby

using the cultural capital paradigm as a critique on marketing literature. The assumptions in this research were based on literature, however, this particular research had not been done before. What was assumed and tested in this particular research was whether brand knowledge was actually part of one's cultural capital, and therefore, would not have an additional effect on brand attitude. The tests however show that brand knowledge does have an additional effect on brand attitude, even when cultural capital is considered in the same model. Thus, we can go back to the marketing theories on brand knowledge and look at these as a separate determining factor for brand attitude as the results of these study are in favor of these particular models. Furthermore, some additional literature can be found that argues that brand engagement and brand knowledge are important determinants of brand attitude.

Existing research has argued, the more brand knowledge one has, the more likely that person has a positive brand attitude towards the brand (Chen & He, 2003). According to Keller (1993), brand knowledge is part of the "associative network memory model", which sees brand knowledge as a set of nodes and links that are in some way connected (p. 2). A node is information that is stored, which is connected by links. The more nodes one has, the more that person is activated to act upon that information (Keller, 1993) Moreover, he argues that brand knowledge consist of two components, (1) brand awareness and (2) brand image. The first refers to brand recall and recognition performance by consumers. The second to the set of associations linked to the brand that consumers (Keller, 1993).

According to Chen and He (2003), brand awareness plays an important role in forming an attitude towards a brand and for purchase decisions for two major reasons. The first is that it is important that consumers think of the brand when they think about related products. Raising brand awareness, and thus brand knowledge, increases the chance that the consumer will think about the brand (Chen & He, 2003). The second is that brand awareness affects the decisions that consumers make "through influencing the formation and strength of brand associations in the brand image" (p. 679). Chen & He (2003) then argue that "an important condition for the creation of brand image is that a brand node has been established in memory, and the nature of the brand node should affect how easily different kinds of information can become attached to the brand in memory" (p. 679).

5.2.3 Effect of brand engagement on brand attitude

Contrary to what was expected, hypothesis 6 and hypothesis 7 are rejected, since there is an additional significant effect of brand engagement on brand attitude for both (1)

North Sea Jazz as well as (2) Pinkpop. Again, although it was expected that we would find a positive effect, the current research expected that cultural capital actually explained the relationship between brand engagement and brand attitude and therefore, there would be no significant additional effect of brand engagement when in the same model as cultural capital. However, the results of the analysis show that brand engagement does have an additional significant effect on brand attitude for both (1) North Sea Jazz as for (2) Pinkpop.

Cultural capital does not replace the relationship of brand engagement and brand knowledge. In other words, brand knowledge and engagement do not depend on one's cultural capital as could be argued from the cultural capital paradigm. Namely, they each have an additional significant effect on brand attitude. Thereby, the previous studies that were discussed on brand engagement are relevant to explain this, as these studies see brand engagement as a separate influencing factor and the outcomes of this current research are in favor of these particular models

As was argued by Brodie et al. (2013), consumers can participate in brand communities entirely voluntary and therefore, engagement with a brand page on Facebook is different for every consumer. However, research by Hudson et al. (2015) found that overall, a higher level of engagement with a brand community positively impacts the relationship between the consumer and the brand and positively influence members' perceptions and actions (brand attitude). Furthermore, Hollebeek (2011) argued that according to the social exchange theory (SET), consumers are predicted to have positive feelings and behaviors towards a brand when they have been engaged in an (online) brand relationship. She then argued that the social exchange theory entails the creation of social obligations in which one object (the brand) is doing another (the customer) a favor (for example exceptional service). Thereby, the consumer is then motivated for some future return (for example customer loyalty) (Hollebeek, 2011). Which is most likely why this current research found an additional significant effect for brand engagement on brand attitude towards music festivals.

5.3 Limitations

This research has some limitations that will be addressed in this following section of the study. First of all, a methodological limitation of this study is that the sample size of men included in this research is relatively small compared to the sample size of women included in the research. Namely, only 37.8% of the respondents were male. The uneven distribution between males and females could influence the results of the study and thereby could reduce the power of the study.

The second methodological limitation of the study is that the scale to measure cultural capital was quite limited. The decision to measure cultural capital on a 7 item scale was made to keep the survey relatively short as was believed that the results would be more valuable when the respondents would not be discouraged by a lengthy survey. Moreover, participation is often used to measure cultural capital and thereby the scale was believed to be valuable. However, Khodadady and Natanzi (2012) used a 31 item scale to measure cultural capital. They included participation as measure in this scale, however, also included items that for example measured what cultural activities the respondents like (“I like to attend art courses and play an instrument”) and how they see themselves (“I am a cultured person”). Furthermore, they also asked about the respondents’ parents in their scale (“I have grown up in a cultured family”) (p. 1633). Perhaps such a scale would give a more precise indication of the respondents’ cultural capital and would have made the model stronger.

Thirdly, another limitation of this research has to do with the sampling methods that were used. Participants for this study were recruited through Facebook by using a convenience sampling and snowball sampling method. Although this study used a number of entry points to post the survey on Facebook, this type of sampling can still influence the results. Namely, as is argued by Fricker (2008), these types of sampling methods cause bias since it increases the chance that the sample is not representative of the population. Using these sampling methods, the researcher cannot have complete control over the selection of participants. Random sampling would have been a better method for ensuring a more representative sample as everyone has the same chance of participating in the research (Fricker, 2008). However, the population that this research wanted to study was Facebook-users and thus, reaching those through the platform itself was most convenient and would result in the right sample to study the population.

The fourth limitation is that the population of the research is very broad. The only requirement to participate in the research was to have a Facebook-account, to be 18 years or older and to have heard of North Sea Jazz and/or Pinkpop. Thereby, it is difficult to generalize findings as, for example, we cannot see the differences between age groups. For this particular study, which was a rather new way of approaching brand attitude by including cultural capital in the model, the choice to keep the population broad was deliberate. Namely, this way, we were able to see the general effect of cultural capital on brand attitude. However, of course, this makes it difficult to generalize the research, which is a limitation.

The fifth limitation is that only those who had already heard of North Sea Jazz and/or Pinkpop were included in this research. Thereby, the respondents included in the research all

had some cultural capital and those that have no interest in cultural activities were excluded from the research. It would perhaps make the research stronger to also include those that do not have an interest in cultural activities/products. Namely, it would then be possible to make stronger conclusions on the influence of cultural capital on brand attitude. Moreover, only including those that have some knowledge on one or both of the festivals also influences the effect of brand knowledge on brand attitude as we do not have any data on those that have no knowledge on either of the festivals.

The fifth and final limitation of this research is that, in order to give the research some scope, we looked solely at two music festivals, North Sea Jazz and Pinkpop, to see whether cultural capital had an effect on brand attitude and whether that would make the effect of brand knowledge and brand engagement insignificant. We did not include any other cultural brands in the study and thus, we cannot provide conclusions on whether or not cultural capital influences brand attitude for cultural brands.

5.4 Future research

From this current research, some suggestions can be made for future research. Firstly, future research can research a more defined and narrow population. With a sample from a more specific and smaller population, studies would be more generalizable for populations. Thereby, it would, for instance, be interesting to make comparisons between age groups. For example, future research could compare the impact of cultural capital on brand attitude for millennials in comparison the impact of cultural capital on brand attitude for baby boomers. Furthermore, future research could include more types of cultural brands to perhaps observe differences for the impact of cultural capital. Also, future research could make a comparison between other cultural brands such as museums and theaters. Next, future research could focus on other platforms than Facebook. The focus could for example be on the currently popular medium Instagram. Moreover, future research can also use a random sampling method to recruit respondents for a study alike. This would increase the generalizability of the study and research bias would be avoided.

To add to that, this current study was conducted on Dutch Facebookers. Future studies could research cross-cultural effects in order to see if the findings on cultural capital, brand knowledge, brand engagement and brand attitude are different among different nationalities and cultures. As is argued by Lamont and Lareau (1988), differences in cultural capital and its meaning can be found between different societies. Some societies “where the cultural consensus is weak, and where the definition of high status cultural signals, and their

yields, varies across groups” exist and thus, it would be interesting to compare such societies to a society with a stronger cultural consensus (p. 159).

5.5 Practical implications

The practical implications of this research will be discussed in this following section of the study. As stated before, Hoffman and Fodor (2010) argued that the effects of Facebook marketing on consumers’ perception of brands have yet to be better understood and thus, studies that research this are a valuable addition to the field. Thereby, the results and implications of this research can be used by practitioners to better understand their audiences. From a marketing point of view for festivals, this study has shown that brand knowledge and brand engagement are important determinants of brand attitude. Marketers could use this information to their benefit. They could for example focus more on their brand community pages by posting more content and, for instance, create campaigns that are designed to increase online engagement with their audience. They could also focus on spreading information to increase knowledge on their brand, as this research has shown that increased brand knowledge leads to a more favorable brand attitude, which is a determinant for purchase behavior. All in all, marketers could use the information from this study by introducing several improvements and changes that will increase the effectiveness of their marketing and thus help the popularity of their festivals to grow.

To add to that, this research has shown that cultural capital does have an effect on brand attitude for an institutionalized highbrow cultural activity such as a jazz music festival. This insight can be valuable for marketers of highbrow cultural activities, as it would give them more insights in their audiences. If it is known that people with more cultural capital are attracted to more highbrow events, they can for instance, use other highbrow cultural activities to attract that audience. Think about posters in a museum or pamphlets at a theater show.

To conclude, cultural capital does not explain the effect of brand knowledge and brand engagement on brand attitude towards the two music festivals that this research looked at. Thereby, this study seems to be in favor of the models on the effect of brand knowledge and brand engagement on brand attitude in marketing literature over the cultural capital paradigm. This study showed that cultural capital has a positive effect on brand attitude towards music festivals, however, cultural capital is linked to the concepts of brand knowledge and brand engagement. The effects of brand knowledge and brand engagement on brand attitude for both festivals are stronger and more concrete than cultural capital,

because the effect of cultural capital disappears when these variables are added in the same model. This study also found that the effect of cultural capital is stronger for a highbrow festival than for an emerging highbrow festival. This means that marketers of highbrow festivals should be aware that cultural capital could be important to their festivals. Knowing that audiences' cultural capital ultimately influences their perception of their brand, marketers can search for ways to increase positive brand attitude towards their brand in perhaps new and meaningful ways. Since expressing the self through cultural participation is important for those with high cultural capital, this could be something an institutionalized highbrow festival could play into. From the results of this study, cultural capital is most likely not something that will change the core of marketing for festivals. However, the awareness that attitudes towards an institutionalized highbrow cultural brands also somewhat comes from the underlying construct of cultural capital, makes it easier to understand audiences and their attitudes towards cultural brands. Furthermore, the cultural capital paradigm could be an interesting model to explain the underlying mechanisms around brand knowledge and brand engagement. Namely, it was found in this study that cultural capital does not explain the effect of brand knowledge and brand engagement, however, it showed that cultural capital is linked with these concepts.

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Appendix A: Factor Analyses

Table A1: Factor analysis for cultural capital (N = 264)

Item	Highbrow	Lowbrow
Theater	.812	
Museum	.776	
Pop/rock concert		.808
Cabaret		.326
Jazz concert	.790	
Concert with electronic music		.764
<i>Cronbach's alpha</i>	.820	.488
<i>Eigenvalue</i>	2.58	1.36

Note: factor loadings over 0.30 appear in bold

Table A2: Factor analysis for brand knowledge North Sea Jazz (N = 249)

Item	Subjective brand knowledge NSJ
North Sea Jazz: Onvertrouwd/vertrouwd	.881
North Sea Jazz: Onervaren/ervaren	.912
North Sea Jazz: Ondeskundig/deskundig	.942
<i>Cronbach's alpha</i>	.891
<i>Eigenvalue</i>	2.49

Note: factor loadings over 0.30 appear in bold

Table A3: Factor analysis for brand knowledge Pinkpop (N = 257)

Item	Subjective brand knowledge Pinkpop
Pinkpop: Onvertrouwd/vertrouwd	.787
Pinkpop: Onervaren/ervaren	.866
Pinkpop: Ondeskundig/deskundig	.882
<i>Cronbach's alpha</i>	.907
<i>Eigenvalue</i>	2.54

Note: factor loadings over 0.30 appear in bold

Table A4: Factor analysis for brand engagement North Sea Jazz (N = 243)

Item	Brand engagement NSJ
Ik praat over NSJ op Facebook	.797
Ik doe mee wanneer anderen over NSJ praten op Facebook	.840
Ik reageer als ik iets op Facebook zie over NSJ	.800
Ik reageer op de posts geplaatst door NSJ op Facebook	.872
Ik lees/bekijk de posts geplaatst door NSJ op Facebook	.774
Ik like de posts geplaatst door NSJ op Facebook	.869
Ik deel de posts geplaatst door NSJ op Facebook	.678
Ik deel mijn video's over NSJ op Facebook	.796
Ik deel mijn foto's over NSJ op Facebook	.795
Ik zet mijzelf op aanwezig/geïnteresseerd op de NSJ event pagina	.809
Ik lees/bekijk de posts die anderen over NSJ plaatsen op Facebook	.758
Ik reageer op de posts van anderen over NSJ op Facebook	.788
Ik like the posts van anderen over NSJ op Facebook	.718
Ik post zelf berichten op Facebook over NSJ	.773
Ik volg de Facebookpagina van NSJ	.737
<i>Cronbach's alpha</i>	.946
<i>Eigenvalue</i>	9.33

Note: factor loadings over 0.30 appear in bold

Table A5: Factor analysis for brand engagement Pinkpop (N = 252)

Item	Brand engagement Pinkpop
Ik praat over NSJ op Facebook	.826
Ik doe mee wanneer anderen over Pinkpop praten op Facebook	.844
Ik reageer als ik iets op Facebook zie over Pinkpop	.831
Ik reageer op de posts geplaatst door Pinkpop op Facebook	.837
Ik lees/bekijk de posts geplaatst door Pinkpop op Facebook	.821
Ik like de posts geplaatst door Pinkpop op Facebook	.833
Ik deel de posts geplaatst door Pinkpop op Facebook	.647
Ik deel mijn video's over Pinkpop op Facebook	.690
Ik deel mijn foto's over Pinkpop op Facebook	.787
Ik zet mijzelf op aanwezig/geïnteresseerd op de Pinkpop event pagina	.785
Ik lees/bekijk de posts die anderen over Pinkpop plaatsen op Facebook	.749
Ik reageer op de posts van anderen over Pinkpop op Facebook	.764
Ik like the posts van anderen over Pinkpop op Facebook	.770
Ik post zelf berichten op Facebook over Pinkpop	.800
Ik volg de Facebookpagina van Pinkpop	.796
<i>Cronbach's alpha</i>	.951
<i>Eigenvalue</i>	9.29

Note: factor loadings over 0.30 appear in bold

Table A6: Factor analysis for brand attitude North Sea Jazz (N = 238)

Item	Brand attitude NSJ
North Sea Jazz: Onaantrekkelijk/aantrekkelijk	.864
North Sea Jazz: Slecht/goed	.890
North Sea Jazz: Onaangenaam/aangenaam	.957
North Sea Jazz: Ongunstig/gunstig	.931
North Sea Jazz: Onprettig/prettig	.955
North Sea Jazz: Onbevredigend/bevredigend	.951
<i>Cronbach's alpha</i>	.965
<i>Eigenvalue</i>	5.14

Note: factor loadings over 0.30 appear in bold

Table A7: Factor analysis for brand attitude Pinkpop (N = 247)

Item	Brand attitude Pinkpop
Pinkpop: Onaantrekkelijk/aantrekkelijk	.921
Pinkpop: Slecht/goed	.936
Pinkpop: Onaangenaam/aangenaam	.956
Pinkpop: Ongunstig/gunstig	.928
Pinkpop: Onprettig/prettig	.952
Pinkpop: Onbevredigend/bevredigend	.934
<i>Cronbach's alpha</i>	.965
<i>Eigenvalue</i>	5.28

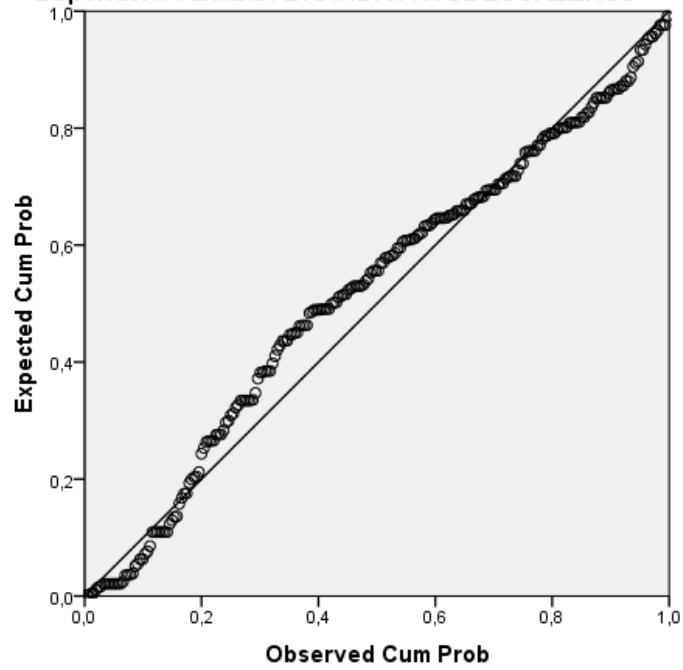
Note: factor loadings over 0.30 appear in bold

Appendix B: Assumptions OLS regression analysis

North Sea Jazz

Normal P-P Plot of Regression Standardized Residual

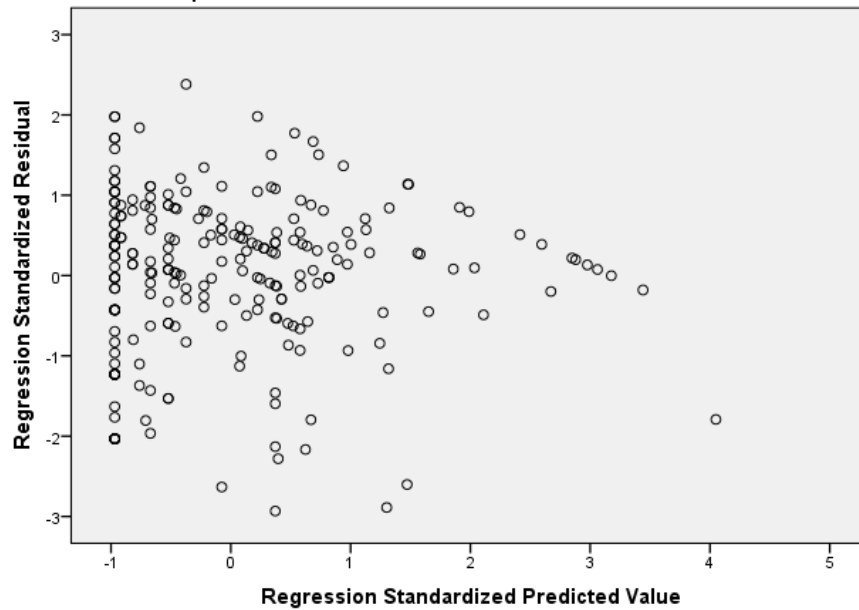
Dependent Variable: BRANDATTITUDESCALENSJ



Appendix B1: Normality

Scatterplot

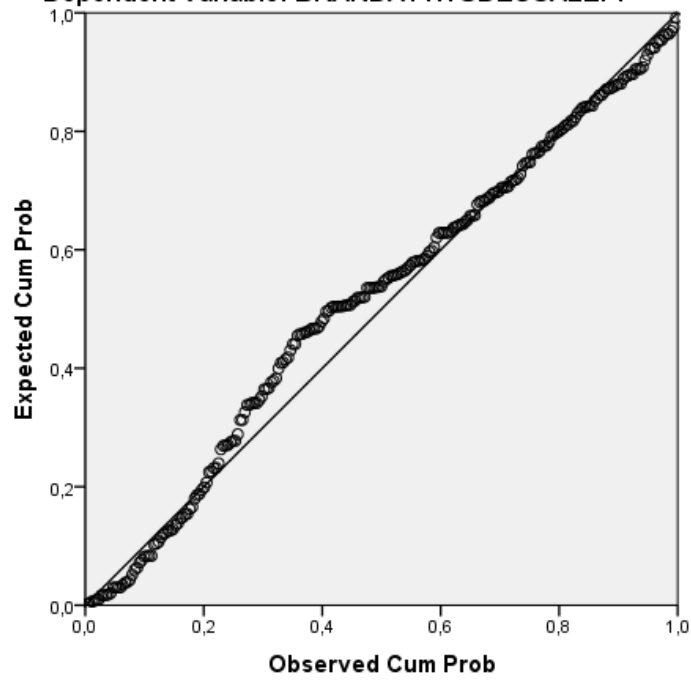
Dependent Variable: BRANDATTITUDESCALENSJ



Appendix B2: Homoscedasticity

Normal P-P Plot of Regression Standardized Residual

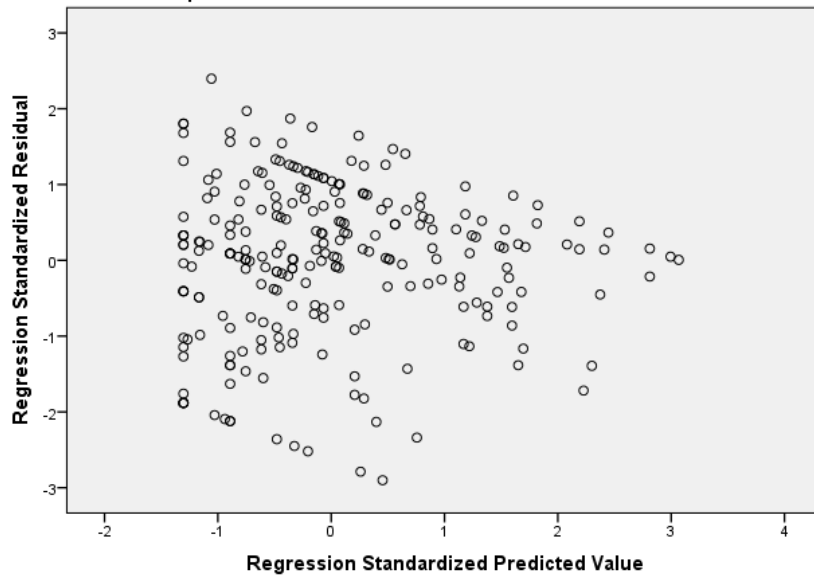
Dependent Variable: BRANDATTITUDESACLEPP



Appendix B3: Normality

Scatterplot

Dependent Variable: BRANDATTITUDESACLEPP



Appendix B4: Homoscedasticity

Appendix C: Dutch questionnaire

Beste Facebooker,

Heel erg bedankt voor het deelnemen aan deze enquête. Dit onderzoek wordt uitgevoerd door Amber Kooijman, studente Media and Business aan de Erasmus Universiteit Rotterdam.

De volgende vragen gaan over twee muziektfestivals, namelijk (1) North Sea Jazz festival en (2) Pinkpop. Het maakt niet uit of u er ooit geweest bent, maar u moet in ieder geval tenminste van één van de twee gehoord hebben om de vragen te kunnen invullen. De enquête duurt in totaal minder dan 10 minuten.

Uw medewerking is geheel op vrijwillige basis. Alle informatie wordt uiteraard vertrouwelijk behandeld en de uitkomsten van de enquête zullen enkel voor de Master scriptie gebruikt worden.

Mocht u nog vragen hebben tijdens of na uw participatie aan het onderzoek, neem dan gerust contact met mij op.

Naam: Amber Kooijman

Email: 412371ak@student.eur.nl

- Ik begrijp het bovenstaande en stem in om mee te doen aan dit onderzoek
- Ik wil niet meedoen aan dit onderzoek → doorsturen naar einde van de survey

Demografische gegevens

1. Wat is uw leeftijd?

- 17 of jonger → doorsturen naar einde van de survey
- 18
- 19
- 20
- ...
- 75

2. Waar woont u momenteel?

- Nederland
- Anders → doorsturen naar einde van de survey

3. Wat is uw geslacht?

- Man
- Vrouw
- Anders

4. Volgt u momenteel dagelijks onderwijs?

- Ja
- Nee → doorsturen naar vraag 6

5. Wat voor soort dagelijks onderwijs volgt u momenteel?

- Lager/voorbereidend beroepsonderwijs (lbo/vmbo)
- Middelbaar algemeen voortgezet onderwijs (mavo)
- Middelbaar beroepsonderwijs (mbo)
- Hoger algemeen voortgezet onderwijs (havo)
- Voorbereiden wetenschappelijk onderwijs (vwo)
- Hoger beroepsonderwijs (hbo)
- Bachelor wetenschappelijk onderwijs (wo)
- Master of Doctoraat (wo)

6. Wat is uw hoogst genoten opleiding?

- Lager/voorbereidend beroepsonderwijs (lbo/vmbo)
- Middelbaar algemeen voortgezet onderwijs (mavo)
- Middelbaar beroepsonderwijs (mbo)
- Hoger algemeen voortgezet onderwijs (havo)
- Voorbereiden wetenschappelijk onderwijs (vwo)
- Hoger beroepsonderwijs (hbo)
- Bachelor wetenschappelijk onderwijs (wo)
- Master of Doctoraat (wo)

Cultureel kapitaal

7. Geef aan hoe vaak u deelneemt aan de onderstaande culturele activiteiten:

	Nooit	Minder dan één keer per maand	Meer dan één keer per maand	Één keer per week	Meer dan één keer per week
7.1 Theater	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
7.2 Museum	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
7.3 Jazz concert	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
7.4 Pop/rock concert	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
7.5 Cabaret	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
7.6 Klassiek concert	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
7.7 Concert met elektronische muziek (live)	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>

North Sea Jazz festival

8. Heeft u weleens van het North Sea Jazz festival gehoord?

- Ja
- Nee, ik heb er nog nooit van gehoord → doorsturen naar blok Pinkpop

Hieronder vindt u een korte beschrijving van het North Sea Jazz (NSJ) festival zoals te lezen op de NSJ Facebookpagina.

De eerste editie van het North Sea Jazz Festival vond plaats in 1976 in het Congresgebouw in Den Haag. Er traden bij deze eerste editie van het festival al internationale Jazz legendes op zoals Sarah Vaughan, Count Basie, Dizzy Gillespie en Stan Getz, en ook een aantal Nederlandse artiesten. Over de jaren is het North Sea Jazz Festival uitgegroeid tot een gigantisch internationaal jazz evenement. Het festival heeft nu 15 locaties, ongeveer 1300 artiesten en ongeveer 65000 bezoekers per jaar. Sinds 2006 wordt het festival in Ahoy Rotterdam gehouden.

North Sea Jazz Brand knowledge

→ wanneer "Ja" geantwoord op vraag 8.

9. Op een schaal van 1 t/m 7, geef aan: "Met betrekking tot het North Sea Jazz festival, ben jij":

	1	2	3	4	5	6	7	
9.1 Onvertrouwd	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	Vertrouwd
9.2 Onervaren	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	Ervaren
9.3 Ondeskundig	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	Deskundig

Op de volgende pagina zult u een korte quiz maken over het North Sea jazz festival. Probeer de quiz zo goed mogelijk te maken. Je hebt 20 seconde voor de 3 quiz vragen. Wanneer u het antwoord niet weet, vink dan "ik weet het niet" aan.

10. Wie van de volgende artiesten zal in 2018 optreden bij North Sea Jazz?

- Kurt Elling
- Keith Jarrett
- Mike Flynn
- Ik weet het niet

11. In welke maand zal het North Sea Jazz festival in 2018 plaatsvinden?

- Juni
- Juli
- Augustus
- Ik weet het niet

12. Welke artiest(en) was/waren de hoofdact van North Sea Jazz 2017?

- Usher & The Roots
- Bruno Mars
- Lorde
- Ik weet het niet

Pinkpop

13. Heeft u weleens van Pinkpop gehoord?

- Ja
- Nee, ik heb er nog nooit van gehoord → doorsturen naar North Sea Jazz Brand Engagement

Hieronder vindt u een korte beschrijving van het Pinkpop festival zoals te lezen op de Pinkpop Facebookpagina.

Pinkpop wordt gezien als het oudste en bekendste pop/rock festival van Nederland. Er treden internationale, zowel als Nederlandse artiesten en bands op. Het festival duurt drie dagen.

Pinkpop Brand knowledge

→ wanneer "Ja" geantwoord op vraag 13.

14. Op een schaal van 1 t/m 7, geef aan: "Met betrekking tot Pinkpop, ben jij":

	1	2	3	4	5	6	7	
14.1 Onvertrouwd	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	Vertrouwd
14.2 Onervaren	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	Ervaren
14.3 Ondeskundig	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	Deskundig

Op de volgende pagina zult u een korte quiz maken over Pinkpop. Probeer de quiz zo goed mogelijk te maken. Je hebt 20 seconde voor de 3 quiz vragen. Wanneer u het antwoord niet weet, vink dan "ik weet het niet" aan.

15. Wie is een van de hoofdacts van Pinkpop 2018?

- Green Day
- Bruno Mars
- Beyonce
- Ik weet het niet

16. Welke artiest(en) was/waren de hoofdact van Pinkpop 2017?

- Justin Bieber
- Adele
- Shakira
- Ik weet het niet

17. Waar wordt Pinkpop dit jaar gehouden?

- Landgraaf
- Geleen
- Rotterdam
- Ik weet het niet

North Sea jazz Brand engagement

→ wanneer “Ja” geantwoord op vraag 8.

De volgende vragen gaan over uw gedrag op Facebook met betrekking tot het North Sea Jazz festival.

18.	Doe ik nooit	Doe ik heel soms	Doe ik soms	Doe ik regelmatig	Doe ik altijd
18.a Ik praat over NSJ op Facebook	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
18.b Ik doe mee wanneer anderen over NSJ praten op Facebook	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
18.c Ik reageer als ik iets op Facebook zie over NSJ	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
18.d Ik reageer op de posts geplaatst door NSJ op Facebook	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
18.e Ik lees/bekijk de posts geplaatst door NSJ op facebook	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
18.f Ik like de posts geplaatst door NSJ op Facebook	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
18.g Ik deel de posts geplaatst door NSJ op Facebook	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
18.h Ik deel mijn video's over NSJ op Facebook	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
18.i Ik deel mijn foto's over NSJ op Facebook	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
18.j Ik zet mijzelf op aanwezig/geïnteresseerd op de NSJ event pagina	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
18.k Ik lees/bekijk de posts die anderen over NSJ plaatsen op Facebook	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
18.l Ik reageer op de posts van anderen over NSJ op Facebook	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
18.m Ik like the posts van anderen over NSJ op Facebook	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
18.n Ik post zelf berichten op Facebook over NSJ	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>

18.o Ik volg de
Facebookpagina van NSJ



Pinkpop Brand engagement

→ wanneer “Ja” geantwoord op vraag 13. De volgende vragen gaan over uw gedrag op Facebook met betrekking Pinkpop.

19.	Doe ik nooit	Doe ik heel soms	Doe ik soms	Doe ik regelmatig	Doe ik altijd
19.a Ik praat over Pinkpop op Facebook	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
19.b Ik doe mee wanneer anderen over Pinkpop praten op Facebook	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
19.c Ik reageer als ik iets op Facebook zie over Pinkpop	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
19.d Ik reageer op de posts geplaatst door Pinkpop op Facebook	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
19.e Ik lees/bekijk de posts geplaatst door Pinkpop op Facebook	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
19.f Ik like de posts geplaatst door Pinkpop op Facebook	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
19.g Ik deel de posts geplaatst door Pinkpop op Facebook	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
19.h Ik deel mijn video's over Pinkpop op Facebook	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
19.i Ik deel mijn foto's over Pinkpop op Facebook	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
19.j Ik zet mijzelf op aanwezig/geïnteresseerd op de Pinkpop event pagina	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
19.k Ik lees/bekijk de posts die anderen over Pinkpop plaatsen op Facebook	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
19.l Ik reageer op de posts van anderen over Pinkpop op Facebook	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
19.m Ik like the posts van anderen over Pinkpop op Facebook	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>

19.n Ik post zelf berichten op Facebook over Pinkpop	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
19.o Ik volg de Facebookpagina van Pinkpop	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>

North Sea Jazz Brand attitude

→ wanneer “Ja” geantwoord op vraag 8.

De volgende statements gaan over uw algemene gevoel bij het North Sea Jazz festival.

Onthoud: u hoeft er niet geweest te zijn om de vragen te kunnen beantwoorden.

20. "Op een schaal van 1 t/m 7 vind ik North Sea Jazz":

	1	2	3	4	5	6	7	
20.1 Onaantrekkelijk	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	Aantrekkelijk
20.2 Slecht	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	Goed
20.3 Onaangenaam	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	Aangenaam
20.4 Ongunstig	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	Gunstig
20.5 Onprettig	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	Prettig
20.6 Onbevredigend	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	Bevredigend

Pinkpop Brand attitude

→ wanneer “Ja” geantwoord op vraag 13.

De volgende statements gaan over uw algemene gevoel bij Pinkpop. Onthoud: u hoeft er niet geweest te zijn om de vragen te kunnen beantwoorden.

21. "Op een schaal van 1 t/m 7 vind ik Pinkpop":

	1	2	3	4	5	6	7	
21.1 Onaanrekkelijk	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	Aantrekkelijk
21.2 Slecht	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	Goed
21.3 Onaangenaam	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	Aangenaam
21.4 Ongunstig	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	Gunstig
21.5 Onprettig	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	Prettig
21.6 Onbevredigend (6)	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	Bevredigend

Bericht voor respondenten die naar het einde van de survey worden doorgestuurd.

Helaas is de survey enkel voor personen van 18 jaar en ouder en wonend in Nederland.

Daarom zul je worden doorgestuurd naar het einde van de survey. Toch bedankt!