

A Quantitative Research on Relationship between Audience Experience and Their Expenditure in Chinese Music Event

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Abstract

Since experience has been the fourth competitive stage in the economy, its important role is manifested in every industry, especially for festivals and events. A good audience experience always relates to a positive economic impact on events. A good experience can attract an audience to re-participate and voluntarily spread positive word-of-mouth about events, and good commercial operation also helps event providers provide a good experience for the audience. However, the concept of experience is full of connotations and descriptions (Andersson & Armbrrecht, 2014), it is subjective and without the fixed system. Therefore, it is necessary to research on the relationship between audience experience and their expenditure. Music event has developed quickly in China these years because of the increasing demand, the number of the audience attending to music events in 2016 exceeded 10 million. In this background, the audience in the Chinese music event is a group worthy of study. This study aims to find out the relationship between audience experience and their expenditure in music event in China. An audience is presented an event experience scale from the ATLAS project and eight categories expenditure to choose how much they spend in every category. There are 321 respondents participate in the study, and 145 respondents have been to the music event in last 12 months who are the primary respondents. Findings from bivariate correlation, chi-square test for independence and

ANOVA test show that most of the audience think highly of Chinese music events and the relationship between audience total experience and their expenditure is insignificant, but some sub-relationships are significant. Audience transportation expenditure and other activities expenditure affect audience affective engagement significantly, and audience transportation expenditure and souvenirs expenditure affect audience physical engagement significantly. Implications of this are that event providers can influence audience emotional judgement and active participation by different pricing strategies and Chinese government should set up adequate monitoring and assessment systems to control the quality of experience that music event provides for the audience.

KEYWORDS: Music event, expenditure, experience, Chinese

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1. Introduction

Pine and Gilmore (1998) identify the experience is the fourth economic offering that after the commodities, goods, and service because of the increasing demand for experience from consumers. More and more businesses have considered to design and add experience in their products to respond to this increasing desire (Pine & Gilmore, 1998). Today, almost every industry combines experience with their products in order to serve their customers better. For example, restaurant Edelstein café¹ adds role play into their service; hotel NetEase² divides their rooms by different music theme. Experience is playing more and more important role in attracting customers and generating economic benefits, and we are in the experience economy. Research on experience economy involves architecture (e.g., Klingmann, 2007; Lonsway, 2013), tourism (e.g., Oh, Fiore & Jeoung, 2007; Quadri-Felitti & Fiore, 2012), festivals (e.g., Poulsson & Kale, 2004; Manthiou et al., 2014) and other fields. Experience is becoming one essential factor for business success, and every business should put it into the decision-making process, especially for events and festivals. Because events and festivals are regarded as prime manifestations of the experience economy (Robertson, Chambers & Frew, 2007). However, experience derives from the interaction between the events and individuals, so it is inherently personal (Pine & Gilmore, 1998). Experience is not like the prior economic offerings – commodities, goods, and services which are external to the buyers and have fixed

¹ The Edelstein Café opened up in 2007 and it is located in Japan. It is a type of anime sensation that appeals to women and gay men in that it features primarily androgynous young men in romantic situations. It made sense to bring this to life in order to make a few bucks off of it and provide fangirls with a place to relax and experience their fetish.

² NetEase music theme hotel opened up in 2018, it is the first music them hotel in China. The theme hotel introduced four themed rooms of classical music, jazz music, electronic music and folk songs according to different musical styles. Each themed room and the floor where it is located is personalized according to the corresponding music style.

measurement scale from negative to positive (Pine & Gilmore, 1998). Experience is a more subjective offering, and different people will have a different experience when they consume the same product. Experience is so hard to understand, which means that fixed data of the products quality is not enough for companies' decision making and researchers' study anymore, customers' subjective experience feedback should be added so that companies could improve their products design and programming, and researchers could understand audience feeling and their behaviors better. Through this way, companies could build a loyalty relationship with their old customers and attract new customers by providing more satisfying products to maximize their profit; researchers could gain a better understanding of customers' experience and their behaviors in the experience economy and propose more useful models of experience and behavior. In this case, experience influences companies' economic profit by affecting customers behaviors. Research on the relationship between customers experience and their expenditure becomes an essential thing for both companies and researchers.

China has a large market of entertainment business because of its 1.38 billion popularities. Since the opening up of the country in 1979, China's economy has developed sharply, and it significantly changed Chinese consumption (Fan & Pfitzenmaier, 2002). The shortening of working hours and the increase in disposable income have caused consumers to demand a variety of products and services. These demands are not only reflected in basic materials, but also in sports, leisure, and entertainment (Fan & Pfitzenmaier, 2002). Besides, high-speed rail and plane greatly shortens the travel time. People today are more willing to travel and spend more of their leisure time on outdoor activities with other people (Geus, Richards & Toepoel, 2016). Under this background, cultural event is rapidly growing in popularity and numbers in

China these days, especially the music events (2016 China Live Music Report). The overall box office of China live music performance in 2016 increased by 21.6% compared to 2015, reaching RMB 4.3 billion and there were 11.9 thousand live music performances in 2016, an increase of 13.2% over 2015. Furthermore, the number of the audience attending music events in 2016 exceeded 10 million for the first time, increased by nearly 20% compared to 2015(2016 China Live Music Report). However, these rapid developments are accompanied by a series of problems. Due to demand for music events oversupply, the entry ticket price is increasing every year, but it is hard to say that audience experience in music events is growing as well. Lu and Wang (2017) report that more expensive ticket prices and more music events do not improve the audience experience. On the contrary, the audience experience is reduced in some music events. They point out that audience can feel whether performers and companies treat performance serious through the performance, but some performance providers cannot balance the performance quality and profit well. Some of them care more about the profit they can earn but care less about the performance quality, so they raise the entry ticket price without improving performance quality. However, when audience pays more for the ticket his expectation for the performance will increase. The conflict between these two factors is the main reason to explain why higher entry tickets decrease audience experience (Lu & Wang, 2017).

Van Vliet (2012) articulates that events are gaining social and economic relevance as they contribute to the animation and social cohesion of a city, region or country, and yield income as tourist attractions and spending outlets for local inhabitants. As a part of China's tertiary industry, an event can be a method of improving social cohesion, promoting economic

development and enhancing the country's image. Therefore, it is essential to know how Chinese audience feels about the music events in China and to supervise the music events quality so that music events can better serve their intended target audience (Jackson, 2006; Lee, Petrick & Crompton, 2007) and also better contribute to the country's economic development. Otherwise, music event in China may not continue to develop well because of other competitive substitute entertainment activities. Therefore, research on the relationship between Chinese audience experience and expenditure is relevant for research in cultural economics, cultural sociology, and event studies and it is especially important for Chinese music event to have a better understanding of the relationship between audience experience and their expenditure. The research question of this paper is what kind of experiences are most important relates to Chinese audience expenditure on music events.

The first chapter of this thesis has introduced the background of the study, including an explanation of the motivations for the research and the research question. Chapter 2 will discuss the primary theoretical framework, including the characteristics of the music events, the audience experience in music events, the audience expenditure in music events, the relationship between audience satisfaction and their cost and the formulation of sub-research questions based on the literature review. Chapter 3 will describe the chosen methodology for this study, including the online self-writing questionnaire design, respondents chose, as well as the process of the questionnaire distribution. Chapter 4 will describe the results of the questionnaire data received and the results of analysis among variables. It includes the description of respondents' characteristics, their reasons to attend the music event and their satisfaction in music events. The analysis of respondents' experience, expenditure in music

events and these two factors' relationship are also in this chapter. Chapter 5 will include some conclusions highlighting the main findings of this study of what kind of audience experience is most important relates their expenditure in music events, audience feeling about present Chinese music event, things that Chinese music event could do to increase audience experience, the limitation of this study and some further research suggestions.

2. Theoretical Framework

In the first section of this chapter, an insight is given to the characteristics of the music event, and the vital role music event plays in the experience economy. Next, this chapter will introduce other literature about audience event experience, and researches on audience spending on music events will be reviewed in the third part. The fourth section of this chapter will review the literature about the relationship between audience experience and their expenditure. Previous sections suggest that audience experience could be divided into four dimensions and audience expenditure could be divided into two categories. Based on this, the sub-research questions are formulated in the last section of this chapter.

2.1 Music event

The event has been defined as: “a one-time or infrequently occurring event of limited duration that provides the consumer with leisure and social opportunity beyond everyday experience” (Jago & Shaw, 1998, p. 29). The event is limited by time and out of ordinary lives, they are perishable goods or services (Herrero et al., 2006) that will never repeat. Van Vliet (2012) recognizes this characteristic of the event and points out that a festival is planned and organized with a specific purpose to provide a relative crowd with a unique experience in a specific public place and specific time. The event is limited by place as well, and it is held for the exact purpose or theme. As one kind of event, music event has all these characteristics. Time and space limit the music event, Traasdahl (2017) articulates that “a concert is an occasion where musician(s) perform before an audience (p.6).” Towse (2010) stresses the

ephemeral feature of music performance a lot, and he articulates that music performance is supplied only during a specific period and once the show starts, performers have to perform no matter if they are ready and there is no chance to re-perform. As a result, performances in every music event are unique because they are impossible to repeat the same performance with same quality. Therefore, music event is limited by time and place, and it is ephemeral to provide a unique experience for music event attendants. Scholars stress the unique experience that event can bring to the audience (Traasdahl, 2017, Towse, 2010, Getz, 1997, Herrero et al., 2006), but no one explains this unique experience in detail.

Scholars in tourism area have been focused event a lot and they have regarded event as one of the fastest growing types of tourism attractions since the 1990s (Crompton & McKay 1997; Getz, 1989) because successful event has the ability to “generate economic benefits, enhance local quality of life, and create community social solidarity” (Felsenstein & Fleischer, 2003, p.386). A successful event can directly increase visitors’ number to visit local areas (Smith & Jenner, 1998), and it can help a place to recreate its image or increase the location exposure in public (Kotler, Haider & Rein, 1993). Additionally, a successful event can also contribute to extending the tourism season as well (Getz, 1997). Therefore, the event can generate a huge economic impact on the local economy through increasing visitors’ number and extending the tourism season, many countries regard event, especially the music event as an instrument of developing local tourism (Felsenstein & Fleischer, 2003).

Increasing visitors’ number and longer tourism season contribute to economic welfare by increasing local income and employment (Felsenstein & Fleischer, 2003), which is another event’s benefit to the local economy. More visitors and more extended tourism season mean

more demand for products and service, this helps to create jobs for residents. Also, a successful event may lead to a new tourism attraction or landmark which may contribute to enlarging event audience as a return. Moreover, the event also helps to promote cultural exchange because residents have more chances to present and exchange local cultural traditions and customs to visitors who attend the events (Felsenstein & Fleischer, 2003).

A successful event is always able to generate economic impact on local tourism by increasing visitors' number and extending tourism season, therefore, gaining a better understanding of how audience experience in music event would make it possible to investigate what kind of experiences are the most important relating with audience expenditure.

2.2 Events experience

An event does not deliver experience but only input in the form of, e.g., music, social interaction, and food and beverage (Andersson & Armbrecht, 2014). Experience is then formed in the minds of the event visitors with a wide range of intensities, depending on individual feelings, values and perceptions at the moment of “experience consumption” (Andersson, 2007). The concept of experience is full of connotations and descriptions (Andersson & Armbrecht, 2014). It is frequently used in our daily lives, and it is what we can use to study and understand the real world as well, it is from our senses (Andersson & Armbrecht, 2014). Individual relies on his sensory abilities (tastes, sounds, colors, and scents) to gain a better experience (Gretzel et al., 2006) and if one's senses are stimulated, and his emotions are evoked, his experience will be influenced as well (Gupta & Vajic, 2000; Shaw

& Ivens, 2002). These sensual experiences are “only a shadow, a reflection, of the real world” (Popper, 2014, p.11). Therefore, the experience is an elusive concept with special meaning on epistemology (Andersson & Armbrrecht, 2014) and is used in various ways in everyday language (Getz & Page, 2016). Having a good understanding of the concept of experience is a basis of knowing consumer behavior (Addis & Holbrook, 2001; Caru & Cova, 2003). Experience has been researched in psychology (Larsen & Mossberg, 2007), social anthropology (Selstad, 2007), marketing (Mossberg, 2008), tourism research (Andersson, 2007) and also in terms of “The Experience Economy” (Pine & Gilmore, 1999). However, the literature on event experience is scarce and incomplete. In this case, Getz and Page (2016) argue that event experience is the most important part of event studies to focus on and much more research is needed to put it in the core.

Mannell and Kleiber (1997) use “time out of time” (Falassi, 1987) describe the experience, and they regard experience as a process. In their description, the tourist’s event experience exists in three-time phases: before the event, during the event and after the event (Jafari, 1987). Geus, Richards and Toepoel (2016) use this process in their conceptual model and define “the event experience is an interaction between an individual and the event environment (both physical and social), modified by the level of engagement or involvement, involving multiple experiential elements and outputs (such as satisfaction, emotions, behaviors, cognition, memories and learning), that can happen at any point in the event journey” (Geus, Richards & Toepoel, 2016, p.277). They regard experience as an interaction process, and this process only will be triggered when the external environment reaches a particular condition.

Pine and Gilmore (1998) regard audience as the main body and provide two dimensions to think about an experience which is still used today: 1) the corresponds to customer participation and 2) the connection and relationship between customers and the event or performance. They identify audience participation from passive to absorption or immersion through these two dimensions, and they believe that the degree of audience interaction affects participation experience (Pine & Gilmore, 1998). Getz and Page (2016) have the same opinion about the experience, and they articulate that experience interaction takes place between the personal state of mind and the particular circumstances, and expectations and motivations influence it. Both leisure and tourist experience is generally concerned with social interaction (Huang & Hsu, 2009; Larsen & Mossberg, 2007; Morgan, 2008; Pettersson & Getz, 2009; Stamboulis & Skayannis, 2003; Tung & Ritchie, 2011). Social interaction is an essential factor to influence audience experience, and it has been proved by Petersson and Getz (2009).

Consumer experience is described as personal with emotional significance based on the interaction between a person and stimuli by Holbrook and Hirschman (1982) who are the pioneers of research on consumer experiences. They support that experience is from an interaction process, and they believe that experience is related to individual emotional feeling. Social interaction such as known-group socialization, external socialization, and audience socialization consists of shared experience, and this kind of experience is found out pretty important at a music festival (Nordvall et al., 2014). It is also pointed out that experience interaction should be active (Abrahams, 1986; Andersson, 2007) this asks the audience to involve in the event (Geus, Richards & Toepoel., 2016) and to be the active participant rather

than a passive receiver. Involvement is “an unobservable state of motivation, arousal or interest between an individual and recreational activities, tourist destinations or related equipment” (Havitz & Dimanche, 1990, p. 567). Experience should be seen as creative achievements that are accomplished by individual’s active participation (Abrahams, 1986; Richards & Wilson, 2006). Boorsma (2006) also emphasizes the importance of dynamic interaction between consumer and product from the hedonistic perspective and audience active participation is stressed as well.

Since experience is a word we use every day, so we have ordinary experiences from our daily life, but we also have some rare experience which only happens at the exact time and venue. Pine and Gilmore (1998) use “escapist experience” describe this rare experience, it asks audience immersion to escape from daily lives. Events can provide this kind of experience because the visitor can experience an event visit as entering into a transitional state bounded in both space and time (Andersson & Armbrecht, 2014). This limonoid zone generates personal experiences that occur outside normal social processes (Ryan, 2002; Turner, 1969). Morgan (2008) articulates that “festivals provide a space and time away from everyday life in which intense and extraordinary experiences can be created and shared” (p. 81). He attempts to conceptualize event experiences through a holistic approach and proposes a model in which putting all elements, including the main external and internal aspects of the festival experience, push and pull factors affecting the festival target groups.

Mannell and Kleiber (1997) also use intensity to describe experiences and they focus on how an experience depends on the event visitor and individual feelings, values and perceptions during the event. The intensity of experiences can be viewed from three

dimensions: 1) conative, 2) cognitive and 3) affective (Andersson & Armbrrecht, 2014). These three dimensions applied to the experience conceptual model (Geus, Richards & Toepoel, 2016) as well. The conative dimension is the audience physical engagement such as audience interaction we have discussed before. While the cognitive dimension includes thinking (Addis & Holbrook, 2001), reflectivity (Ballantyne, Packer, & Falk, 2011; Gretzel et al., 2006), intellectual impressions (Aho, 2001) and understanding or making sense (Mannell & Kleiber, 1997). Pine and Gilmore (1998) believe education is part of the experience, it asks for more active participation. Boorsma (2006) also articulates that the cultural events are a source of knowledge and participants can learn a lot by attending events. The affective dimension represents feelings, preferences and values such as pleasure, fantasy, excitement. Gunter (1987) proposes the experiential concepts such as separation, choice, pleasure, spontaneity, timelessness, fantasy, adventure and self-realization. Hull and Michael (1995) use freedom, excitement and pleasure to describe event experience. Although there are many different words describing event experience, these words are embraced in cognitive, conative, affective dimensions. Therefore, events experience has “cognitive, conative and affective components.” Furthermore, Andersson and Armbrrecht (2014) articulate that these three experience dimensions are internal positively related as when one enters an event, his normal social process is instead of being replaced by *communitas*, which describes a loss of the normal identity and social status, sometimes also role reversals, this is conative engagement. *Communitas* is therefore often stimulating audience cognitive engagement and affective engagement, it makes people open to new ideas, uninhibited and relaxed (Getz, 2012).

In this case, Geus, Richards and Toepoel (2016) propose an Event Experience Scale (EES) providing a more concrete method to measure audience experience. This EES includes 19 items and divides these 19 items into four dimensions of experience – affective, cognitive, physical and newness. The first three dimensions are kept from the Mannell and Kleiber's (1997) previous conceptualizations of leisure experiences which I have mentioned before. The last aspect is added by Geus, Richards and Toepoel (2016) themselves. Newness is important for events because an event should provide the audience with “escapist experiences” (Pine & Gilmore, 1998), “extraordinary experiences” (Morgan, 2008). Pine and Gilmore (1998) also stress that unique and memorable experience is the best way for suppliers to gain a competitive advantage in the experience economy.

In Geus, Richards and Toepoel's (2016) conceptualization model of experience, the cognitive dimension is used to measure audience future learning effects of events; the affective dimension is used to measure audience emotional judgements and satisfaction; the physical aspect is used to measure active participation during events; and the newness dimension is used to measure to what degree do audience regard the events as unique.

Research on audience experience in music events in detail can help to gain a better understanding of how audience feel about music events and which kind of experience should strength.

2.3 Audience expenditure

As one of the growing fastest kinds of tourism attractions (Crompton & McKay 1997; Getz, 1997), festivals and special events have been regarded as a tool for local to develop

tourism and economy by researchers in the tourism field. It has attracted many scholars' attention, and they are enthusiastic in analyzing cultural events economic impact in particular with the empirical assessment of the expenditure incurred by consumers (e.g., Uysal & Gitelson 1994; Herrero et al., 2006; Thrane, 2002; Gazel & Schwer, 1997). Various empirical studies have been done to confirm the local economic benefits generated by music event, such as the Umbria Jazz Festival, Italy (Bracalente et al., 2011); Kfar Blum Chamber Music Festival and the "Alternative Theater" Festival, Israel (Felsenstein & Fleischer, 2003); the Grateful Dead performance, Las Vegas (Gazel & Schwer, 1997) and the Jazz music festival in Norway (Thrane, 2002).

Towse (2010) articulates that economic impact studies measure "the private benefits to visitors by their direct expenditures on the new facility as well as what they spend 'indirectly' on goods and services, such as restaurants, hotels and shops in the vicinity" (p.177). Cultural events or activities play an important role in promoting local economic development, especially those financial flow from non-residents. The main goal of economic impact studies is to measure the effects generated from the activity or cultural organization in the specific geographic place during a particular period (Herrero et al., 2006).

Event production expenditure and visitor's expenditure are pointed out as two components of event expenditure that relates to assessing the economic impact of events (Bracalente et al., 2011). The event production expenditure is the expenditure incurred by events organizations in order to maintain the event operation, while the visitor's expenditure is the expenditure incurred by visitors.

Technology development enables music event to expand its boundaries and enlarge its audience (Frith, 2007:4), which means that the audience market music event could attract is extended, and the economic impact generated by the audience is increasing as well. Events and businesses draw a great deal of money from visitors (Tyrrell & Johnston, 2001), visitor's expenditure, therefore, has been focused more on analyzing the events economic impact. Prior research on visitor's spending is related to different social, cultural, geographic and demographic factors (e.g., Dardis, Derrick & Lehfeld, 1981; Dardis, Soberon-Ferrer & Patro, 1994; Wang & Davidson, 2010). Visitor's expenditure includes the traffic expenditure, accommodation expenditure, restaurant expenditure, entry tickets and other purchase in the events.

Visitor's expenditure is the major motor promoting income change, so it is a crucial factor to understand local economic growth. This means that the visitor's expenditure results help us to know how private and public income changes because of the event (Felsenstein & Fleischer, 2003). Visitor's direct expenditures and other expenditures that are related to the event have a significant monetary impact on the local economy (Gazel & Schwer, 1997). For example, the Edinburgh festival has both regional and national economic effects, and these impacts generate £125 million income from the visitor expenditure, and they also create 2,000 new jobs (Smith & Jenner, 1998; Scottish Tourist Board 1992). Felsenstein and Fleischer (2003) also conclude that "visitors' expenditures are a central element in creating a growth dynamic" (p.391).

Since the event can attract a significant number of visitors and visitors can generate considerable income for the local economy, attracting more visitors and induce them to spend

more become one of the most important goals for local and government to organize an event (Crompton & McKay, 1994; Gartner & Holecek, 1983; Kim et al., 1998; Walo, Bull & Breen, 1996; Uysal & Gitelson, 1994).

In this case, many pieces of research on visitor's expenditure impact on local economy have been done to give some advice for policymakers. Bracalente et al. (2011) suggest policymakers supply sufficient specialist services for event production because insufficient service would push the audience to spend money in other cities nearby. Besides, they also advise public to set up adequate monitoring and assessment systems in order to maintain the quality of every offering (Bracalente et al., 2011). Felsenstein and Fleischer (2003) conclude that policymakers should focus on how to increase festival visitors' number and how to make them spend more. They also suggested that the local community must improve and complete its infrastructure, including restaurants and hotels, in order to ensure that audience consume locally (Felsenstein & Fleischer, 2003).

Furthermore, a new economic model based on music events has been formed by Holt (2010), he regards music event as a commercial drive and claims that music event is being a single-market product rather than a complementary to recordings (Krueger, 2005: 26). In his opinion, music event is a driving force in selling other products. The music event can generate other sectors' interest growing such as tourism sector, and it also helps develop the business of associated products such as merchandising and recording (Holt, 2010). This new economic model suggests that music event is not only the event itself, but it is also able to promote related sectors and other associated production development. Successful music event can attract the audience to spend money not only on the event itself but also on events-associated

products such as souvenirs, recordings and other activities which promote the related sectors and other associated production development. Therefore, as regards audience expenditure, in addition to the assessment prices, the audience expenditure is divided into event expenditure and event-associated expenditure based on new economic model (Holt, 2010). Eight spending items are identified, and these items will be classified as event-related expenses and event expenditures based on the types of goods and services.

Research on event expenditure and event-associated expenditure is necessary to find out if music event is being a single-market product rather than a complementary to recordings (Krueger, 2005: 26) and the importance of these two kinds of products for music events.

2.4 Relationship between audience experience and expenditure

Researchers have noticed the importance to study the relationship between experience and audience expenditure in the event, but most research is limited in the relationship between satisfaction and audience events expenditure (e.g. Andersson, 2007; Mossberg, 2008; Andersson & Armbrecht, 2014). Satisfaction is the most common word we use to describe the experience, Otto and Ritchie (1996) believe that it is affected by personal subjective reactions and feelings experienced by consumers (such as hedonics and involvement) consist service experience. As only when consumers consume the product, they can measure their satisfaction, it is in the post-experience stage indicator. Satisfaction is regarded as the most crucial part of the experience, and most research on experience is only measured audience satisfaction rather than the details of the experience. Anderson, Fornell and Lehmann (1994) believe there is a positive relationship between customer satisfaction and economic impact,

which means that if one feels satisfied with this product or this event, he will spend more money on this product (event). Cronin and Taylor (1992) evaluate the impact of satisfaction on behavioral intentions, they reported that satisfaction had a stronger and more consistent effect on purchase intentions. And this opinion has been supported by Baker and Crompton's research on an annual festival in 2000. They find a strong positive linkage between satisfaction and willingness-to-pay. Those who have higher festival satisfaction are willing to pay more at the event and also, they are more likely to be re-attend in the future. Besides, they are more likely to spread positive word-of-mouth about the festival as well (Baker & Crompton, 2000). This conclusion also is consistent with the research Andersson, Armbrecht and Lundberg (2017) do in the music festival that "a satisfied festival visitor experiencing a high use value can be expected to be in an elated mood, caring less about mundane budget principles and allowing himself/herself some costly excesses and thus a high expenditure" (Andersson, Armbrecht & Lundberg, 2017, p.128).

Since culture and cultural activity play essential roles in producing economic flows, income and employment (Herrero et al., 2006), cultural events not only enable local economy to improve its income but also promotes the city or region's image production and place marketing (Kotler, Haider & Rein 1993). The event is an important sector that needs more researchers to focus on.

Through the literature above, I find that most researchers focus on the affective dimension of experience (satisfaction) and ignore the other three aspects of the experience. However, even "good" service experience could be easily forgotten (Collier et al., 2018), this is to say that music event should provide audience experience at high levels of positive

emotions (Bigne, Andreu, & Gnoth, 2005; Farber & Hall, 2007; Hills & Argyle, 1998; Hosany & Gilbert, 2010; Mannell, Zuzanek, & Larson, 1988) and happiness (Nawijn, 2011; Nawijn et al., 2010). This asks event providers to have a better understanding of experience rather than only knowing audience satisfaction. Having a better understanding of experience would make it possible to investigate what kinds of experience are most important to people and how they contribute to audience lives (Geus, Richards & Toepoel, 2016). Besides, researchers limit audience expenditure into tourism area, only focus on the event's economic impact on tourism sector but miss the effect events can make on the event-associated products sales. This article will research all dimensions of experience and two kinds of audience expenditure to find out if they are related and how they relate to others.

2.5 Research questions

The main research question of this study is what kinds of experience are most significant related to Chinese audience expenditure in the music event. Based on the literature review above, in order to investigate the main research question, several sub-research questions are formulated:

- 1) How does audience feel about Chinese music event?
- 2) What factors influence audience experience?
- 3) Which dimension does audience have the best experience in music events?
- 4) What factors affect audience expenditure?
- 5) What is the relationship between different audience experience and different expenditure?

3 Research Methodology

The purpose of this research is to find out the relationship between audience experience and their expenditure in Chinese music event. This chapter is about methodology and in the first section of this chapter, the reasons why quantitative research and online self-writing questionnaire are chosen in this research will be explained. Next, this chapter will introduce the advantages and disadvantages of convenience sampling which is used in this research as the major sampling approach. Besides, the way to decrease convenience sampling bias is also contained in this section. The last part of this chapter will describe the survey design in detail, including the measurement of audience experience, the measure of audience satisfaction, audience expenditure and personal information.

3.1 Research method

The purpose of this research is to find out the relationship between audience experience and their expenditure in music event in China, quantitative analysis is best for researchers to look for the correlation between variables and it allows researchers to examine variables' relationship as well (Creswell, 2013). Therefore, a quantitative methodology is used in this study. There are different options to do quantitative research, and the online self-writing questionnaire is chosen in this research. There are three reasons explain below to answer the question why I choose online self-writing questionnaire. According to the 41st China Statistical Report on Internet Development (2018), there are more than 770 million Chinese internet users in 2017, and this number is increasing steadily. This means that there are more than 770 million Chinese can be my respondents on the internet ideally. Besides, online

questionnaire saves researchers' time compared with the traditional questionnaire, it breaks geographic distances separation and allows researchers to reach thousands of people in a short amount of time (Bachmann & Elfrink, 1996; Taylor, 2000; Yun & Trumbo, 2000).

Additionally, the online questionnaire also saves researchers' money because internet enables questionnaire to distribute through electronic medium rather than a paper format (Bachmann & Elfrink, 1996; Couper, 2000; Llieva et al., 2002; Yun & Trumbo, 2000). However, the online self-writing questionnaire could not guarantee that participants provide accurate information (Wright, 2017), this means that we cannot identify if participants fill the survey seriously. Therefore, researchers should pay attention to checking the validity of data.

3.2 Sampling

The target population of this research is Chinese internet users who have been to music events in last 12 months. The 41st China Statistical Report on Internet Development (2018) points out that Chinese internet users are dominated by people who age from 10 to 39 years old. So, we expect results to be under these age categories.

The questionnaire is uploaded on Qualtrics platform to collect data, and convenience sampling is used to distribute the survey. Convenience sampling approach enables researchers to achieve the sample size in a relatively fast and inexpensive way. The survey is firstly distributed on Wechat³ to contacts. Those who have a great interest in music event and take part in music event frequently are the principal contact persons. Because those people always

³ WeChat is a Chinese multi-purpose messaging, social media app developed by Tencent. By 2018 it was one of the world's largest standalone mobile apps by monthly active users, with over 1 billion monthly active users (902 million daily active users). It has been called China's "app for everything" and a "super app" because of its wide range of functions and platforms

have more friends who love music event and they can help me to distribute the questionnaire to these people. This method can increase the probability that I receive questionnaires from music event lovers, and it can cause a snowball effect getting a high number of respondents as well. However, samples from convenience sampling are not chosen random, which decreases the sample's representative of the entire population. This is the limitation in generalization and inference making about the entire population. It is hard to say that the results of the study research by convenience sampling can speak for the entire population. Therefore, in order to minimize the convenience sampling bias, the questionnaire link is posted on Chinese social website as well, such as Weibo⁴, Douban⁵ and Zhihu⁶ to get more diversity respondents. In order to persuade more people participating in this study, the respondents will be informed the aim of the research and their information is only used for scientific purposes.

Data collection lasts one week and receives 488 respondents, but there are 167 respondents do not finish the survey. Therefore, 321 respondents are participating in the research and only 145 respondents have been to the music events in last 12 months, which was a filter question used at the beginning of the survey.

3.3 Survey design

Because the target respondents are Chinese, so the survey's distribution language is Mandarin (see Appendix 1). This online questionnaire begins with the question "if you have

⁴ Sina Weibo is a Chinese microblogging (weibo) website. Launched by Sina Corporation on 14 August 2009, it is one of the most popular social media sites in China. Sina Weibo has over 392 million monthly active users in 2017.

⁵ Douban.com is a Chinese social networking service website allowing registered users to record information and create content related to film, books, music, recent events and activities in Chinese cities. It can be seen as one of the most influential web 2.0 websites in China. Unlike Facebook, Douban is open to both registered and unregistered users. Douban has about 200 million registered users in 2013.

⁶ Zhihu is a Chinese question-and-answer website where questions are created, answered, edited and organized by the community of its users. The number of registered users of Zhihu had reached 17 million as of May 2015 with 250 million monthly page views.

been to music events in the previous 12 months” as a filter question. The rest of the survey is divided into the following four sections – audience event experience scale, satisfaction, audience expenditure scale and personal information. The respondent who answers he has not been to music events in the previous 12 months will skip the experience, satisfaction and expenditure questions and answer the personal information questions directly, while respondent whose answer of filter question is yes will answer the whole questionnaire.

3.3.1 Audience Event Experience Scale

The event experience scale in this research is from the ATLAS project. It has been adapted to an ongoing study in Hong Kong developed by Brian King and Greg Richards. Although their results have not been published, this scale is tested and piloted which is adapted to this research. Besides, they also translate the scale into Mandarin, so it is completely useful to this research. Ten concepts in this scale are selected from Event Experience Scale (Geus, Richards & Toepoel, 2016), and the rest are tested and added by King and Richards. Based on Geus, Richards and Toepoel (2016) conceptual model, these 14 concepts are divided into four dimensions: affective engagement [excitement, adventure, intimacy, values (creation), nostalgia]; cognitive engagement [cognition (thinking), intellect, learning, ideas, reflexivity]; physical engagement (behavior, fun); experiencing novelty (uniqueness, spirituality) (see Appendix 2).

In order to measure the intensity of audience feelings about these 14 concepts, a seven-point Likert scale is used for every respondent to indicate his or her level of agreement with the statement (Bryman, 2012).

3.3.2 *Satisfaction*

Since most of the researchers care satisfaction a lot, it is the most common indicator to measure audience feeling about the music event and it may be the most intuitive representation of audience feeling about the music events. Satisfaction can help us to have a general understanding of the audience experience about present Chinese music events, therefore, it will serve as an additional indicator of event experience to measure. Baker and Crompton (2000) articulate that audience who have higher festival satisfaction are more likely to be re-attend in the future and they are also more likely to spread positive word-of-mouth about the festival. In the conceptual model of experience (Geus, Richards & Toepoel, 2016), affective engagement is able to represent part of audience satisfaction. Therefore, satisfaction will be operationalized by three different methods:

- (1) A measure of loyalty through a Likert scale (0-10) question asking respondents how likely they will return to the event in the future (Andersson, Armbrecht & Lundberg, 2017, Baker & Crompton, 2000).
- (2) A measure of willingness to spread the event through a Likert scale (0-10) question asking respondents how likely they will recommend the event to others (Baker & Crompton, 2000).
- (3) A measure of all items of affective engagement in the event experience scale.

3.3.3 Audience Expenditure Scale

Music event promotes the new economic model, and according to Holt's (2010) new economic model, music event is a single-market product and it supports event-associated products business interest. Based on this model, audience expenditure in this research is divided into event expenditure and event-associated expenditure. Event expenditure contains four different types: entry tickets, transportation, food and restaurant, accommodations. Event-associated spending includes four different categories: souvenirs, offline purchase on events and artists recordings, online purchase on events and artists recordings and other activities expenditure.

Respondents are presented these eight expenditure items (entry tickets, transportation, food and restaurant, accommodations, souvenirs, offline purchase on events and artists recordings, online purchase on events and artists recordings, others) and six pricing ranges (0RMB, 1~300RMB, 301~600RMB, 601~900RMB, 901~1200RMB, more than 1200RMB) in a matrix scale. They can choose the pricing range of every item they spend.

3.3.4 Personal information

Respondent's current residence, gender, age, the highest level of educational qualification, occupation and monthly income are asked as individual information part to see if the personal characteristics are the factors to influence audience experience and expenditure.

4 Results

This chapter is about the results of this study. This chapter includes some discussion of the original data and analysis results. In the first part of this chapter, the personal information of respondents will be introduced. ANOVA test is used this section in order to see if personal characteristics affect audience decision making on attending music event. Next, this chapter will explain the reasons for respondents' participation in music activities and some suggestions provided for music activity providers to help expand their audience. The third section of this chapter will analyze the audience experience in the music event. The principal component analysis (PCA) will be used to help to deduct factors. Bivariate correlation analysis will help to examine the internal relationship between each experience dimension, and ANOVA test will be used to identify some factors that affect the audience experience. The audience satisfaction results will be displayed in the fourth part of this chapter to answer the small question “How do audience feel about Chinese music event?”. The fifth section of this chapter will cover audience expenditures for every item. ANOVA test will be used to help identify some of the factors that affect audience spending. The final part of this chapter describes the analysis of audience experience and expenditure results. This section also includes some suggestions for event location selection and product pricing strategies.

4.1 Results of respondents' personal characteristics

As I have mentioned in the sampling section, 321 respondents in total finish the survey, and only 145 respondents have been to music event in last 12 months. This means that nearly

half of Chinese people start realizing the important role music event plays in their entertainment life, and the number of music events performance in China has been increasing rapidly. However, there is still half of them do not attend music event. This may be because there are not enough music events for the audience or maybe because this half of audience do not regard music event as part of their entertainment activities. Both of these reasons show that there is potential for music event development. The background features of respondents who have been to music events in last 12 months are shown in Table 1. More than half of respondents are females, and respondents aged between 16 and 35 accounts for 89%, which is in line with our expectations because of the Chinese internet users age distribution (41st China Statistical Report on Internet Development, 2018). More than four-fifths of respondents' educational level is higher than the vocational certificate. Nearly half of respondents are students or Clerical/administration, and this may be because students and clerical/administration have more spare time than other occupations to both fill the questionnaire and attend music event.

Table 1. Respondent characteristics (n=145)

Respondent characteristic	Percentage
Gender	
Male	42.1
Female	52.4
Prefer not to say	5.5
Age	

<15	0.7
16~25	53.1
26~35	35.9
36~45	8.3
>65	2.1

Educational level

Primary school	0.7
Secondary school	4.1
Vocational	9.0
Higher education	64.8
Postgraduate	20.0
phD	1.4

Occupation

Director or manager	10.3
Professional (doctors, lawyers)	14.5
Paraprofessional (technicians, nursing, etc.)	10.3
Clerical/administration	23.4
Service and sales personnel	7.6
Blue collar	3.4
Student	26.2
House duties	4.1

Working in the cultural or creative industry?

Yes 44.1

No 55.9

Monthly income

<3,000RMB 20.7

3,000~5,000RMB 31.0

5,000~7,000RMB 22.8

7,000~10,000RMB 15.2

>10,000RMB 10.3

Chi-Square test-for-independence is used to analyze if there are personal characteristics differences between people who have been to music events and people who have not been to. The results show that respondents' gender, age, educational level, occupation and monthly income have no significant relationship with "if they went to music events". This indicates that gender, age, educational level, occupation and monthly income are not factors to influence them to decide to attend music events. But there is a significant relationship between "if respondents work in creative or culture industry" and "if they went to music events" ($X^2(2, n=145) = 37.17, p<.05$). People who work in creative or culture industry are more likely have been to music events in last 12 months. This is because creative and culture industry workers have more information about the music events and they are more likely to have more interest in music events than other people. This indicates that cultural and creative industry workers could be music events' more important target audience.

4.2 Results of reasons respondents went to music events

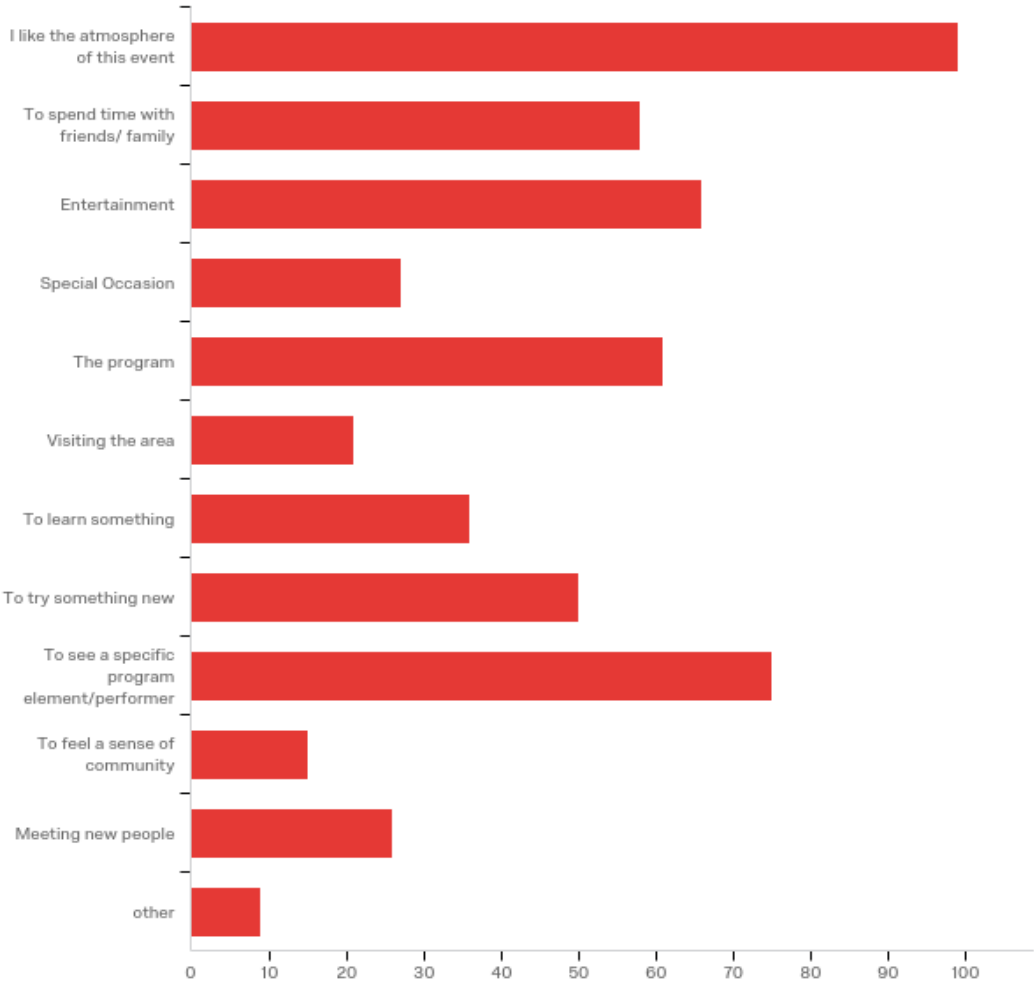
The results of reasons why respondents went to music events are shown in Chart 1.

18.23% of respondents decide to participate in music event because they like the atmosphere of music event, which is the reason chosen by most respondents. This indicates that music event should make an effort to maintain and improve the event's atmosphere they create to maintain and attract more audience. 13.81% of respondents choose to attend the music event because they need to entertain themselves. As a kind of entertainment activities, music event can organize some entertainment sub-programs. Besides, the specific program element and performance are two other essential factors for respondents, 12.15% of them choose this reason. Superstars and hit performances can help to attract more audience for music events because they have their own loyal fans. Some music events have built their image and brand successfully in public, so they have their loyal audience who always buy their tickets because of the event itself. 11.68% of respondents attend the music event because of the event itself. Only 4.97% of respondents attend the music event because of the special occasion, and 3.87% respondents attend the music event because they want to visit the city. This indicates that music event is being a single-market product (Krueger, 2005:26) rather than a complementary to tourism. Therefore, it is not important for music event providers to choose tourism city to hold the music event, most audience participant in the music event because of the music event itself. This shows that a successful event can help a city to develop its tourism by increasing visitors' number to visit local areas (Smith & Jenner, 1998). Less than 3% of respondents attend the music event because they want to feel a sense of community and only 4.79% of

respondents want to meet new people in the music event. People nowadays participate in music event with their friends and family (10.68%), they do not attend the music event alone which decreases their interest in meeting new people and feeling a sense of community. This explains why only so few people chose to meet new people and to feel a sense of community.

Therefore, in order to attract more audience, music event should give priority to creating a unique atmosphere, providing sub-programs of entertainment, building a better relationship with the audience and inviting superstars and hit performances to help expand audience market.

Chart 1.



4.3 Results of respondents' music event experience

The descriptive statistics of audience experience during the music event is showed in Table 2. Item of “I had fun” has the highest score (M=5.86, SD=1.33), this indicates that music event is successful in providing audience entertainment experience. The Item of “I thought this was unique” score an average of 5.78 (SD=1.35), ranked second. This result is consistent with music event can provide “rare experience” or “escapist experience” for the audience (Pine & Gilmore, 1998). Every music event is different from others, and the experience it provides is also different. But all of them are good at providing funny and unique experience for the audience. The item of “I felt a sense of adventure” has the lowest score (M=3.83, SD=1.78). This may be because music event providers regard music event as one entertainment activities that aim at relaxing the audience, so they neglect that music event can provide adventure experience as well.

Table 2.

Descriptive Statistics of Audience Experience

	N	Mean	Std. Deviation
I was excited (1)	144	4.97	1.838
I felt a sense of adventure (2)	143	3.83	1.781
I experienced intimacy (3)	145	5.20	1.526
I was aware of my own values (4)	143	4.27	1.530
I was thinking (5)	144	4.39	1.648
I used my intellect (6)	142	4.46	1.741
I learned something (7)	145	5.12	1.527
I got new ideas (8)	142	5.18	1.519
I reflected on these ideas and discussed them with others (9)	141	4.85	1.612

I was active (10)	140	5.12	1.757
I thought this was unique (11)	143	5.78	1.345
I had fun (12)	143	5.86	1.330
I experienced nostalgia (13)	144	4.83	1.762
I experienced spirituality (14)	141	5.07	1.633
Valid N (listwise)	127		

The reliability of experience scale is tested, Cronbach's alpha=0.87, this means the experience scale has good reliability. Therefore, the scale is able to measure Chinese audience experience in the music event. A principal component analysis (PCA) is used to analyze every items correlation degree. The Kaiser-Meyer-Olkin measure verifies the sampling adequacy for the analysis, KMO =.809. The result of Bartlett's test of sphericity $X^2(91) = 804.44$, $p < .000$, indicating that it is meaningfully to conduct a PCA because of the sufficiently large correlations between items. An initial analysis is run to obtain eigenvalues for each component in the data. Four components have eigenvalues over Kaiser's criterion of 1 and in combination explained 68.25% of the variance. Table 3 shows the factor loadings after rotation, these 14 items are also divided into four dimensions, but the results of correlations between every item are different from the results of Geus, Richard and Toepoel (2016) get. The result of factor deduction in this study shows that the items that cluster on the same components 1 including values (creation), cognition(thinking), intellect, learning, ideas; components 2 including reflexivity, behavior, uniqueness, fun; components 3 including intimacy, nostalgia, spirituality; and components 4 including excitement, adventure. Although the result of PCA is different, it proves these four experience dimensions are internally related, and the items in every dimension are also associated with items in other dimensions.

Table 3

Rotated Component Matrix^a

	1	2	3	4
[Excitement] ...I was excited (1)	.102	.461	-.068	.744
[Adventure] ...I felt a sense of adventure (2)	.030	-.025	.143	.802
[Intimacy] ...I experienced intimacy (3)	.212	.283	.607	.386
[Value(s)/creation] ...I was aware of my own values (4)	.509	.132	.405	.391
[Cognition/thinking] ...I was thinking (5)	.826	-.086	.148	.238
[Intellect] ...I used my intellect (6)	.834	.046	.160	.117
[Learning] ...I learned something (7)	.754	.342	.127	-.137
[Ideas] ...I got new ideas (8)	.676	.490	.161	-.058
[Reflexivity] ...I reflected on these ideas and discussed them with others (9)	.423	.457	.435	-.053
[Behavior] ...I was active (10)	-.005	.737	.005	.081
[Uniqueness] ...I thought this was unique (11)	.184	.780	.212	.156
[Fun] ...I had fun (12)	.199	.692	.362	.129
[Nostalgia] ...I experienced nostalgia (13)	.128	.000	.847	-.067
[Spirituality] ...I experienced spirituality (14)	.209	.323	.707	.169
Extraction Method: Principal Component Analysis.				
Rotation Method: Varimax with Kaiser Normalization. A				
a. Rotation converged in 5 iterations.				

The grouping way of 14 items is based on the experience conceptual model (Geus, Richards & Toepoel, 2016), because every dimension includes different number items, in order to make every dimension comparable, mean is used to score every dimension. The results of descriptive statistics of these four dimensions show that physical engagement and experiencing novelty are the two highest experience dimensions, an average score of 5.49 (SD=1.25) and 5.42 (SD=1.25) respectively. And the cognitive engagement and affective engagement score an average of 4.77 (SD=1.24) and 4.61 (SD=1.11) respectively. This result

indicates that audience feel stronger physical engagement and experiencing novelty than affective engagement and cognitive engagement. The music event in China are more successful in changing audience from passive receiver to active participation (Abrahams, 1986; Richards & Wilson, 2006) and creating an intense extraordinary experience for the audience (Morgan, 2008). While the future learning effects of event and audience emotional judgements do not relate music event audience experience so strong as other two dimensions. This result shows that music event should keep the advantage of providing strong physical engagement and experiencing novelty for the audience, and it also should focus on how to make the music event more meaningful and memorable to stimulate the audience's sensory abilities (Gretzel et al., 2006). Once audience's senses are stimulated, his experience will be influenced (Gupta & Vajic, 1999; Shaw & Ivens, 2005), and his cognitive engagement and affective engagement will be strengthened.

Bivariate correlate analysis is used to test the internal relationship among these four dimensions (see Table 4). The result of correlate analysis shows these four dimensions have significant positive internal correlations with each other ($p < 0.001$). Affective engagement has a strong positive relationship with cognitive engagement ($r = 0.51$) and experiencing novelty ($r = 0.59$) respectively, it has a moderate positive relationship with physical engagement ($r = 0.46$). Cognitive engagement has a moderate positive relationship with physical engagement ($r = 0.41$) and it strongly positively relates to experiencing novelty ($r = 0.55$). Physical engagement also strongly positively relates to experiencing novelty ($r = 0.63$). This indicates that if one experience dimension increases, the other dimensions will increase accordingly. This confirms once again that these 14 items are internally related. The result is

consistent with Geus, Richards and Toepoel's (2016) result and it also makes sense of scholars' descriptions of experience that music event could bring to the audience. Gunter (1987) uses fantasy, adventure, spontaneity and self-realization to describe the experience event bringing to the audience. Hull and Michael (1995) describe event experience with excitement, freedom, pleasure. Their descriptions are embraced in audience cognitive engagement, physical engagement, affective engagement and experiencing novelty dimensions and all the descriptions are positive.

Table 4

		Correlations			
		Affective engagement	Cognitive engagement	Physical engagement	Experiencing novelty
Affective engagement	Pearson Correlation	1	.506**	.464**	.593**
	Sig. (2- tailed)		.000	.000	.000
	N	139	135	133	133
Cognitive engagement	Pearson Correlation	.506**	1	.405**	.547**
	Sig. (2- tailed)	.000		.000	.000
	N	135	138	132	134
Physical engagement	Pearson Correlation	.464**	.405**	1	.632**
	Sig. (2- tailed)	.000	.000		.000
	N	133	132	138	134
Experiencing novelty	Pearson Correlation	.593**	.547**	.632**	1

Sig. (2-tailed)	.000	.000	.000	
N	133	134	134	139

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

Two sample t-test is used to find out if gender is a factor to affect audience experience. The result finds out there is no difference in experience score between male and female, gender is not the factor influencing audience experience in the music event. ANOVA test is used to find out if other personal characteristics affect audience experience. The result shows that audience age, educational level, monthly income and occupation are not the factors that influence audience total experience. But audience age significantly affects audience cognitive engagement ($F=2.53$, $p=0.04$). When I look at the original variables, I see that audience aged from 16 to 35 have a higher cognitive engagement score than other age groups. This result may be because people under this age group have a more complete sense of learning, they are more sensitive to knowledge. Audience educational level also affects their cognitive engagement significantly as well ($F=2.36$, $p=0.04$). The original variables show that a high educational level mostly associated with higher cognitive engagement. This is because those highly educated people are more inclusive of knowledge, they are more sensitive to knowledge, and more willing to acquire new knowledge.

The result of experience shows that the concepts of fun and uniqueness have the highest average scores. Physical engagement and experiencing novelty are the two highest experience dimensions, music event is good at providing these two experience dimensions for the audience. Personal characteristics do not affect audience total experience in music event, but audience whose age is between 16 and 35 are more likely to get higher cognitive engagement

than other age groups, and higher educational level mostly relates with higher cognitive engagement.

4.4 Results of audience satisfaction

The average score of the possibility that audience will revisit music events in the future is 8.03 (SD=2.62). 53.8% of respondents scored over eight on this question, but there are still 26.9% of respondents scored below five on this question. The average score of the possibility that audience will recommend this music event to their friends or family is 8.07 (SD=2.65). 52% of respondents scored over eight on this question, and 26.4% of respondents scored below 5. The average score of affective engagement is 4.61 (SD=1.11). These results show that most audiences are pretty satisfied with music event they latest attended while there are still some are not. This indicates that the quality of music event in China is uneven and there is a big gap between good music event and bad music event. Although most music events in China are successful in making their audience satisfied, there is still some fail. Adequate monitoring and assessment systems are needed to set up in order to strength supervising the general quality of music event (Bracalente et al., 2011). Since China has such a huge population, this policy should be practiced from top to bottom.

4.5 Results of audience music events expenditure

The result of respondents' expenditure on every item distribution is shown in table 5. Nearly half respondents did not buy any events-associated products during music event. 49% of respondents did not pay for any other activities and 48.30% of respondents bought recordings neither offline nor online. 44.10% of respondents did not buy souvenirs in music events. Audience who spent 1~300RMB on offline recordings accounts for 33.8%. 29.00% of

respondents spent 1~300RMB on online recordings and souvenirs. Respondents who spent 1~300RMB on other activities accounts only for 25.5%. This indicates that music event is being a single-market product rather than a complementary to recordings (Krueger, 2005: 26), but the contribution of music event to other related products is insignificant and the driving force music event has in selling other products (Holt, 2016) cannot be seen in this research.

42.10% of respondents did not pay for their accommodation and 42.0% of respondents spent 1~600 RMB on their accommodation. This suggests that audience like to participate in music event held near their cities, and they are more likely to participate in music event that enables them to go and back in a day. Three-fourth of respondents spent 1~600 RMB on transportation to the music event destination and more than half of respondents spent 1~300RMB on food and drink. Audience entry ticket expenditure is evenly distributed, there is still 13.10% of respondents paying for entry tickets over 1200RMB. This result shows that audience are more willing to pay more money for entry tickets, because when I look back to the percentage audience paid for other 7 items in the price group of more than 1200RMB, all of them are less than 5%. Therefore, music event is event itself at first, audience are more willing to pay for event expenditure. Event-associated expenditure as unnecessary expenditure in music event, half of audience did not pay any money, this means that the effect music event has on growing business of event-associated products is insignificant. Besides, comparing data between event-associated product expenditure and event expenditure, I find that audience spend much more on event products than event-associated products. This explains the reason why researchers focus so much on the events tourism economic impact (e.g. Felsenstein & Fleischer, 2003; Gazel & Schwer, 1997) but another economic impact

event generates on the associated products is ignored and only find one research proposes this (e.g. Holt, 2010).

Table 5.

Audience Expenditure Distribution				
	Event-associated expenditure			
	Offline Purchase on Recordings	Online Purchase on Recordings	Souvenirs	Others
0RMB	48.30	48.30	44.10	49
1~300RMB	33.80	29.00	29.00	25.5
301~600RMB	9.00	9.70	13.10	12.4
601~900RMB	4.10	8.30	9.70	7.6
901~1200RMB	1.40	2.10	0.70	2.8
>1200RMB	3.40	2.80	3.40	2.8
Total	100.00	100.00	100.00	100
	Event Expenditure			
	Entry Ticket	Transportation	Food and Drink	Accommodation
0RMB	9.00	8.30	11.00	42.10
1~300RMB	31.70	55.90	57.20	24.10
301~600RMB	26.90	20.00	19.30	17.90
601~900RMB	11.00	8.30	6.20	9.00
901~1200RMB	8.30	2.80	2.80	3.40
>1200RMB	13.10	4.80	3.40	3.40
Total	100.00	100.00	100.00	100.00

Crosstab analysis is used to find out if there is any significant relationship between eight expenditure items and respondents personal characteristics. The result shows that most distributions of different expenditure items and personal characteristics do not have significant features. But if respondents work in creative and culture industry affects their

expenditure on entry tickets significantly ($X^2(145) = 19.50, p=.002$). 84.40% of creative industry workers is willing to pay for ticket below 600RMB, while those working in other industries, every price group percentage of their expenditure are similar. This indicates that respondents who work in creative and culture industry are more rational than those who do not when they decide to buy a music events tickets, this is because creative cultural workers have more information about music event and they know how much the music event is worth. Besides, monthly income affects audience expenditure on food and drink significantly ($X^2(145) = 41.56, p=.003$). Higher monthly income respondents spend more money on food and drink than lower monthly income respondents. This result can be explained by higher monthly income group has more disposable income, which means they have the ability to pay for more expensive food and drink. Audience educational level affects their expenditure on offline recordings significantly ($X^2(145) = 52.20, p=.001$). Higher educational groups are more likely to spend more money on offline events and artists associated recordings, this may be because that people with higher education demand for cultural goods more eagerly and recordings is one kind of cultural goods.

4.6 Results of correlation analysis between experience and expenditure

ANOVA analysis is used to test if there are any significant relationships between experience and expenditure. The result shows that there is no significant relationship between audience total experience and their expenditures, only physical engagement and affective engagement have significant relationship with some of expenditure items, while the relationships between cognitive engagement, experiencing novelty and expenditure items are insignificant. The ANOVA test shows that affective engagement has significant relationships

with transportation expenditure ($F=2.33$, $p=0.046$) and other activities expenditure ($F=2.43$, $p=0.038$) respectively. The post hoc test between affective engagement and transportation expenditure shows that audience whose transportation expenditure between 901RMB and 1200RMB have the highest affective engagement average score, while audience whose transportation expenditure more than 1200RMB have the lowest affective engagement average score (see Table 6). This means that audience who spend 901~1200RMB on transportation have the highest emotional judgement and satisfaction than other transportation expenditure pricing groups but when the transportation expenditure is higher than 1200RMB, the emotional judgement and satisfaction suddenly decrease to the lowest. This may be because of the money and time audience spend on the way to the event location. Audience affective engagement increases with transportation expenditure when expenditure under 600RMB. This is because when the expenditure is under 600RMB, audience do not suffer too expensive transport ticket and long way trip, these money and time cost are within their tolerance and the more they spend, the stronger sense is stimulated. But the affective engagement decreases between 601~900RMB, this may be because audience under this price choose a slower travel way in order to save some money, for example, the plane ticket is more expensive than train ticket, but it is faster, these audience cannot afford the expensive plane ticket, so they choose train, the slower transport tool. Those choosing train ticket audience are easily getting tired which may influence their event experience. The affective engagement reach peak in the price group of 901~1200RMB, this is because the positive relationship between affective engagement and transportation is not affected for those who can afford the high price but faster transport audience. But when the transportation expenditure exceeds

1200RMB, the affective engagement decreases to the bottom. This indicates that the expenditure of transportation between 901~1200RMB is the highest expenditure that audience could afford. This information can be a reference for event providers when they choose the event location after they know where their target audience live if they want their audience have better affective engagement.

The post hoc test between affective engagement and other activities expenditure shows that audience affective engagement increases with other activities' expenditure when the expenditure under 600RMB and when expenditure more than 600RMB, their affective engagement decreases with the expenditure (see Table 7). This is because the other activities are able to improve audience emotional judgement and satisfaction about music events by providing positive emotional feelings of other activities. Therefore, participating in other activities can help audience improve their affective engagement in music event, but the spending should not be too expensive. If music event providers want to improve audience affective engagement, the price of other entertainment activities should control under 600RMB.

Physical engagement has significant relationships with transportation expenditure ($F=3.14$, $p=0.01$) and souvenirs expenditure ($F=2.51$, $p=0.045$) respectively. The post hoc test between physical engagement and transportation expenditure shows that when the transportation price is less than 300RMB the physical participation of the audience increases with the increase in transportation expenditure, and then decreases with the increase in transportation expenditure until the price is 900RMB. Physical engagement reaches a maximum between 901~1200RMB at traffic prices and then declines with the increase in

traffic prices (see Table 6). This is also because of the time and money audience cost on the way to the event location. Taking a certain amount of time on the way to the event location can help the audience to participate in music activities better, but if an audience spends too much time on the way, their enthusiasm for participating in music event will be reduced because they feel tired before they experience the music event. Therefore, music event providers should consider where their target audience lives, and then choose the event place in order to maximize audience active participation.

The post hoc test between physical engagement and souvenirs expenditure shows that the average score of physical participation increases with the increase in souvenir spending. When the audience spends 301~600 RMB, the spending peaks and then decreases. The souvenir spent by the audience costs from 601RMB to 900RMB has the lowest physical participation (see Table 8). This indicates that souvenirs can improve audience physical engagement, but too expensive souvenirs will decrease their physical involvement. Therefore, in order to improve audience active participation, event providers should control the price of souvenirs under 600RMB.

Table 6

Multiple Comparisons					
Dependent Variable	Transportation expenditure	Transportation expenditure	Mean Difference (I-J)	Std. Error	Sig.
Affective engagement	901~1200 RMB	0 RMB	.76364	.63462	.918
		1~300 RMB	.44935	.55739	.985
		301~600 RMB	.50345	.57973	.979
		601~900 RMB	1.31667	.62753	.496
		More than 1200 RMB	1.40000	.70160	.554

	More than 1200 RMB	0 RMB	-.63636	.55163	.931
		1~300 RMB	-.95065	.46070	.516
		301~600 RMB	-.89655	.48748	.642
		601~900 RMB	-.08333	.54346	1.000
		901~1200 RMB	-1.40000	.70160	.554
Physical engagement	901~1200 RMB	0 RMB	1.19697	.78442	.801
		1~300 RMB	.54852	.70840	.988
		301~600 RMB	1.19048	.73162	.754
		601~900 RMB	1.51515	.78442	.590
		More than 1200 RMB	1.66667	.85159	.576
	More than 1200 RMB	0 RMB	-.46970	.61122	.988
		1~300 RMB	-1.11814	.50999	.444
		301~600 RMB	-.47619	.54179	.978
		601~900 RMB	-.15152	.61122	1.000
		901~1200 RMB	-1.66667	.85159	.576

Table 7.

Multiple Comparisons

Dependent Variable : Affective engagement

Scheffe

Other activities expenditure	Other activities expenditure	Mean Difference (I-J)	Std. Error	Sig.
301~600 RMB	0 RMB	.40622	.29335	.859
	1~300 RMB	.02941	.32227	1.000
	601~900 RMB	.21765	.43237	.998
	901~1200 RMB	1.56765	.60292	.247
	More than 1200 RMB	1.16765	.60292	.587
901~1200 RMB	0 RMB	-1.16143	.55775	.505
	1~300 RMB	-1.53824	.57349	.214
	301~600 RMB	-1.56765	.60292	.247
	601~900 RMB	-1.35000	.64185	.493

More than 1200 RMB	-.40000	.76716	.998
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Table 8.

Multiple Comparisons

Dependent Variable: Physical engagement

Scheffe

		Mean		
Souvenirs expenditure	Souvenirs expenditure	Difference (I-J)	Std. Error	Sig.
301~600 RMB	0 RMB	.47628	.33504	.732
	1~300 RMB	.18676	.35432	.991
	601~900 RMB	1.19748	.44167	.125
	More than 1200 RMB	.91176	.62260	.709
601~900 RMB	0 RMB	-.72120	.36212	.415
	1~300 RMB	-1.01071	.38003	.139
	301~600 RMB	-1.19748	.44167	.125
	More than 1200 RMB	-.28571	.63758	.995

Therefore, there is no significant relationship between total experience and audience expenditure in music event, but there are significant relationships between affective engagement and transportation expenditure, affective engagement and other activities expenditure, physical engagement and transportation expenditure, physical engagement and souvenirs expenditure. In order to make the audience have a better affective engagement and physical engagement in the music event, event providers need firstly to identify their target audience and where the target audience live before they decide the event location. Additionally, other activities can help improve audience emotional judgement and satisfaction, music event providers need to control the other activities' price under 600RMB. The souvenirs' price should be regulated under 600RMB as well in order to help audience have better active participation.

5 Conclusion

This research aims to understand how Chinese audience feels in the music event and find out which kinds of experience is the most related to audience expenditure. An event experience scale has been used from the ATLAS project to measure audience experience, and the new economic model based on the music event has been applied for analysis. The research does not find out any significant relationship between audience expenditure and their total experience, but it finds out that audience affective engagement is significantly affected by the transportation expenditure and other activities expenditure, the transportation expenditure and souvenirs expenditure significantly influence physical engagement. These two dimensions relate to audience expenditure more than other two aspects. However, audience feels higher physical engagement and experiencing novelty than cognitive participation and affective involvement in the music event. Audience affective engagement has the lowest average score in these four experience dimensions. Therefore, audience affective engagement needs to be improved, and music event providers can improve audience emotional feelings by providing other activities in music event under 600RMB and choosing a place that near the target audience to hold the event.

Besides, no significant factor influences audience total experience is found out, but research finds out that audience age and their educational level significantly affect their cognitive engagement in the music event. Audience aged 16 to 35 and higher educated people are more likely to learn something from the event to make their experience memorable, so if an event is full of future learning features can regard these audiences as their target audience.

Audience expenditure in music event proves that music event is being a single-market product rather than a complementary to recordings (Krueger, 2005: 26). But the impact it has on the related products interest is insignificant. Holt's (2010) new economic model based on music events has not been fully confirmed in this study.

This study also finds out that music event market in China has not developed completely and there are still pretty large potential customers for the music event to attract. Public and government should continue to support music event by supplying sufficient specialist services for event production (Felsenstein & Fleischer, 2003; Bracalente et al., 2011). Financial support is also vital for event providers because even the successful event like Umbria Jazz music festival is not able to achieve self-financing (Bracalente et al., 2011). Since there is a huge gap between good music event and bad music event, adequate monitoring and assessment systems are necessary to be set up (Bracalente et al., 2011) to improve audience satisfaction and experience. Besides, creative cultural workers are more likely to attend music events, but they are more rational and only willing to buy tickets under 600RMB. People work in other industries are less likely to participate in music events, but they are more willing to pay a higher price for entry tickets. Therefore, music providers could set most of their tickets under 600RMB to attract more audience working in the cultural and creative industry and provide fewer tickets at a higher price.

Although respondents in this study are only Chinese, the findings of this study can contribute to the research in cultural economics, cultural sociology and event studies as well. Results of this research have already provided some pricing strategies for Chinese

policymaker and event providers. It also gives some details information about audience experience to music event providers so that they have more detailed improvement direction.

However, there are still some limitations to this study. The first limitation is in the survey design. Respondents are presented six price ranges to choose how much money they spend on every item rather than let them write down the exact number. This makes it impossible to add up every item in the same category. This limitation results in that I cannot find out the exact relationship between experience and audience two categories expenditure, neither the exact relationship between experience and audience total spending in the music event. Besides, the pricing range could narrow down based on this research findings and do the same research to provide more detail information for pricing strategies. Another limitation is from sampling. I only receive 145 respondents who have been to music events in last 12 months. This number is too small compared with such a considerable amount of the Chinese population. Apart from the sampling number, the convenience sampling approach also affects the accuracy of the subsequent analysis and the reliability of generalization. The limitation also reflects in identifying the causal relationship between audience experience and their expenditure in this research. Because of the data limitation, this study fails in finding how audience experience affects their spending and only find out how audience expenditure affects their experience. The last restriction is reflected in country difference. People in different countries have different consumption habits, and this research only conducts Chinese people, the suggestions on pricing strategies and policies are only useful for Chinese customers.

Further research could do the same study in other countries. Some of the researchers have already found out there must be a relationship between audience experience and expenditure,

but they did not research in detail level. Further research can also do the same analysis on the specific music event so that the data collected will be more validity and comparable.

Additionally, further research can improve and complete audience expenditure scale and do a regression to find out how audience experience and spending affect each other. More detailly, future research can study how four dimensions of experience and audience expenditure affect each other. Although the result of this study does not verify Holt's (2010) new economic model based on music events, this model and audience event-associated products expenditure in music event is still worth to research.

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Appendix 1.

Questionnaire of Chinese audience experience and expenditure in music event

Q1 亲爱的参与者：

您好，本问卷是我的硕士论文的一部分，旨在研究音乐活动中观众的体验与其支出之间的关系。完成此次问卷需要 3~5 分钟时间，问卷结果只用于学术研究，您的答案将被匿名记录并严格保密，请您放心如实填写。

感谢您的支持！

蒋云燕

Q1 Dear participants,

This questionnaire is part of my master thesis, it aims to study the relationship between Chinese audience experience and expenditure in music events. The data collected will only be used for academic research in this thesis.

Completing this questionnaire will take you 3 ~ 5 minutes, your answers will be recorded anonymously and kept confidentially. I would really appreciate your help, thank you very much!

Page Break

Q2 在过去的 12 个月中，您参加过音乐活动吗？

有 (1)

没有 (2)

Q2 Have you ever been to a music events last 12 months?

有 (1)

没有 (2)

Skip To: End of Block If 在过去的 12 个月中，您参加过音乐活动吗？ = 没有

Page Break

Q3 请注明您参加的最后一场音乐活动的名称以及它所举办的城市

名称 (1) _____

省份 (2) _____

城市 (3) _____

Q3 Please indicate the last music event you attended and the city and province where it took place

Name (1) _____

Province (2) _____

City (3) _____

Page Break

Q4 请您选择您参加这次音乐活动的原因（多选）

- 我喜欢这个活动的氛围 (1)
- 希望能和朋友或家人共度时光 (2)
- 娱乐 (3)
- 这是一个特殊的活动 (4)
- 我喜欢这个活动 (5)
- 恰好要在这个活动所在地旅行 (6)
- 学习一些东西 (7)
- 尝试新的东西 (8)
- 被活动中特定的节目或演出者吸引 (9)
- 社会责任感 (10)
- 结识新的朋友 (11)
- 其它 (12) _____

Q4 Thinking of the last music event you went to, please answer: What were your main reasons for attending this event? (please select any that apply)

- I like the atmosphere of this event (1)
- To spend time with friends/ family (2)
- Entertainment (3)
- Special Occasion (4)
- The program (5)
- Visiting the area (6)
- To learn something (7)
- To try something new (8)
- To see a specific program element/performer (9)
- To feel a sense of community (10)
- Meeting new people (11)
- other (12) _____

Page Break

Q5 在 1 (绝不同意) 到 7 (完全同意) 的范围内对表格内的陈述进行评分 : 在您经历您的最后一次音乐活动期间

Q5 Score the following statements on a scale from 1 (totally disagree) to 7 (totally agree): During your visit to the last music event

	绝不同 意 (1)	不同 意 (2)	有点不 同意 (3)	中立 (4)	有点同 意 (5)	同意 (6)	完全同 意 (7)	我不知 道 (8)
我感到刺激 (1)								
我感到有历险成分 (2)								
我感到有亲切感 (3)								
我发现了自我价值 (4)								
我需要思考 (5)								
我动过脑筋 (6)								
我学习了一点新东西 (7)								
我得到一些新想法 (8)								

我得到启发并与其他人讨论這些新想法 (9)

我可以走動一下 (10)

这是独特的体验 (11)

我感到很有趣 (12)

我感到怀旧味道 (13)

我感到心神合一 (14)

	Strongly Disagree (1)	Disagree (2)	Somewha t Disagree (3)	Neither Agree nor Disagree (4)	Somewha t Agree (5)	Agre e (6)	Strongl y Agree (7)	I don't kno w (8)
I was excited (1)								
I felt a sense of adventure (2)								
I experience d intimacy (3)								
I was aware of my own values (4)								
I was thinking (5)								

I used my
intellect (6)

I learned
something
(7)

I got new
ideas (8)

I reflected
on these
ideas and
discussed
them with
others (9)

I was active
(10)

I thought
this was
unique (11)

I had fun
(12)

I
experience
d nostalgia
(13)

I
experience
d
spirituality
(14)

Q6 结合您去过的最后一场音乐活动，请说明您在以下类别中各花了多少钱：

	0 元 (1)	1~300 元 (2)	301~600 元 (3)	601~900 元 (4)	901~1200 元 (5)	1200 元 以上 (6)
门票 (1)						
交通 (2)						
食物和饮料 (3)						
住宿 (4)						
线下购买艺术家和活 动相关的录影和唱片 (5)						
网上购买艺术家和活 动相关的录影和唱片 (6)						
活动相关的纪念品， 周边，如 T 恤，杯子 等 (7)						
其它 (8)						

Q6 Thinking of the last music event you went to, please indicate how much you spent:

	0 RMB (1)	1~300 RMB (2)	301~600 RMB (3)	601~900 RMB (4)	901~1200 RMB (5)	More than 1200 RMB (6)
Entry Tickets (1)						
Transportation (2)						
Food and drink (3)						
Accommodation (4)						
Offline purchase on Artists' and Events Recordings (5)						
Online purchase on Artists' and Events Recordings (6)						
Souvenirs (T-shirts, cups, etc.) (7)						
others (8)						

Page Break

Q7 你有多大可能将来再次参加这场音乐活动？（从完全不可能-0 ~ 极有可能-10）

	0 (1)	1 (2)	2 (3)	3 (4)	4 (5)	5 (6)	6 (7)	7 (8)	8 (9)	9 (10)	10 (11)
(2)											

Q7 How likely are you to visit the last music event you went to again in the future? (From totally impossible - 0 ~ highly likely -10)

	0 (1)	1 (2)	2 (3)	3 (4)	4 (5)	5 (6)	6 (7)	7 (8)	8 (9)	9 (10)	10 (11)
(2)											

Q8 你有多大可能将这次的活动推荐给你的家人/朋友？（从完全不可能-0 ~ 极有可能-10）

	0 (1)	1 (2)	2 (3)	3 (4)	4 (5)	5 (6)	6 (7)	7 (8)	8 (9)	9 (10)	10 (11)
(3)											

Q8 How likely are you to recommend the last music event you went to to your family/friends? (From totally impossible - 0 ~ highly likely -10)

	0 (1)	1 (2)	2 (3)	3 (4)	4 (5)	5 (6)	6 (7)	7 (8)	8 (9)	9 (10)	10 (11)
(3)											

End of Block: Default Question Block

Start of Block: Block 1

Q9 您目前居住在：

省份 (1) _____

城市 (2) _____

Q9 You are currently living in:

Province (1) _____

City (2) _____

Q10 您的性别是

男 (1)

女 (2)

不方便透露 (3)

Q10 Are you....

Male (1)

Female (2)

Prefer not to say (3)

Q11 您的年龄

15岁及以下 (1)

16~25 (2)

26~35 (3)

36~45 (4)

46~55 (5)

56~65 (6)

65岁以上 (7)

Q11 Please indicate your age group

Below 15 (1)

16~25 (2)

26~35 (3)

36~45 (4)

46~55 (5)

56~65 (6)

Over 65 (7)

Q12 您已经或即将取得的最高学历：

小学及以下 (1)

初中 (2)

高中 (3)

本科或大专 (4)

研究生 (5)

博士 (6)

Q12 The highest educational qualification you have or will soon achieve:

Primary school (1)

Secondary school (2)

Vocational (3)

Higher education (4)

Postgraduate (5)

PhD (6)

Q13 您目前的工作是：

主任或经理 (1)

专业人员 (医生, 律师等) (2)

辅助专业人士 (技术人员, 护理人员等) (3)

文职/行政 (4)

服务和销售人员 (5)

蓝领 (6)

学生 (7)

家庭主妇 (8)

Q13 Your current (or former) job is:

Director or manager (1)

Professional (doctors, lawyers, etc.) (2)

Paraprofessional (technicians, nursing, etc.) (3)

Clerical/ administration (4)

Service and sales personnel (5)

Blue collar (6)

student (7)

House duties (8)

Q14 您正 (曾) 从事文化创意产业相关工作吗 ?

是 (1)

不是 (2)

Q14 Do you work in the cultural or creative industries?

Yes (1)

No (2)

Q15 您每月收入 (生活费) 是 :

<3000 元 (1)

3000~5000 元 (2)

5000~7000 元 (3)

7000~10000 元 (4)

> 10000 元 (5)

Q15 Which category best describes your monthly income?

<3000 RMB (1)

3000~5000 RMB (2)

5000~7000 RMB (3)

7000~10000 RMB (4)

> 10,000 RMB (5)

Q16 如果您还有任何建议或意见想与我们分享，请写下来。非常感谢您的支持！

Q16 If you have any suggestions or comments you would like to share with us, please write it down. Thank you very much for your time!

End of Block: Block 1

Appendix 2.

Concept	Indicator During the events, ...	Literature
Excitement	...I was excited	Hull and Micheal (1995)
Adventure	...I felt a sense of adventure	Gunter (1987)
Intimacy	...I experienced intimacy	Tinsley et al. (1993); Trauer and Ryan (2005)
Value(s)(creation)	...I was aware of my own values	Andersson (2007); Mannell and Kleiber (1997)
Cognition/thinking	...I was thinking	Borrie and Roggenbuck (2001); Larsen and Mossberg (2007); Schmitt (1999a, 1999b); Walls et al. (2011); Addis and Holbrook (2001)
Intellect	...I used my intellect	Aho (2001); Mossberg (2007); Pine and Gilmore (1998, 1999); Tung and Ritchie (2011); Walls et al. (2011)

Learning	...I learned something	Mannell and Kleiber (1997); Volo (2010)
Ideas	...I got new ideas	Abrahams (1986); Schmitt (1999a, 1999b)
Reflexivity	...I reflected on these ideas and discussed them with others	Ballantyne et al. (2011)
Behavior	...I was active	Mannell and Kleiber (1997); Schmitt (1999a, 1999b)
Uniqueness	...I thought this was unique	Mannell and Iso-Ahola (1987)
Fun	...I had fun	Holbrook and Hirschman (1982)
Nostalgia	...I experienced nostalgia	Tung and Ritchie (2011)
Spirituality	...I experienced spirituality	Mossberg (2007); Walls et al. (2011)