The influence of COVID-19 on the Electronic Dance Music festival experience

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Master's Thesis

June 2021

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ABSTRACT

The unexpected arrival of COVID-19 pandemic has strongly affected the creative industries causing loses not only at economic level, but also in terms of jobs, and cease of activity. In terms of music events, the massive cancellation of concerts and festivals also impacted audiences which used to attend these types of events. In this matter, this research aims to explore how has the COVID-19 affected festivalgoers, particularly the ones attending Electronic Dance Music (EDM) festivals. This genre has been chosen for two reasons. First, there is a lack of research on EDM event motivation and experiences in the scientific literature; and second, this genre is characterized by forming strong communities among its attendants, additional reason why the COVID-19 measures, such as isolation, could have impacted this public to a greater extent. Indeed, festival organizers and DJs have found alternatives to providing cultural content via streaming. Nevertheless, apart from a couple of studies, the effectiveness of streams for festivalgoers has remained unexplored.

To conduct this research the following research question has been posed: *How do EDM festivalgoers perceive live streamed festivals concerning their motives of attendance, lived experiences and festival satisfaction compared to the physical format of festivals?* This question aims to explore the perceptions of live "physical" live festivals among festivalgoers and compare them to perceptions of live streamed festivals. These elements have been explored via in-depth interviews that allowed to explore interviewees' stances on both types of festivals. Analysis has been done through a contextual thematic analysis which lets themes emerge from the interviews, but having in mind the context, which in this case is the COVID-19 crisis, and its impacts.

General findings show that live festivals and stream festivals are two very different experiences, and they should not be considered the same, or as a mutual replacement. Despite the essence of live festivals being lost due to digital features, live streams have helped festivalgoers to emotionally cope during the pandemic, especially during the first months of lock-down. Yet, as time passed by satisfaction with live streams has diminished given that people still prefer live festivals and the live festival experience. However, as general conclusion, festivalgoers do not discard the possibility of a EDM festival hybridization in the nearest future, combining digital features with live festivals.

KEYWORDS: *Electronic Dance Music, festivals, experience, livestream, COVID-19*

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1. INTRODUCTION

During 2020, in the midst of a pandemic, the event industry was negatively affected undergoing severe economic and operating losses, estimated in $30 billion for live events (Wilkinson, 2020). The cancellation of live events might not have affected festivalgoers economically, but has impeded the social and psychological benefits of such events.

In terms of music, live music events are temporal and spatial clusters of people gathered for the purpose of sharing interests (Comunian, 2016; Muhs et al., 2020). Nonetheless, there is a difference between music concerts and festivals (Mulder & Hitters, 2021). While concerts are visited for the purpose of enjoying artists' performances, amid festivals not only the music counts, but the overall atmosphere, the entertainment activities and socialisation involved (Kulczynski et al., 2016; Mulder & Hitters, 2021). They allow attendees to fulfil their social and cultural goals and to expand their social and cultural capital (Van der Hoeven & Hitters, 2019), such as meeting people, discovering music and artists, or being part of a collective (Kulczynski et al., 2016; Li & Petrick, 2006; Muhs et al., 2020; Mulder & Hitters, 2021; Vandenberg et al., 2020). On a more acute level, music festivals allow to fulfil psychological needs, such as those mentioned in Maslow's hierarchy of needs (Li & Petrick, 2006; Kulczynski et al., 2016). The worldwide cancellation of festivals due to the COVID-19 virus pandemic has obliged festival organisers to adapt and provide festival attendants the experiences they search for by making use of new technologies and the live streaming format (Rendell, 2020; Vandenberg et al., 2020). For example, Amsterdam Dance Event (ADE) live streamed music sets at given times, where a central ADE-chat feature prompted communication among attendants (Bein, 2020). The Tomorrowland organization created on their website a new 3D digital festival called "Tomorrowland around the world", recreating stages of the physical festival apart from adding three newly created stages for this digital edition (Chini, 2020; Tomorrowland, 2020).

The adaptation to the digital environment is a useful alternative to physical festivals, but its long-term profitability remains uncertain. Indeed, online space provides the music, but it clearly does not provide the same experience as a physical festival does (Vandenberg et al., 2020). Electronic Dance Music (EDM) is a particular genre within the music industry that builds strongly on the live experience, where intense feelings of positivity and collectivity are experienced and usually caused, but also strengthened, through ritual practices such as dance, social interaction, or substance abuse (Geus, et al., 2015; Muhs et al. 2019; Vandenberg et al.,

2020). In addition to this, the festival experience involves a space where people gather with a common goal of enjoyment, and where the festival experience is enhanced (Little et al., 2018; Muhs et al., 2020). Depriving festivalgoers from a festival venue involves removing a crucial factor that the venue represents (Vandenberg et al., 2020).

Research question

It is still unclear how the digital festival format affects festivalgoers and influences their physical experience: it could be considered just a temporary replacement not desirable in "normal conditions", or it could be widely accepted and become an alternative to festivals. This paper aims to explore how has event digitalisation influenced the experience of festivalgoers: Do they still feel the community? Do they enjoy this new format? Are they willing to attend virtual events in the future? Thus, my research question reads:

How do EDM festivalgoers perceive live streamed festivals concerning their motives of attendance, lived experiences and festival satisfaction compared to the physical format of festivals?

Explanation of concepts

Motives are the forces that attract festivalgoers to a festival (Kulczynski et al., 2016; Li & Petrick, 2006). They can be internal, such as social, cultural, or psychological needs to be fulfilled during a festival; or external, like the festival set-up, the line-up or location where it is held (Abreu-Novais & Acordia, 2013; Li & Petrick, 2006). The rationale behind physical events visits can be compared to motives for digital-festivals attendance, and further explored.

Lived experiences consist of interactions and emotions that festivalgoers experience during the festival and they lead attendants to attribute meaning to a festival (Geus et al., 2015; Moss, 2018). In EDM these experiences are very intense, and it is questionable if digital festival experiences can reach the emotional levels reached during physical festivals. Thus, understanding what festivalgoers experienced during online events contributes to assessing possible differences between both types of festivals.

Finally, festival satisfaction is reached when the combination of motives and experiences that drove festivalgoers to an event equals what they imagined or expected

before the event (Bourdeau et al., 2001; Tomljenović et al., 2001). Understanding the satisfaction of festivalgoers with digital festivals helps festival organizers choose the appropriate direction and set-up of upcoming digital festivals.

These three concepts allow to assess the festival experience of festivalgoers. The foundation of this work is to explore whether the motivation and experiences of festivalgoers have changed compared to the period previous to the pandemic. The impact of the COVID-19 outbreak on festivalgoers' experience will be researched by analysing both the previous physical and the new digital festival experience.

Social and academic relevance

Not much is known about this research topic apart from scarce literature on live streamed theatre (Mueser & Vlachos, 2018) and few studies related to live streamed music during COVID-19 (Rendell, 2020; Vandenberg et al., 2020). The academic relevance lies in filling in the knowledge gap on live streamed events in general, and online music festivals in particular, especially in the EDM sphere.

The need for cultural events did not diminish despite the mandatory social distancing imposed by the world pandemic. Understanding festivalgoers' feelings and needs can provide event organisers an idea of the path to take in future developments regarding digital events (Kulczynski et al., 2016; Muhs et al., 2020), thus exploring the recent adaptation of events to the digital world gives social relevance to this thesis.

Methods used

To explore the research question semi-structured in-depth interviews have been used on a sample of ten people, festivalgoers, that have attended both a live (physical festival) and a streamed one. To analyse the interviews a contextual thematic analysis has been used in to understand interviewees opinions and stances.

Thesis structure

This paper has five chapters: introduction, theoretical review, methodology, results and analysis, and conclusion.

The theoretical review is split in four sections. The first one explores the motives that attract festivalgoers to musical events. The second section dwells into the particularities of the festival experience. The next section reviews the literature on live streamed events as a base for comparison with physical live experiences, while the last section reflects on expectancies regarding physical and live streamed festivals, in order to find out how individual expectancies influence the satisfaction with live streamed festivals.

The third chapter, methodology, first justifies and explains the method chosen for collecting data and analysis, that is, semi-structured in-depth interviews and contextual thematic analysis respectively. Further it explains the sample chosen, how data were collected, operationalised, and analysed. To end the chapter, the validity and reliability of the research are considered, as well as the ethical matters.

Subsequently, in chapter four, the findings from the research are presented and discussed in the results section. The chapter is divided into general findings, motivations to attend live and streamed festivals, experiences of live and streamed festivals and its comparison, and finally the benefits and disadvantages of live streamed EDM festivals related to the effects of COVID-19.

Finally, chapter five presents the conclusions arising from the analysis of the results and their correlation with the theoretical concepts.

2. THEORETICAL FRAMEWORK

To understand how the digitalisation of music events has impacted festivalgoers' experience, this theoretical framework presents first attendees' motives for attending festivals in general and electronic dance music festivals in particular. Afterwards it discusses the concept of music event experience followed by the analysis of the new digital music event experience. Finally, it explores the influence of satisfaction on the overall festival experience.

2.1. Motivations

Music festivals are periodical events, out of the routine or norm, where people gather around performances of multiple artists, although not only for that reason (Abreu-Novais & Acordia, 2013). Ample literature focuses on the multiple motives to attend an event or a festival from a touristic or cultural perspective (Kulczynski et al., 2016; Li & Petrick, 2006); yet only a small share of such literature focuses on motives to attend music festivals (Abreu-Novais & Acordia, 2013; Brown & Knox, 2017; Pegg & Patterson, 2010; Pitts, 2014). This covers mainly popular music, but there remains a paucity of literature focusing on motives within the electronic dance music (EDM) (Muhs et al., 2020).

a. Defining motives

Some authors make a difference between motives and motivation, referring the former to behavioural impulses and the latter to particular attractors (Gnoth, 1997, as cited in Li & Petrick, 2006); nevertheless, most of the authors discussed use the terms interchangeably. This practice is reproduced through the extent of this research. Understanding the motives that drive people to attend a festival by monitoring satisfaction and decision-making processes allows to market the festival to potential audiences, increase attendance and attract festivalgoers back to upcoming editions (Muhs et al., 2020; Kulczynski et al., 2016; Li & Petrick, 2006; Moss, 2018).

Motivations are defined as "internal factor that arouse, direct, and integrate a person's behaviour" (Murray, 1964, as cited in Kulczynski et al., 2016, p.241). They can be intrinsic or extrinsic and they make up "the starting point that launches the decision process" (Crompton & McKay, 1997, as cited in Kulczynski et al., 2016, p.241.) A recurrent idea shows that people's motivation to engage with music festivals is a way to break away from

obligatory activities and to experience freedom (Kulczynski et al., 2016). Motivations in the event industry are thus understood as factors leading to satisfying one's psychological and social needs, translated in hedonistic experiences (Kulczynski et al., 2016; Li & Petrick, 2006). There has been multiple disagreement regarding motivations commonality between authors who claimed there are no significant differences between event motivators (as Crompton and McKay, 1997, as cited in Abreu-Novais & Acordia, 2013; Kulczynski et al., 2016; Li & Petrick, 2006), and those who assert there are significant differences determined by event context (as Scott, 1996 and Nicholson and Pearce, 2000 & 2001, as cited in Abreu-Novais & Acordia, 2013; Kulczynski et al., 2016; Li & Petrick, 2006). Herein a deficiency in festival motives research is observed, since most studies have been approached as a case study developing motives for specific festivals (Mulder & Hitters, 2021). Lately, there has been a common stance on multiple, not mutually exclusive (Kulczynski et al., 2016), motivations enhanced by event-specific characteristics that attract people to one festival and not to another one (Abreu-Novais & Acordia, 2013; Kulczynski et al., 2016). Moreover, much of this literature comes from event research, which does not consider the specificity of music festivals in particular, creating a lack of motives to attend music festivals (Mulder & Hitters, 2021).

Diverse authors have tried to develop a framework for event attendance based on motivations. Most of the considered studies rely on quantitative methods, which prompted Li & Petrick's (2006) critique on the lack of a universal scale for measuring motivations based on both quantitative and qualitative methods.

b. Theories about motives

When it comes to research regarding what drives people to festivals, the starting point constitute the theories of the escape-seeking dichotomy (Iso-Ahola, 1980, 1982, as cited in Li & Petrick, 2006) and the push–pull model (Dann, 1977, 1981, as cited in Li & Petrick, 2006). These theories were built under the framework of travel motivation and afterwards used for events, claiming the similarity between travel and event motivation (Li & Petrick, 2006). Getz's (1991) theory based on Maslow's hierarchy of human needs is often used in the study of intrinsic motives. These three theories will be briefly explained below since most of the discussed motivation factors build on them.

Iso-Ahola' s escape-seeking dichotomy (1983, 1990, as cited in Li & Petrick, 2006) defines two motivational forces that lead individuals to engage in leisure activities: a desire to escape from day-to-day routine and the desire to fulfil intrinsic rewards. These forces are always present, although in different measure and intensity depending on the context (Abreu-Novais & Acordia, 2013; Kulczynski et al., 2016). For Dann (1977, 1981, as cited in Li & Petrick, 2006), festival attendance is motivated by push and pull factors. *Push* are individual psychological forces that induce the action, such as feelings of escape or relaxation; *pull* on their side are external forces that attract the individual, such as taking part in a festival (Abreu-Novais & Acordia, 2013; Little et al., 2018). Dann (1977, as cited in Li & Petrick, 2006) states that individuals first experience the desire to travel and choose a destination according to pull factors, thus push factors are more helpful in the motivations research. Yoon and Uysal, (2005, as cited in Abreu-Novais & Acordia, 2013) challenge this idea arguing that pull factors — a festival for example — also can be a motivator, reinforcing push factors. Applying Maslow's hierarchy of human needs to analyse the travel motivations that bring tourist to events, Getz (1991) implied that participation at festivals satisfies individual's social and psychological needs. He afterwards developed with Cheyne (Getz & Cheyne, 2002, as cited in Abreu-Novais & Acordia, 2013) a framework for event attendance based on qualitative research, proposing three dimensions of motivators, namely: generic leisure and travel motives, event-specific motives, and extrinsic motives. Generic leisure and travel motives involve escape seeking and fulfilment of needs; event-specific motives relate to the particularities of an event; and extrinsic motives represent external factors unrelated to the event. The connection made by Getz has been an important foundation of event-motivation research (Abreu-Novais & Acordia, 2013; Li & Petrick, 2006).

The combination of these three theories gave momentum to the definition of specific event motivators (Li & Petrick, 2006; Moss, 2018). The next section discusses the most recurrent motives when it comes to live music.

c. Motives in live music events

The variety of studies conducted on motives to attend popular music festivals provides diverse results on the topic. Most theories originate from the escape-seeking dichotomy. Moreover, results of their research mostly confirm either the escape-seeking theories or the fulfilment of needs, alike the push and pull factors. However, a link between

identification of motivations and a resulting theory (Li & Petrick, 2006; Moss, 2018) has been missing for the past 20 years (Moss, 2018). Moss (2018) considers that authors did not fill that gap despite being aware that motives should be researched from different points of view, such as social or phenomenological. Furthermore, Mulder & Hitters (2021) consider there are three elements due to which motivations are under-researched. First, motivation research studies do not make a difference between concerts and festivals. Second, the available literature on music events' motivations focuses mainly on music festivals; and third, research on music motivations is strongly linked to tourism studies (Mulder & Hitters, 2021).

Only few studies have researched motives related to experience (Geus et al., 2015; Saragih & Amelia, 2020). Even recognising the need for a more subjective research, Geus et al. (2015) still used quantitative methods, but made a link between motivation, subjective experience, and satisfaction (Geus et al., 2015; Moss, 2018). Saragih & Amelia (2020) for their part, principally focused on segmenting festivalgoers according to their festival experience in terms of hedonic experiences, life satisfaction and eudaemonia.

Most authors made a broad homogeneous group of three to five motivations (Moss, 2018). One of the most used scales on motivations corresponds to Abreu-Novais and Acordia (2013) (Little et al., 2018; Moss, 2018). It includes seven different motives: excitement/enjoyment, cultural exploration, socialisation, family togetherness, event novelty, escape/relaxation, and event specific characteristics (Abreu-Novais & Acordia, 2013). However, in their recent study of motivations Mulder & Hitters (2021) consider there is an overrepresentation of motives for attending music festivals. They grouped the mentioned motivations in four groups, namely: "personal (intrinsic) motivations, social motivations, artistic motivations and motivations related to the setting or environment of the live music events" (p.6), in a newly developed Live Music Motivation Scale (LMMS).

Escape and relaxation are motives understood as allowing to disconnect from everyday routine and responsibilities (Abreu-Novais & Acordia, 2013; Kulczynski et al., 2016). Since festivals are occasional events that break an established schedule, they suppose a factor of escape and distraction where uninhibited behaviour such as drinking, dancing, and *going crazy* is accepted as normal, contrary to everyday practices (Kulczynski et al., 2016; Mulder & Hitters, 2021).

Socialisation involves the desire to connect with known and unknown like-minded people with the ultimate goal of feeling part of a group with similar music interests (Abreu-

Novais & Acordia, 2013; Brown & Knox, 2017; Kulczynski et al., 2016; Mulder & Hitters, 2021; Pegg & Patterson, 2010; Pitts, 2014). This points out to the homogeneity of people attending music festivals and feelings of collectivity (Pitts, 2014), which indicates that many festivalgoers are pushed more by a wish to connect rather than by the music itself (Brown & Knox, 2017; Mulder & Hitters, 2021). Some authors thus conclude that the social motive is ultimately an experiential one (Brown & Knox, 2017; Pitts, 2014), and highly valued on music festivals (Mulder & Hitters, 2021).

Event novelty links to Iso-Ahola's seeking dimension as the desire of living new experiences linked to feelings of curiosity, discovery, excitement, enjoyment and uniqueness of the event (Abreu-Novais & Acordia, 2013; Kulczynski et al., 2016; Mulder & Hitters, 2021), and reliving old experiences (Pitts, 2014). The festival setting, its uniqueness, and the possibilities of discovery it gives, are particularly important motives for festival attendants (Mulder & Hitters, 2021). There is a clear difference in event novelty motivation between first-time comers and repeating festivalgoers (Abreu-Novais & Acordia, 2013). First-time comers are attracted by the music, while veterans come for the experience, sociability, and nostalgia. Repeated visits diminish some motives, while the social bonds play an ever more important role (Muhs et al., 2020).

Excitement and enjoyment are the motive most mentioned in the different studies. It embodies the enthusiasm of visitors for the festival, its atmosphere, and the entertainment features (Abreu-Novais & Acordia, 2013; Kulczynski et al., 2016). An energetic and positive festival atmosphere attracts festivalgoers (Abreu-Novais & Acordia, 2013; Pegg & Patterson, 2010). The love for the music or a specific genre, the possibility of listening to live music and seeing artists' play are complemented by the possibility to hear new songs, new versions or covers (Pegg & Patterson, 2010; Pitts, 2014; Kulczynski et al., 2016; Mulder & Hitters, 2021). Fan practices that enhance fan status create excitement (Brown & Knox, 2017; Kulczynski et al., 2016; Mulder & Hitters, 2021; Pitts, 2014); and finally, there is a feeling of nostalgia which involves associating music with personal memories (Brown & Knox, 2017; Kulczynski et al., 2016; Mulder & Hitters, 2021). It is unclear if excitement is stronger among first-time visitors or regular ones, which signals it could be a very individual and context specific motive (Abreu-Novais & Acordia, 2013).

Family togetherness (Abreu-Novais & Acordia, 2013; Kulczynski et al., 2016; Pegg & Patterson, 2010) indicates the desire to share the event with family members; while

cultural exploration entails discovery of diverse cultures; yet these motives are less important when it comes to music events (Abreu-Novais & Acordia, 2013).

Finally, other less mentioned characteristics can involve a long-standing desire to attend a festival (Pegg & Patterson, 2010), and the value of the festival compared to everyday routines, price, or companions (Brown & Knox, 2017; Pitts, 2014).

Overall, all the mentioned motives make the live music experience unique (Brown & Knox, 2017). A recurrent argument signals that one motive does not exclude another, or that multiple motives can influence event attendance (Abreu-Novais & Acordia, 2013; Brown & Knox, 2017; Kulczynski et al., 2016; Pitts, 2014). Motives for attending popular music concerts are different to other type of events' motives (Kulczynski et al., 2016), alike motives for attending concerts differ from motives to attend festivals (Mulder & Hitters, 2021). Attributed importance varies depending on personal factors such as age, gender, culture, occupation, income, involvement, etc. (Kulczynski et al., 2016; Li & Petrick, 2006), as well as on the status of first-time or recurrent attendees (Li & Petrick, 2006; Muhs et al., 2020; Pitts, 2014).

d. Motives in electronic dance music events

Electronic dance music (EDM) is characterised by strong experiential emotions and feelings of collectivity. Contrary to common beliefs, it has been proven that members of the EDM culture are highly involved in society and are guided by beliefs of peace, love, unity, and respect (Little et al., 2018; Muhs et al., 2020). EDM parties or *raves* are commonly recognised and identified in society as practices where music, dance, particular clothing, and drug consumption are prominent (Muhs et al., 2020). There is a lack of research when it comes to the motives of attendance of an EDM event; the few existing studies identify socialization, enjoyment, and festival atmosphere as the main motives (Little et al., 2018).

The strongest motivation for attending EDM festivals is socialisation. EDM festivals create *communitas* — a strong feeling of unity among festivalgoers resulting from the overall festival experience (Muhs et al., 2020). The bonds created around these communitas are strong motivators even if the line-up is not the best (Muhs et al., 2020). Being part of a community allows *ravers* to truly express themselves and reinforce their self-image.

Socialisation and self-expression are commonly prompted by drug consumption, which consequently prompts enjoyment. This motivator is defined as being entertained by

music, dance, or the festival atmosphere itself. This is linked to uninhibition through the consumption of legal and illegal substances, such as alcohol and drugs, since EDM festivals are spaces where drug consumption is not stigmatised (Little et al., 2018; Muhs et al., 2020). Drug consumers defend consumption arguing that drugs enhance the experience, facilitate self-expression, and increase solidarity between attendees (Muhs et al., 2020).

Finally, an overall motivator is the festival atmosphere itself (Little et al., 2018; Muhs et al., 2020), determined by the festival offer such as afterparties, the festival arena and the use of the space in the festival arena.

Altogether, there is a strong link between motivations to attend a festival, and the experiences lived or expected to be lived during a festival. The next section discusses the festival experience, particularly the EDM, in an attempt to define what is so special about it that drives people to go back to festivals once and again.

2.2.   EDM Live music experience

Experiences in the event industry are interactions "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, behaviours, cognition, memories and learning), that can happen at any point in the event journey" (Geus et al., 2015, p.5). Experiences are responses to stimulus and the consumption of goods and services (Geus et al., 2015), and within the live music industry, especially the EDM genre, they involve intense activity and emotions (Little et al., 2018; Muhs et al., 2020). Festivals differ from day-to-day life and allow attendants to enter a unique place where they can escape from routines (Geus et al., 2015; Griffin et al., 2016). Herein lies the value of experiences, which is the symbolic value and meanings that festivalgoers attribute to a festival (Moss, 2018; Muhs et al. 2019). Event experiences are perceived through ritual practices generating emotional energy (Geus et al., 2015; Vandenberg et al., 2020), and occur when an event is liminal, assembles people, is closed to outsiders, socialisation and feelings of community are prompted by mutual focus and shared mood resulting in emotional intensity (Geus et al., 2015).

EDM research has often focused on the festival experience linked to drugs consumption; however, Little et al. (2018) demonstrated that the EDM experience entails

more than substances abuse, such as event unusuality and freedom, self-expression, socialisation, the atmosphere, and self-reported changes.

a. Unusuality and freedom

The liminality of festivals is associated with a feeling of escape once people enter the festival arena (Geus et al., 2015; Moss, 2018; Muhs et al., 2020). Griffin et al. (2016) picture it by using the image of metal fences that define the border between the real "ordinary life", and the unusual one, while Muhs et al. (2019) define the festival area as "antistructures", where traditional norms do not exist. Escape can be psychological, from everyday responsibilities; physical, by travelling to a festival; and societal, from norms established in society (Little et al., 2018).

Norm relaxation happens through music, dance, festive feelings, and eccentric practices (Griffin et al., 2016; Little et al., 2018; Muhs et al., 2020). Festivalgoers perceive freedom as a lack of regulation and experience of hedonistic feelings expressed by dressing up in glowing and colourful clothes, socialising with unknown people and moving through the festival arena (Griffin et al., 2016). This feeling can also be attributed to the number of like-minded people gathered in one place with diminished judgement, enhanced freedom and attendees expressing their real selves (Griffin et al., 2016; Little et al., 2018; Muhs et al., 2020).

b. Substance abuse

Another step in the festival experience is formed by the unstigmatized abuse of substances (Little et al., 2018; Muhs et al., 2020). Although food and alcoholic drinks are mentioned as part of the festival experience, the spotlight is put on consumption of stimulating substances such as Ecstasy or MDMA that — apart from diminishing tiredness and increasing euphoria — allow deeper connections with other people (Geus et al., 2015; Griffin et al., 2016; Little et al., 2018; Muhs et al., 2020) and with one's self.

c. Self-expression

EDM festivalgoers consider that apart from drugs consumption, connecting with artists and like-minded people allows them to connect to their inner-selves and discover their

true-selves and identities (Moss, 2018; Muhs et al., 2020). This is particularly due to the feeling of collectivity, which leads them to identification with a group, in contrast to the "outside" individualised society (Muhs et al., 2020).

d. Socialisation

Socialisation is therefore a very important factor of the festival experience where the shared experience, the interaction with known and unknown people and the interaction among people play an important role (Geus et al., 2015). When it comes to EDM, the festival experience is particularly enhanced when people become part of a communitas, a deep feeling of collectivity and belonging, where individualism is unified (Little et al., 2018; Muhs et al., 2020; Vandenberg et al., 2020). Communitas emerge when a feeling is shared and mutual focus is put into something (Geus et al., 2015; Vandenberg et al., 2020). It enhances feelings of equality, togetherness, and intimacy; and the will of social interaction (Little et al., 2018; Muhs et al., 2020). Ehrenreich (2006, as cited in Muhs et al., 2020) defines this as "an incommunicable thrill of being purposely united in joy and exultation" (p.166); Vandenberg et al. (2020) as a feeling of social effervescence happening thanks to ritualistic experiences; and Little et al. (2018) as "something greater than themselves with a strong sense of unity" (p.90). Being part of a communitas gives attendants feelings of belonging, which enhances social solidarity (Vandenberg et al., 2020). Moreover, EDM is characterised by the respect of PLUR values (peace, love, unity, and respect), providing a secure and tolerant atmosphere (almost utopian) inside the festival arena (Little et al., 2018; Muhs et al., 2020).

e. Atmosphere

For the festival experience to be complete, attendants have to feel and become part of the atmosphere. The atmosphere could be defined as an external stimulus within the festival and can be divided into sensory feelings and offered variety (Pegg & Patterson, 2010). The latter refers to the different stages, the range of musical genres, the width of performers and the rest of entertaining activities (Abreu-Novais & Acordia, 2013; Muhs et al., 2020; Pegg & Patterson, 2010). From a sensory point of view, the atmosphere includes the prevalent energy of the festival, the positivity, hedonism, and friendly atmosphere among people (Griffin et al., 2016; Pegg & Patterson, 2010). High levels of energy, joy and exultation are particularly specific of EDM (Muhs et al., 2020). On the other hand, the variety of the festival contributes

to movement in space and mingling, which is a feature of festivals in general, and adds meaning to the construct of festival experience (Geus et al., 2015; Muhs et al., 2020). Moreover, the music plays an important role in maintaining the atmosphere, allowing attendants to enjoy known DJ performances but also to discover new music (Little et al., 2018). Besides that, festivalgoers have related music to the feeling of community (Little et al., 2018).

f. Self-reported changes

Finally, Little et al. (2018), discovered that the EDM experience impacted festivalgoers entailing changes in their behaviour or mentality. The essence of EDM lies in empowering peak experiences, that is:

> "highly valued experience which is characterized by such intensity of perception, depth of feeling, or sense of profound significance as to cause it to stand out, in the subject's mind, in more or less permanent contrast to the experiences that surround it in time and space" (Leach, 1962, as cited in Little et al., 2018, p.85),

that can alter attendants' lives since they allow for self-actualization, the highest level of Maslow's hierarchy of needs (Maslow, 1962, as cited in Little et al., 2018). Immersing in the festival experience has led festivalgoers to changes as the adoption of PLUR values to everyday life, and restored faith in humanity due to observed tolerance at the festival (Little et al., 2018). Furthermore, EDM experiences have been described as mystical and significant, bigger than the individual; especially for first-time comers (Little et al., 2018).

It is however questionable whether festivalgoers experience the same feelings during live streamed events. In the next section, the assessment of digital event experience is carried out from research focused on other cultural sectors and music live streams performed since the outbreak of the pandemic.

2.3. Digital event experience

Music live streaming grew considerably in the first months of the COVID-19 pandemic, when people faced an unknown situation of home-isolation. As an eventual solution, artists turned to web 2.0 platforms in an attempt to ease the situation with entertainment, but also to reproduce digitally what should have taken place in physical

environments (Rendell, 2020; Vandenberg et al., 2020). This turned into a trend, but cultural live streaming is not something new (Rendell, 2020; Vandenberg et al., 2020).

Digital music live streaming allows people from around the world to gather in a single place reducing geographical distance and prompting community development with like-minded people (Rendell, 2020). However, it is assumed that the digital atmosphere does not allow for same emotions as physical concerts, where interaction with other people is prominent (Brown & Knox, 2017). It is noteworthy to signal that live streamed events have time boundaries, contrary to consuming pre-recorded music, concerts, or DJ sets via social media platforms (Mueser & Vlachos, 2018; Vandenberg at al., 2020). Some arguments point out to the similarity of live streaming to television broadcasting, nevertheless, streaming usually includes an interactional feature for people to communicate at least via comments (Rendell, 2020; Vandenberg et al., 2020).

By now, there is no evidence of research on music events live streaming, with the exception of certain shallow references in some authors' works (see Brown & Knox, 2017; Pitts, 2014). Unlike in music-live streaming, academic research has been conducted in theatre and opera broadcasting. Live streaming is less recent in these fields, since most theatres included broadcasted performances to their offer as an alternative to both low and high visitor rates (Mueser & Vlachos, 2018). Some positive outcomes involve better audience reach, better revenue, and global performance (Mueser & Vlachos, 2018). In terms of experience, there seems to be a division between audiences fond of traditional in-venue performances and public thrilled by live streaming acts (Mueser & Vlachos, 2018).

Mueser and Vlachos (2018) make an interesting comparison between traditional and live streamed theatre by comparing the communitas, liminality, liveness, and authenticity. Communitas in live stream appear to be stronger than in traditional theatre, probably because class distinctions become flattened. Liminality however is more important in traditional theatre where specific rituals are kept, contrary to live stream. Liveness is defined as a connection to other attendants. The authors also consider that broadcasting images of people attending the theatre venue gives liveness to the broadcast. Finally, the authors state that authenticity is mainly perceived via social interaction, feature absent in broadcast. On the other hand, they indicate that close-ups provided in theatre broadcasting make up for this lack of authenticity (Mueser & Vlachos, 2018).

Further research would be needed to analyse what challenges suppose the convergence of new technologies to concepts of the event studies, such as "liveness", meaning of attendance, and the extent of an online event (Mueser & Vlachos, 2018). When talking about live streaming in music, Rendell (2020) introduces the concept of *portal shows*, which assembles traditional live performances and digital broadcast where artists and audiences interact in a converged digital space. In his research on music live streaming during COVID-19 isolation by analysing three diverse music streams, he discovered that live streaming experiences do not seem to differ from experiences during physical concerts that much as expected (Rendell, 2020). Despite being digital, shows still engage audiences mainly due to the combination of the audio-visual with social media features, such as live comments. Concert venues are characterized by having three zones of engagement, where zone one takes the perspective of attendants closer to the scene (Rendell, 2020). The different images provided by different camera positions — zone one and zone zero, i.e., the artists' perspective — creates feelings of intimacy and proximity. Moreover, chat features empower communication exchange and engagement among attendants (Rendell, 2020; Vandenberg et al., 2020). This communication entails the use of emojis (clapping, thumbs up) and sentences mimicking physical live-show reactions ("Who else throwing hands in their living room?", Rendell, 2020, p.12). For him, authenticity is assured since in portal shows, where the event is streamed, converge both the public space (social media openness) and the private one (home intimacy) (Rendell, 2020). Finally, liveness is enhanced via ephemerality where streams are limited to the duration of the concert or saved up to 24 hours, depending on the media platform and the willingness of the artist (Rendell, 2020).

Regarding the EDM genre, Vandenberg et al. (2020) coincide with Rendell (2020) in the importance of communication in live streaming. They nevertheless spot the lack of collective effervescence, typical for this genre in the offline milieu. Liminality in EDM is an important factor present in both physical and digital events. By reproducing certain rituals, such as dance, consumption of drugs and social interaction, festivalgoers create their communitas. When it comes to live streamed EDM festivals, these communitas are progressively reached, but the ultimate excitement of live EDM (Little et al., 2018) is not achieved (Vandenberg et al., 2020). Building on Mueser's and Vlachos' (2018) idea that live streams and real performances are simply different experiences that cannot be compared, Vandenberg et al. (2020) detected "new ritual actions" among live stream attendants translated in the use of emojis to convey feelings: "Especially during the 'drop' — a

climactic change in the bass-line of electronic music — verbal communication makes way for the 'fire', 'collision' and 'bomb' symbol" (Vandenberg et al., 2020, p.6). What creates a new ritual here is the replication of emojis as a signal of awareness among participants (Vandenberg et al., 2020).

It can be assumed that live music is no longer a non-digitizable commodity and that its digital counterpart is gaining popularity (Rendell, 2020). Music live streaming is a viable alternative to live music performance in genres whose essence hardly relies on intense emotions, as it is the case in electronic dance music. When it comes to EDM, the tradition of ritual practices is respected (Vandenberg et al., 2020), however despite the connectedness of social media, their impact can hardly be compared to that of physical events.

In this review of existing theories and research, motivation factors for festival attendance have been identified, as well as their impact on the festival experience, in particular the EDM experience. The main differences between physical festival and live streamed experiences have also been established. To conclude the literature review, in the next section I consider festival satisfaction as a factor that stimulates attendance (Pitts, 2014; Tomljenović et al., 2001). Knowing festivalgoers' satisfaction helps to further examine how the COVID-19 situation has impacted the perceptions of EDM festivals.

2.4.   Festival expectation and satisfaction

An inner factor, which drives people to festivals and influences the festival experience are expectancies. Recalling on their definition of experiences — as an interaction between the individual and the environment — Geus et al. (2015) consider that experiences are not solely linked to the event, but to a state of mind and specific user circumstances. Hence, they argue that interaction with the event atmosphere is related to the expectancies and motivations that attendants had before coming.

Knowing what festivalgoers expect before the event and the festival experience — both in the live and online environments — gives festival managers an idea on festivalgoers' motivations that can lead them to improve festival features, increase attendance and prompt return (Geus et al., 2015; Mueser & Vlachos, 2018; Muhs et al., 2020). Hence, satisfaction EDM live streams will also be assessed in regard to expectation.

Consumer satisfaction studies have researched satisfaction through the lenses of expectance theory, claiming that satisfaction is the extent to which expectancies are met

during an event (Bourdeau et al., 2001; Tomljenović et al., 2001). Festivalgoers assess satisfaction after the event, making a balance between the motivations that led them to a festival, the experience they lived and whether their expectancies have been attained (Bourdeau et al., 2001; Pope et al., 2017). When expectancies equal or overcome motivations and experience, satisfaction is met; conversely, dissatisfaction becomes apparent (Bourdeau et al., 2001; Sohier & Brée, 2014).

In addition, the degree of satisfaction depends on the obtained versus the expected in comparison to previous experiences (Bourdeau et al., 2001) or event practicalities (Li & Petrick, 2006; Pitts, 2014; Sohier & Brée, 2014). For example, significant differences between expectations and satisfaction are viewable between first-time comers and returning visitors (Li & Petrick, 2006; Pitts, 2014). First-time attendants might be more influenced by the incognita of what awaits them at the venue (Li & Petrick, 2006; Little et al., 2018; Pitts, 2014), while returning ones trust their expectancies based on previous experience (Pope et al., 2017).

There is a link between satisfaction and loyalty to a festival and inclination to come back (Muhs et al., 2020). Assessing satisfaction of EDM live streams shows the extent to which this entertainment modality could come to life among EDM festivalgoers.

2.5. Chapter conclusion

This chapter has reviewed the motivations that lead people to attend music festivals, and in particular EDM, finding that similar motives foster both types of events. In EDM however, social motives of community are stronger. This reflects also on the EDM experience characterised by feelings of collective effervescence, and sometimes even mystical experience. Once understood what an EDM festival entails, the digitalisation of music events has been discussed to discover how digitalisation has impacted audiences. Finally, expectancies and satisfaction are shortly examined as basis for creating the interview topic list, which will enable to inquire satisfaction of festivalgoers with digital EDM events.

3. METHODOLOGY

This chapter shows how the research question has been operationalized and examined. It begins with the justification of the methods of collecting data and analysis – semi-structured interviews and contextual thematic analysis respectively. Next, it presents the sample of the research, the data collection process, and operationalization of concept. It continues with the analysis of the data. It finalises reflecting on validity, reliability and ethics of the research.

3.1. Method: justification and explanation

Previous research on the motivations of festivalgoers for attending a festival has mostly focused on quantifying motivations (Li & Petrick, 2006; Moss, 2018; Muhs et al., 2019). Contrary, the main goal of this research is to identify the impacts of COVID-19 on live and virtual EDM festivals. These build strongly on experiences, and thus subjective emotions that festivalgoers attribute to the festivals attended. The meanings attributed to an experience can hardly be quantified (Muhs et al., 2019) but have to be considered taking in account an individual's everyday life (Moss, 2018) given that the impact of the lived experiences at EDM festivals is deeply personal (Little et al., 2018; Moss, 2018). A qualitative point of view allows to explore experiences from a personal point of view, considering an interviewees' context and searching for deeper meaning (Babbie, 2011; Moss, 2018). Thus, to answer the research question, a qualitative approach was applied in the form of semi-structured in-depth interviews. It is convenient for this research since it allows to understand social phenomena – both the live and the digital festival experience – in the context of the theoretical framework (Babbie, 2011; Moss, 2018).

An event, or phenomenon, triggers experiences and motivations; therefore, epistemological notions of phenomenology are considered in this research. The phenomenological theory considers that people give meanings to lived situations and judge upon them (Fereday & Muir-Cochrane, 2006). Phenomenology research aims to understand participants' perception of a phenomenon by exploring psychological factors related to an event, which allows to effectively scrutinize festivalgoers' motivations and experiences at music festivals (Fereday & Muir-Cochrane, 2006; Moss, 2018; Muhs et al., 2019). Moreover, phenomenology takes into consideration event context to understand participants (Muhs et al., 2019). In this research, the context of COVID-19 and its influence plays a major role. The

importance of phenomenology for exploring festival-related matters was present throughout the construction of the interviews' topic list and the subsequent thematic analysis.

The goal of the research was to find out how individuals make sense of the live and virtual EDM festivals (Little et al., 2018; Moss, 2018). Semi-structured interviews allow going beyond common-sense explanations and to understand the meanings attributed to actions, lived experiences, or context; thoroughly explore personal feelings and beliefs; and gather different points of view of the same activity (Johnson, 2011). To do so, it is necessary to build on intimacy (Brennen, 2017; Balnaves & Caputi, 2001; Johnson, 2011). The EDM experience and its intensity involve personal matters and intimate feelings that cannot be deeply explored if there is not enough trust between interviewer and interviewee (Johnson, 2011). Contrary to structured interviews, semi-structured interviews count with flexibility, which allows to deviate from pre-established questions based on theory, to further explore participants' stances (Babbie, 2011; Brennen, 2017; Balnaves & Caputi, 2001; Muhs et al., 2019). This method enables to focus the interviews around three focal points – motives, experiences, and satisfaction, and gather data enabling a comparison in terms of both live and live streamed events.

The research question was explored retrospectively for several reasons. First, recent live experiences cannot be examined in any other way than looking back: as a general rule, live-festivals have not taken place since the start of the COVID-19 pandemic in March 2020. Indeed, some festivals were held as an experiment in controlled conditions, therefore changing the live experience as commonly known. Second, although digital festivals did happen, contacting attendants during a festival can intrude in their experience (Little et al., 2018). Third, a time gap between the festival and the interview permits festivalgoers to internalize the experience and objectively reflect upon it (Little et al., 2018). A disadvantage of retrospective exploration is that memories can be imprecise due to the time passed by (Mulder & Hitters, 2021). This can affect the reliability of the results. For that reason, interviewees were asked about motivations, experience, and satisfaction in general, letting them decide which content to share, and searching for precision through examples. Moreover, considered through the lenses of phenomenology, the research aimed to explore lived experiences and attributed emotions (Geus et al., 2015; Moss, 2018), in this case, of previously lived festival experiences. A retrospective exploration method is thus not considered a major disadvantage in this case.

3.2.   Sample and sampling method

Participants were selected using purposive methods, that is, selecting participants who best fit the research goals (Balnaves & Caputi, 2001; Pegg & Patterson, 2010). Ten participants from different backgrounds and demographic characteristics (Table 1) were interviewed. This amount was sufficient to reach saturation, a point where new meaning was not created (Brennen, 2017). A major goal of the sampling was to achieve representativeness of the population and maximum variation with balance in terms of gender, age, education level, and frequency of attending events (Balnaves & Caputi, 2001; Moss, 2018). One of the sampling goals was to find variation in the way that virtual events were attended, that is, alone or in a group (Rendell, 2020; Vandenberg et al., 2020). This goal has been reached as more than the half of the participants have listened to streams both alone and in group. Participants were selected if they had attended both a DJ set or a festival previous to the pandemic and a live streamed EDM event in real time during the pandemic, that is, since the beginning of March 2020.

Table 1: Overview of the interviewees

Name	Sex/Age	Professional sector	Nationality/ State or city, Country of residence
Marko	M/30	Economist	Croatian/ Zagreb, Croatia
Andrew	M/22	Machinist technician	American/ Florida, USA
Jan	M/26	Assistant manager	Maltese/ Malta
Jennifer	F/27	Online marketing	German/ Amsterdam, The Netherlands
Duje	M/19	Student: electrical engineering	Croatian/ Split, Croatia
Sara	F/ 26	Journalist	Croatian/ Zagreb, Croatia
Peter	M/23	Student: Master's in psychology	American/ New Orleans, USA
Ana	F/23	Make-up artist	Spanish/ Madrid, Spain
Sophie	F / 27	Dietitian	British/ Boston, USA
Karlo	M/30	Marketing manager	Croatian/ Zagreb, Croatia

3.3.   Data collection

Interviewees were invited to participate via social media sites (Facebook and Instagram) with a call to action on EDM-centred groups ("EDM Promotions", "EDM music", "Tomorrowland 2021 Boom Belgium", etc.) and the researcher's personal social media profiles. Six interviewees answered the call to action from public groups on Facebook, and four of them were part of the researcher's social media network. However, an ample network has avoided collecting similar people allowing for as much variation as possible.

Image 1: Call to action on social media
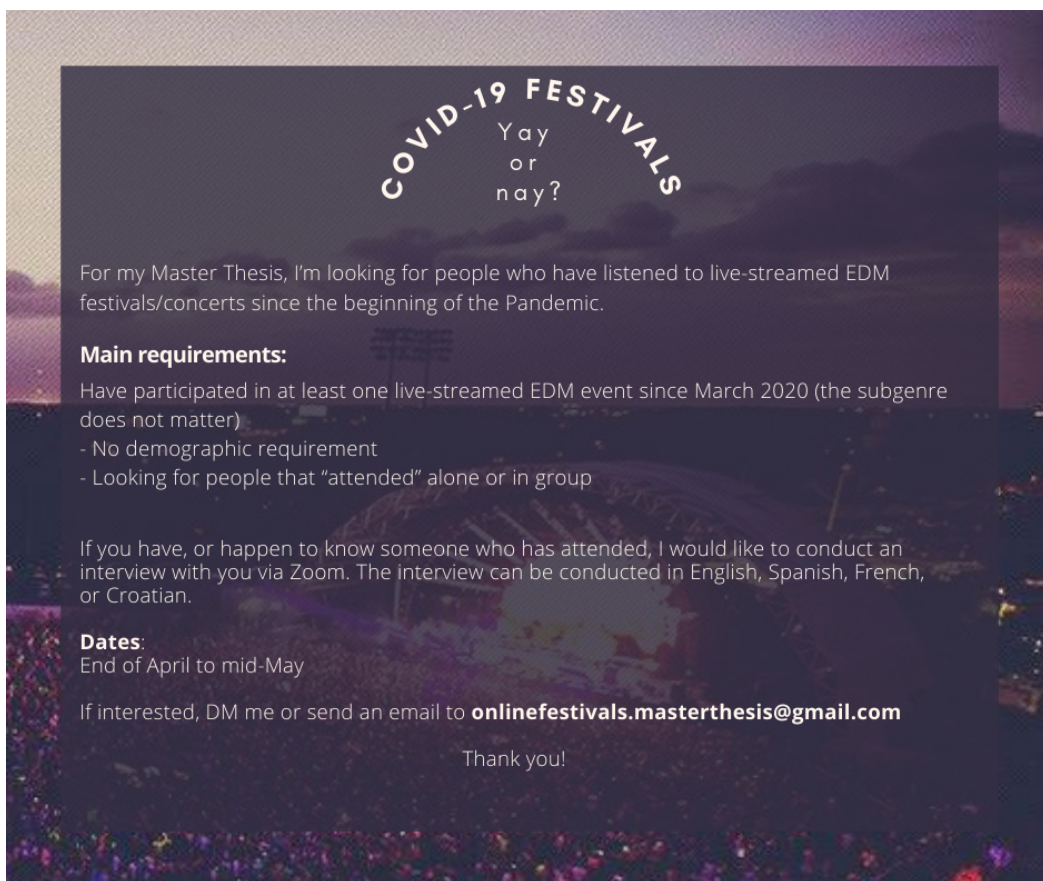
Due to COVID-19 related measures and to global dispersion of the participants, the interviews were conducted online via Zoom in the period from 28th April to 10th May. Technologically mediated interviews were considered a disadvantage in the past because of the possible lack of rapport between interviewer and interviewee, the diminished control of the interview setting or missing non-verbal information (Babbie, 2011; Brennen, 2017). However, these ideas also focused on telephone or online interviews. Nowadays, video call programs as Zoom or Skype allow the researcher to centre on the interviewee, listen more

carefully thanks to recording features, and pay attention to non-verbal communication as facial expressions (Brennen, 2017; Dumitrica & Pridmore, 2019). Moreover, this method allows to gather different interviewees' profiles and let participants stay in a comfortable space (Little et al., 2018).

Interviews lasted around 45 minutes (min. 30 min, max. 57 min). This length of interviews allowed to fully explore participants' feelings while, at the same time, it did not pose a major problem in terms of time management for interviewees. Interviews were recorded using the built-in recording option available in Zoom, and transcriptions were made by hand – for interviews conducted in Croatian, or via Microsoft dictate – for interviews conducted in English and Spanish.

Participants were informed about their rights, and after they signed a consent form, the interviews were recorded and transcribed ad verbatim. All interviewees are referred to using pseudonyms.

3.4.   Operationalisation

The topic list (appendix A) was constructed focusing on the three dimensions inquired in the research question; namely, motivations that drive festivalgoers to live or digital festivals, the experiences lived during both types of festivals, and attendants' overall satisfaction. Assessing these dimensions would allow to explore the effects of COVID-19 on festivalgoers' comparing the live and digital events.

Questions were developed in a deductive manner, related to the findings of the literature review (Fereday & Muir-Cochrane, 2006). Recalling the definition of in-depth interviews, they strive to find out deep emotions or lived experiences and understand the context, but they allow for flexibility (Brennen, 2017). It is so, that when new findings unrelated to the literature review, but important for the research – according to the research criteria, and the researcher's judgement – broke the surface, they were further inspected. An example that pictures it, are the questions related to digital experiences and COVID-19. The particularity of this research lays in the context in which live streams took place. EDM live streams could become a new form of entertainment, but it is questionable if that would be possible in "normal" conditions, unrelated to a worldwide pandemic.

The questionnaire was divided into three parts according to the three dimensions.

The first section assessed motivations and experience of live events. Motivations aimed to find out what usually led attendants to live festivals before the COVID-19 pandemic: was it the desire to escape? Did motivation come from the festival set-up? Was it the need to fulfil some needs as socialisation or to attend some particular DJ sets? Regarding experiences, interviewees were asked to reflect on their live festival experience and describe their festival routines and practices in order to make them reflect on the meanings attributed to the festival (Geus et al., 2015; Moss, 2018). Additionally, festivalgoers' involvement with the festival and the EDM community as part of the festival experience was questioned. The intensity of their involvement could show the real impact of COVID-19 on festivalgoers. For example, higher involvement with the communitas and PLUR (peace, love, unity, respect) values, could entail a higher negative impact when moving to the digital environment.

The second section of the interview topic list examined the digital experience of festivalgoers after having attended at least one complete EDM live stream during the pandemic period. Motivations were explored mainly from the point of view of COVID-19. The ultimate goal was to find out whether festivalgoers considered they would attend a live stream without a worldwide pandemic. Furthermore, the ephemerality of live streams was also explored as a motivational factor. Festivals are characterised by being events out of the normal, that break the routine, and thus happen at a given moment, a given place, and have a determined duration (Abreu-Novais & Acordia, 2013; Comunian, 2016; Muhs et al., 2020). In digital live streaming, the main change is the environment, that becomes virtual. Hence, are live streams deemed as live festivals? Does the ephemerality motivate *raver*s to involve in that particular activity, even if that happens outside a festival arena? The live stream experience was assessed from different points of view. Apart from exploring the overall experience, the role of the visuals (position of the cameras, set-up surrounding the attendee) and the use of chat features were asked. This gave way to questions about engagement and immersion with the stream and the causing factors, such as communication with other people, doing something else at the same time, or attending the stream with someone. Additionally, a question was put on the perceived benefits and disadvantages of live streams. One of the purposes of this section was to explore the socialisation experience and its intensity. Not reaching the feeling of collective effervescence could reinforce Vandenberg et al.'s (2020) findings.

The last section assessed satisfaction, mostly intending to compare satisfaction with each type of event and further involvement within each event. The expectancies of

festivalgoers for both types of events were inquired, especially delving into expectations towards live streams and their fulfilment. The concluding question for this section aimed to explore how festivalgoers' perception will impact upcoming festivals, namely, would they attend live streams even when live events are again possible.

Exploring motivations could provide the research with information on possible changes between motives to attend a live festival and motives to attend a digital one, maybe helping to define a difference between live and virtual festivals such as in theatre (Mueser & Vlachos, 2018). Understanding the virtual EDM festival experience nurtures the comparison between both types of festivals and helps in the assessment of the impacts of COVID-19 on EDM festivals from the perspective of festivalgoers. Furthermore, understanding the virtual experience could help the event industry in adapting their business to the digital. Finally researching expectancies and consequent satisfaction after expectancies are fulfilled could help to understand what drives festivalgoers back to an event. This notion was particularly interesting for live streamed festivals as there is a lack of research on live streamed EDM events. If the results of the analysis show that the expectancies for live streams have been fulfilled, this could mean a new form of raving could be accepted in the EDM community and perhaps provide new opportunities to festival organisers and festivalgoers.

3.5.   Analysis

For the analysis of the collected data, contextual thematic analysis was applied, a method situated between interpretative phenomenological analysis and thematic analysis. Interpretative phenomenological analysis allows to research the meaning attributed to personal lived experiences (Braun & Clarke, 2006; Fereday & Muir-Cochrane, 2006; Moss, 2018), yet it is strongly bounded in theory and epistemological phenomenology, thus lacking flexibility (Braun & Clarke, 2006). Thematic analysis, on the other hand, is a method that allows flexibly identifying patterns of data, and recognize experiences, perceptions, and understandings of the different participants (Braun & Clarke, 2006; Brennen, 2017; Herzog et al., 2019; Mulder et al., 2020). Moreover, it is not necessarily associated with a given theory but allows themes to emerge out of data (Braun & Clarke, 2006). Music festivals involve experiences, which are usually studied from the phenomenological perspective that considers the context (Moss, 2018). Given the boundaries that this type of analysis supposes for this research, a suitable analysis technique is contextual thematic analysis that allows exploring

experiences while at the same time being flexible and taking the context into account. This method captures findings already acknowledged in the literature, but it also considers the broader social context and the meanings attributed consequently (Braun & Clarke, 2006; Johnson, 2011; Little et al., 2018). Given the unusuality of the current health crisis, it is important to consider the context in which live streams were held, that is, prompted by a global lockdown.

The use of contextual thematic analysis allowed to analyse texts and search for themes or patterns among interviewees' responses. They showed how festivalgoers perceived the impact of COVID-19 on their festival experience. Texts were formed by the transcripts of the interviews and coded using Atlas.ti. Coding included a combination of deductive and inductive analysis techniques (Fereday & Muir-Cochrane, 2006). Using a deductive approach, codes were developed according to the themes discussed in the literature review: motives that brought festivalgoers to live and digital festivals, experiences with both types of events, and satisfaction. Inductive codes were also developed, mainly due to the existing gap in EDM virtual experiences and lack of research linking EDM and Covid-19. Developing inductive codes allowed to capture new insights on the matter (Braun & Clarke, 2006; Little et al., 2018; Mulder et al., 2020). A total of 68 codes were developed (appendix B), being the deductive ones mainly related to live festival experiences; and inductive ones related to streams and concerns with the COVID-19 crisis. The codes were further grouped and compared in three different networks according to motivations, experiences, expectancies and satisfaction, the effects of COVID-19 linked to benefits and disadvantages of live streams, and the future of streams (appendix C).

3.6.   Validity and reliability

Validity and reliability indicate the suitability of the research and are thus important to consider. Reliability indicates the consistency of the research or the extent to which findings are not casual (Silverman, 2011). Reliability has been reached using the topic list, the researcher's role, and transparency. The interview topic list guided the researcher into asking the same questions to the participants; but also, by providing explanations that made interviewees understand the question in a similar way (Babbie, 2011; Silverman, 2011). This led them to share their beliefs about the same concepts in a consistent way. The role of the researcher has also helped in reaching reliability, by building intimacy with the interviewees

(Muhs et al., 2020; Silverman, 2011) Reaching intimacy in this research was very important as the festival experience might include very personal emotions.

In addition, the methodology section has described the process of data collection and analysis in detail, providing transparency of the research process (Silverman, 2011). Transparency has also been reached by ensuring a relation to contextual thematic analysis during the analysis process (Silverman, 2011).

Validity relates to the extent that the concepts asked during the interviews help to answer the research question (Babbie, 2011; Silverman, 2011). Validity has been reached through analytic induction, namely identification of the main characteristics of the phenomenon under study (Silverman, 2011). In this research, the main characteristics involve the examination of motives, expectancies, and satisfaction for attending live and digital festivals, which has been attained through the interviews. Validity is also reached with a constant comparative method (Silverman, 2011). This method has been used during the coding process when data were constantly compared to the theoretical framework. However, mutually exclusivity of the themes developed has not been aimed for, given that the festival experience involves a strong link between motivation, experience, and satisfaction. Still, the difference between the three factors was made to the biggest possible extent. Furthermore, the maximal variation among respondents has given validity to the research, as stances were examined among respondents from different social and demographic groups.

3.7. Ethical matters

Ethical matters involve being aware of participants' involvement and the potential risks, harm, uncomfortable moments, or issues with privacy (Brennen, 2017). It also involves the role of the researcher, potential disturbance, own interaction, or ignorance (Brennen, 2017). It is thus important to be aware of the researcher's role to minimize risks, both towards participants and towards the research itself.

Before the start of the interviews, participants signed a participation consent form containing information about the purposes of the research and their involvement with the research. This is a common practice that confirms voluntary participation in the research, as well as interviewees' rights and possible risks (Babbie, 2011). The consent form used was the template provided by Erasmus University Rotterdam. This form explains the research goal and the topics to be assessed during the interview. It also informs participants of the aim of

recording interviews (unless preferred not to) and that recordings and material collected will be used exclusively for academic work. It also informs the participant of the possible risks and benefits, time involvement, and eventual payment. It concludes with a contact and questions section, and the signature of both the researcher and interviewee. Nine out of ten interviewees gave oral consent to conduct the interview, and one returned the consent form signed.

In terms of content, there was no evidence that the research topic or interview topic list could include any risks. A possible uncomfortable question was related to the consumption of illegal substances, given that outside the festival arena, this practice can be judged. Most interviewees were opened to talk about substances consumption, only in a couple of cases the situation was slightly uncomfortable, so the discussion mover forwards to another topic.

In terms of privacy, none of the respondents preferred to remain anonymous, however pseudonyms have been used as ethical practice in social research (Babbie, 2011).

Finally, in terms of the researcher's role, this matter is aborded from two sides. First, in personal terms, the researcher is acknowledged with the EDM festival experience as a participant of such festivals in the past. Nevertheless, her experience is subjective as she has mostly engaged with festivals in terms of work rather than pleasure for attending. On one hand, this avoids disturbance of the interview with very personal experiences; on the other hand, it prompts gaining new, personal experience from people who have attended festivals for pleasure. This minimizes the ignorance or over-interaction of the researcher (Brennen, 2017). To minimize potential risks, the researcher enhanced her role as an active listener before being a highly immersed participant (Brennen, 2017).

4. RESULTS AND ANALYSIS

The interviews coding has provided broad insights into the research topic in terms of motivations, experiences, expectancies, and satisfaction. The effect of COVID-19 has been very present all along the interviews showing that it has, in effect, impacted both the industry and the perception of festivalgoers towards music festivals.

In this section, first demographic and general insights are discussed, followed by the motives to attend both live and digital festivals; the comparison of both experiences; and the expectancies and satisfaction with both types of festivals. Next the impact of COVID-19 on festivalgoers is discussed along with the benefits and disadvantages of live-streamed festivals.

The results[1] show mainly how streams are in fact a tool that emerged during the pandemic to ease the lock-down period for festivalgoers. Motives to attend the streams, are comparable to live festival motivations, being escape and relaxation, event novelty, music, nostalgia, and socialisation leading motives of attendance. The motives specific to streams involve exclusivity, psychological matters and value attributed to the stream. Regarding the experience, live streamed experiences are much lower in intensity than live festivals especially because the main elements of live festivals, such as the socialisation and atmosphere, are lost. This causes a lack of engagement with live streams, and differences in the perception of the nostalgia. However, some themes have emerged as specific to live streams as the positivity towards the music or feeling of exclusivity. This has in turn provided satisfaction to audiences, although by general rule, satisfaction with streams is neutral or negative. Finally, considering the – mainly negative – effects of COVID-19, interviewees have spotted benefits and disadvantages of streams: the former mainly related to psychological well-being, and the latter to the lack of physical experiences.

4.1. General findings

EDM comprises a very broad group of subgenres such as techno, house, commercial EDM, hardcore, tech-bass and similar. Regarding the preferred genres, interviewees have shown very personal inclination to one or two genres, therefore a predominant genre cannot be established. However, there exists a remarkable pattern among people who prefer "harder"

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[1] Networks for the developed themes, can be found in appendix C.

genres such as dubstep, drum bass and hard-core, showing that they prefer live-stream festivals more than festivalgoers attracted by other genres. This is potentially linked to the strong feelings of communitas present among these subgenres of EDM at live festivals (Muhs et al., 2019). This will be further explained in the upcoming sections.

In terms of demographic findings, people from Croatia enjoy streams the least in comparison to any other nationality, whilst people from the USA, or preferring the American EDM genres and its festivals, are more attracted by streams than other interviewees. Moreover, Croatians in general attend festivals closer to their home, eventually going to a neighbour country, but do not travel that far as people from other countries. However, a common finding among all interviewees is that they would not really travel to another continent to attend a festival.

When it comes to digital festivals, for most interviewees EDM streams were something new that came with the pandemic. Even for people who acknowledged the existence of streams before the pandemic, listening to them was something very sporadic that became prominent during the lockdown period mostly because they were obliged to. During this period people listened streams of DJs they like and usually follow, or they attended the digital version of a festival they had previously attended live. Confirming Rendell's (2020) findings on streams during the pandemic, those streams were broadcasted via many different platforms or "portal shows", mainly social media (Facebook, Instagram, YouTube, Twitch), or the websites of a DJ or a festival organiser. Although usually known as a platform for gamers, during this period, Twitch has become prominent for streaming sets and festivals, as it is preferred by many artists. This could be caused because Twitch does not consider copyright while streaming, but only after the stream is saved and re-uploaded (Stephen, 2020). Moreover, Twitch is a platform where people can subscribe to a channel for a given amount of money and support their favourite artists, possible reason why smaller DJs chose this platform.

4.2. Motivations

a. Motivations for live and streamed festivals

When it comes to motivations, five main themes emerge as common for both live festivals and streams, notably the motivation for escape and relaxation, event novelty, music, nostalgia, and socialisation.

Escape and relaxation

Festivalgoers consider festivals a place where they can disconnect from everyday life, whether it is physical or psychological. Regarding live festivals, the motive of physical escape is prompted by the will to escape the routine, go to another place, travel, and everything it entails such as packing and staying somewhere else. This confirms to some extent the theories of event motivation studies that relate to travel motives, such as Iso-Ahola's escape-seeking dichotomy, or Dann's push-pull model (as cited in Li & Petrick, 2006). Indeed, the location where the festival was held, has shown as an important motive influencing the attendance of a given festival. Location proximity, but also the possibility of cultural exploration, or being at a special location such as the beach or a mountain were motives that attracted festivalgoers to a festival:

> "For example, the one in Portugal has like a more mediocre line up, but like it is right on the beach, so obviously location, like what can they offer, like how is the set up… but yeah mostly like probably line up and how close is it to me" (Jennifer, 27, The Netherlands).

This finding is interesting, since the motive of cultural exploration has been more related to events in general (Abreu-Novais & Acordia, 2013), less than for music events and especially not to EDM ones. On the other hand, location proximity is not mentioned along the literature review as a factor that could influence the visit of a festival. Indeed, travelling is a motivational factor for festivalgoers, but it seems that with some boundaries:

> "I choose a festival for example if the location is something convenient: I'm not going to go to Australia for a line-up" (Marko, 30, Croatia).

The importance of location is a motive also present among streams, where people would be more attracted by streams that were held on unusual places such as the ones chosen by the French festival organization Cercle even before the pandemic.

On the other hand, for live festivals, psychological escape is instigated by personal motives such as problems, or not thinking about usual duties, which confirms Abreu-Novais & Acordia, (2013) and Kulczynski et al. (2016) findings about festivals being a place to break from the routine and get uninhibited:

"I would say that is definitely fun to getaway. It's just whenever you don't think about anything at home, but I'm not thinking about waffle my job, or doing the dishwasher, or you know whatever it might be at home" (Sophie, 27).

As for live-streamed festivals, escape and relaxation happen only at psychological level, given that during the lock-down period people had to stay home. Streams played a big role here helping festivalgoers to disconnect from the fact that there was a worldwide pandemic in the outer world and making time pass by for them:

"It was the will of wanting to evoke the feeling, wanting to see something related [to festivals] again. In the end, the last festival I went to was in February of last year, before the pandemic. Then it was 'so heavy' the fact of having been there a month ago and now I am confined" (Ana, 23).

Reflecting on the escape-seeking dichotomy and the push-and-pull model, streams per se do not rely on the physical motives to escape (pull factors), but only on internal forces that will allow festivalgoers to fulfil intrinsic needs. Given the pandemic context, it is understandable that psychological motives were leading factors to attend a stream.

Nonetheless, physical, or mental escape are not the only motives of EDM live stream attendance. Festivalgoers also attended – before and during the pandemic– streams of festivals they could not watch due to physical boundaries such as intercontinental distance:

"Like I said, like here I don't get to see these DJs too often 'cause they never really come to Europe, so obviously for me that's amazing then if they actually do stream somewhere online and I can watch it" (Jennifer, 27).

Event novelty

This leads to the next motive for attending both physical and streamed festivals, event novelty. This motive is once again linked to Iso-Ahola's seeking dimension where festivalgoers attend those events with the aim of discovering something new (Abreu-Novais & Acordia, 2013; Kulczynski et al., 2016; Mulder & Hitters, 2021). For live festivals this involves seeing the DJs they did not have the opportunity to see before in a live set up or discovering new DJs. It also entails being at a new festival not attended before, curiosity about the place where the festival is held, and the festival offer or atmosphere itself, as well as the possible improvements of an already attended festival:

"Festivals are something, especially here in Croatia, where great DJs come, who we rarely get a chance to see, so I think that's the main driver for me to go there" (Marko, 30).

For streamed festivals, the novelty motive was mainly linked to how this new feature that appeared during the pandemic looked like. People were interested to see how the festivals or sets were build or what they were offering:

"It was still pending to see we're going to Tomorrowland, and we heard that they were going to do the online festival, it was still something new and there were some people from some other festivals which were already starting to mention it, and like we were really interested like to see, like: 'yeah let's see what they're going to offer'" (Jan, 26).

Music novelty was also a motivator as people often watched streams to discover new music or new DJs. However, this last motive emerged as time passed by and streams became prominent and not something punctual anymore.

Music

Music was also a strong motive for attendance in both types of festivals. For live festivals, music is a strong motive, festivalgoers declared being attracted to a festival because of their love towards EDM music. Although some studies mentioned that socialisation is even more important than music (Brown & Knox, 2017; Mulder & Hitters, 2021), in this research this does not seem to be the case:

"I think the music is definitely more important when it comes to choosing music festival, and then meeting new people" (Sophie, 27).

These two motives are balanced, but music and the line-up are an important factor when deciding which festival to attend. This is shown by a desire to see DJs that the interviewees usually do not have the opportunity to see playing live. The latter was equally a motive to watch streams before the pandemic, as they allowed festivalgoers to listen to DJs they usually cannot catch up on a near festival, listen to sets not played yet, and find out about new songs and DJs. Once the pandemic started, music was a leading motive to attend a live stream. The most represented reasons were to listen liked DJs or enjoy this type of music; but as time passed by, the motive to discover new music and artists also emerged.

Fan practices are also a motive recalled by interviewees, which confirms previous research on event motivation in general (Brown & Knox, 2017; Kulczynski et al., 2016;

Mulder & Hitters, 2021; Pitts, 2014). Within the EDM genre, for live festivals, fan practices entails the already mentioned desire to listen to their favourite DJs; but for streams it mainly involves support during the pandemic hard times. Festivalgoers would listen to streams to support DJs to whom streams were the only way to work or show new music, given that all live events were cancelled. As proven in upcoming sections, festivalgoers did show to a great extent concern for the festival industry and a will to support DJs by making donations, buying merchandise, or buying tickets for the streams.

> "But for me, like what I did more, was like I bought a lot of merch stuff 'cause that stuff, I love that merch, and I know also, like that's what they do right now, and they always say a lot like 'yeah you can support us like doing that'" (Jennifer, 27).

Nostalgia

Another motive attracting festivalgoers to these events is nostalgia. Related to live festivals, Interviewees claimed feeling nostalgia for previous experiences, and thus nostalgia led them to festivals with the aim of re-living old experiences, such as the excitement and enjoyment, or the atmosphere itself. These results parallel Brown & Knox, (2017), Kulczynski et al. (2016) and Mulder & Hitters (2021) findings about nostalgia being related to the association of music to personal experiences:

> "I think that wouldn't really plan on doing anything new, we didn't even know the line-up, but we just wanted to go back because we really enjoyed like the community in the crowd, and just like we knew we wanted to go back there and re-experience it again" (Sophie, 27).

However, nostalgia is not a leading motive since some interviewees prefer not to repeat the same festival, but to explore new ones. An interviewee also mentioned the future nostalgia that the festival will cause once it has taken place, that is, the memories that he will have of the festival.

For streamed events, nostalgia was especially present as a consequence of COVID-19. A new perspective of nostalgia emerged, defining it as a will to re-live the experience of a previously attended live festival, in a digital variant (e.g., Couch Lands being the digital version of Lost Lands):

> "The ambition to go Tomorrowland winter was that the year before I really had fun, and the people there; and even to each festival I go, people are always really friendly,

and even the vibe of the people when they're there listening to the music, and everyone there… it's almost indescribable the feeling there in" (Jan, 26).

Socialisation

Finally, a recurrent motive for live and digital festivals is socialisation. Yet, this motive shows the biggest difference between live festivals and streamed festivals. Although not many interviewees would put socialisation before the line-up importance, socialisation for live festivals is along with the music one of the leading motives to attend festivals, especially among festivalgoers preferring hard EDM. Festivals are often considered as an event that takes place once or twice a year, where people can meet their friends and enjoy all together. Still, most festivalgoers claim to attend festivals with known people and friends.

The coding process resulted in two types of festivalgoers regarding their preferences to socialise: the ones keen about socialising, and the ones not so keen. Festivalgoers that are not so keen about meeting new people, explain this by saying they go to enjoy the music and to escape, but they "do not consider that a three-day festival will give them very meaningful friendships" (Marko, 30). They "meet some people, spend some time with them, but then leave as nothing happened; they were friends during the festival" (Sara, 26). This was remarked especially among people coming from Croatia, and people preferring house or commercial EDM genres. Eventually, in smaller places as Croatia, people like meeting friends' acquaintances that are attending the festival and come from the same country, as the chances of socialising after the festival are bigger.

Interviewees keen on meeting new people, like to explore cultural differences, hear about someone's experiences, and making friends around the world:

"At Sziget it was a different experience, but it was also amazing that I got to meet new people, to meet your people as well, and learn about new cultures; and that's what I think most people would look in the festival; not only having fun, listening to music, and just getting drunk" (Jan, 26).

This motive also involves socialisation with like-minded people that "have similar interests, and that sometimes are hard to find in everyday life" (Jennifer, 27). Some even go further in the creation of relationships considering some of the people they have met as their family. This motivates them to meet once and again and attend festivals together. This is also a pattern among festivalgoers loving hard EDM genres.

Despite the group feeling impacts more on the experiential level than the motivational one, most interviewees did mention they felt part of a community and surrounded by "their kind" (Marko, 30), proving that being part of a group and a mass, is a motive for going to festivals. These findings prove the idea that EDM is characterised by having strong communitas (Muhs et al., 2020; Vandenberg et al; 2020), especially among harder EDM genres, reason why socialisation is such an important motive of attendance, even for streamed festivals.

When it comes to socialisation via live streamed festivals, considering the mentioned exception of harder EDM lovers, overall, this motive was not so strong as for live events. For festivalgoers that listened streams all by themselves, socialisation was not an important motive: instead, the music was a stronger motive. However, a couple of interviewees were an exception and affirmed that they socialised during streams via the chat features. For them music was still a primary motive, but on an experiential level they were able to socialise with other spectators. Once again, these interviewees prefer harder EDM genres, but the possible reasons that led them to socialise during streams will be explained in the next section, as relates more to experiences.

For the interviewees that gathered at someone's place or connected via platforms as Zoom with other friends during a stream, socialisation was more important, although not reaching the motivation intensity of live festivals.

b. Motivations for live festivals

Next to the themes that are common in the motivations for online and live festival attendance, festivalgoers presented other motives that are specific for live festivals, which coincide for the most part with the literature review. These are the festival experience, divided in the subcodes of atmosphere, and excitement and enjoyment.

All interviewees mentioned the festival experience as a main motive to attend. Since this is a broad concept difficult to explain, in this research it has been divided into two subcodes, namely the atmosphere and the feelings of excitement and enjoyment. Interviewees described the atmosphere entailing the offer of each festival, what to see and listen to within a festival, the energy during the event and similar. This coincides with Dan's push and pull model, related to the pull factors (Abreu-Novais & Acordia, 2013; Little et al., 2018). However, psychological (push) factors, were also motives for attendance translated into the

emotions of excitement and enjoyment. For interviewees this was the freedom to behave as they wish, enjoy themselves, interact with other like-minded people, meeting new ones, and a feeling of being on vacation. Here-in is also included the motive of consumption of legal and illegal substances. This practice is fairly accepted in the festival sector, however apart from a couple of interviewees, most of them were not motivated by the possibility of consuming substances. Furthermore, prompted by the festival experience and atmosphere, alike music and drugs consumption, some interviewees mentioned shortly the possibility of self-expression as a motive to go to festivals. This coincides with results on previous research about EDM (Muhs et al., 2020). All these motives were present among the findings reviewed in the second chapter of this paper, which confirms that motivations are mostly stable across time when it comes to event attendance.

Other motive briefly mentioned in the interviews, but also in the literature review (Pegg & Patterson, 2010) was a long-standing desire to attend that festival ("being in the bucket list").

c. Motivations for streamed festivals

Interestingly, there were also some motivations that emerged from the data which were exclusively related to streamed festivals, such as personal motives related to psychological matters and well-being, or some exclusivity due to time boundaries of the stream. Regarding psychological needs, streams helped to cope during the pandemic, although this was very personal:

"Honestly it got me through the day; like I always have at least one tab opened on my own, some platform for music, and just see what's streaming now and so on" (Jennifer, 27).

Motivations to listen to live stream festivals in general were not as strong as for live festivals since most people listened streams just to listen something different to YouTube and remember old experiences, as previously mentioned. Only one interviewee showed a strong motivation towards streams, mainly because it helped her to cope during the day and concentrate on her work and gave her hope "that it will, it's still there, and that it might come back sooner or later" (Jennifer, 27).

However, this applies mostly for people listening to streams by themselves. People listening with friends did show more excitement about streams, but probably due to the

possibility of socialising online, or physically once that measures relaxed but were still current:

> "Especially in the beginning, there was three of us in a house, and I think it was straight in a pandemic, and in quarantine, so it was to make it go well. Every evening, we were like 'what are we going to do tonight?', and just sat and watched TV, so that's why we decided to make a fun event of streams for the three of us" (Sophie, 27).

Regarding time boundaries, motives were again very personal and different and thus it is not listed as a strong motivational factor. Four levels of motivations have been spotted. First, time boundaries as not important: it didn't matter if festivalgoers did not watch the stream. Second, time boundaries as a neutral motive, especially if the stream would be uploaded later. Third, time boundaries as a motive of exclusivity: streams give some point of exclusivity, so it was a bit more exciting for attendants, but not a strong motive. Fourth, time boundaries as a strong motive because it entailed a period where people met face to face or virtually to watch the stream.

Further, a specific motive to attend a live stream festival involved the value attributed to the festival compared to everyday routines. This entails balancing the will to attend a stream with other duties that the person has. Although mentioned by only one interviewee (Duje, 19) it is interesting that this motive is applied to streams, seeing that in previous research (Brown & Knox, 2017; Pitts, 2014) it was mentioned in reference to other types of musical events, than EDM ones.

d. Change of motivations

The change of motives to attend a festival was also assessed considering that previous research had spotted differences to attend a festival between first-time comers and veteran ones (Li & Petrick, 2006; Muhs et al., 2020; Pitts, 2014. Indeed, a change in motives of attendance across time has emerged as topic among interviewees' responses. However, each type of festival has different effects on festivalgoers, therefore change of motivations is considered for each festival apart.

Change of motives for live festivals

In previous studies, the change of motivations for live festivals related mostly to event novelty or excitement and enjoyment (Abreu-Novais & Acordia, 2013); but in this research

changes have been perceived at different levels, namely music and experience, or socialisation.

An interviewee feels before he was more motivated about the line-up whereas now, he is motivated by the festival experience itself.

"For me it used to be more important to be somewhere where everyone is, everything that is popular and so on; but necessarily, with time I realized I didn't have to like something that is popular. So that's how I started to watch more of that line-up, who's playing, what's being played, and so on, and consider whether it will I be okay" (Karlo, 30).

There is also a change on motives regarding music: some interviewees preferred to go to places with known DJs, while now they prefer to explore and listen to less known DJs and live the festival experience.

"Before, while I listened to that music, I always preferred something known; and now it's the other way around for me. I like to be surprised by something I haven't heard before and I'm constantly discovering new music" (Sara, 26).

They also describe the evolution of motivations as growing up: they want to go to bigger festivals, more extreme, with more people and different music, or vice versa, depending on the person and their previous experience.

"When I was younger, I wasn't that much into music, but as I grew older and like, and I started with the clubbing here in Malta, it started from there, and then I heard my friends talk about there's this festival, this festival is abroad, like there's this huge, nice festival called Tomorrowland" (Jan, 26).

Another change perceived among interviewees involves that before they attended festivals due to the community or their friends, and now due to the love for the music.

"I would say a little bit. I think at first when I was younger it was more about, it was definitely more about community, having a whole bunch of fun, meeting strangers, that kind of thing; and now I think I'm a little bit more focused on the music aspect of it" (Sophie, 27).

It seems that a change of motivation is caused mainly according to previously lived experiences, whether it is to re-live one, or to have a completely new and different experience.

Change of motivations for streamed festivals

When it comes to streamed festivals, the change of motives is something purely emerged from data as there is none known existing research on this topic. Motivations of interviewees have changed from the period before the pandemic to the pandemic period; but also within the pandemic period that has lasted almost a year. As mentioned previously, before the pandemic motives to attend live streamed festivals were mainly linked to curiosity or love for the music. Some interviewees did not know about EDM streams existence and were not motivated by them. Moreover, some of them do not consider they would have watched one if there were other options.

During the pandemic, people attended streams due to curiosity: to fulfil their time during lockdown, thanks to a friend's recommendation or because they had tickets for the live festival that was cancelled, and these were valid for the streamed festival.

Still, there exists a pattern among most interviewees where their motivation to listen to streams has diminished over the pandemic period, due to several factors such as oversaturation of streams, lack of engagement, and because COVID-19 measures have been relaxing lately so "I have watched them less and less now though, I guess because more like live music is coming up and like, seeing someone live is exciting" (Sophie, 27).

Some people mention that motivations were stronger when attending a stream with friends, but this is related more to socialisation than to a stream itself. Additionally, some negative motives towards stream listening involve the music – contrary to other interviewees, one interviewee preferred to listen his own playlist than a stream.

4.3. Experiences

When it comes to comparing the experiences of both live and streamed festivals, a dissimilarity can be perceived between types of festivals. It is interesting to remark that across the research literature on live festivals, motivations and experiences have been similar and strongly linked together, considering that one does not exist without the other. The interviews conducted confirmed this idea at least for live physical festivals. But when it comes to live streamed festivals, even though motivations approach to the motives of live festivals, the streamed festival experience differs greatly from the live festival experience.

Thus, in this section, first the live festival experience as perceived by interviewees is discussed, focusing mainly on the atmosphere (divided in psychological- sensory feelings and physical - offered variety), freedom, possibility of escape and relaxation, socialisation, and consumption of substances. Next, the elements that most differ between types of festivals, namely atmosphere, socialisation and group feeling, nostalgia, and ritual practices are compared to determine the most significant differences between streams and live festivals. Finally, the newly discovered particularities of the streamed experience are considered and discussed.

a. Live festival experiences

Recalling the literature review, experiences are feelings attributed to an event after they have happened (Geus et al., 2015). The live festival experience is described by the interviewees as the combination of all the concrete and abstract features present in the festival such as the festival setup, the location, the music, but also, the abstract things such as escape, group feeling, socialisation and similar:

> "I think it's a combination of all that: having fun, meeting new people, listening to your favourite DJs. So, I think it's just that whole experience, from going with 'your team' somewhere, to a given location, while we all listen to those DJs together, and meet some new people, I think it's just that combination of everything we've talked" (Marko, 30).

The festival experience is mainly built around the festival atmosphere. On one hand, as mentioned by Pegg & Patterson (2010) the atmosphere can be divided into psychological - sensory feelings, and physical - offered variety.

Atmosphere

For interviewees, the atmosphere of a festival was strongly affected by the offered variety of a festival such as the festival arena and its setup (lights, aesthetic, music), the DJs playing, the rest of the offer of the festival (entertainment, food), but also seeing masses of people and being surrounded by loud music, which supports previous descriptions of the festival atmosphere (Abreu-Novais & Acordia, 2013; Muhs et al., 2020; Pegg & Patterson, 2010). Mingling around the festival and discovering the different stages and DJs playing in there, also plays an important role in the festival experience of interviewees (Geus et al., 2015; Muhs et al., 2020). Moreover, some interviewees describe the atmosphere, and by

extent the festival experience, as entering another world and being in an atmosphere where everything is focused on enjoyment and the festival:

> "So obviously music, just the vibe of it, the light back, and like the show, and you can, especially when they're bigger, you can just roam around, you know, you never really stand still there's always stuff to do" (Jennifer, 27)

From a sensory point of view (Griffin et al., 2016; Pegg & Patterson, 2010) the atmosphere has been coded as excitement and enjoyment since these involve personal, psychological experiences that people live at a festival. For interviewees, this involved having fun, (self) evasion, or being at the festival and living this experience where they are surrounded by masses of people; confirming this way the positivity, hedonism and friendly atmosphere mentioned in the literature review (Griffin et al., 2016; Muhs et al., 2020; Pegg & Patterson, 2010):

> "I was walking in from the camping, and I walk around the corner and see this humongous stage, biggest stage I've ever seen, and I get that roller coaster feeling, you know, like, like I'm almost nervous, but I want it to happen; you know that's I'm excited for it to happen" (Andrew, 22).

Also, the effect of loud music and the energy in the arena which is very positive and energetic play a role upon creating these feelings (Little et al., 2018). To some extent, a reaction to these experiences is the projection of the excitement that festivalgoers go through, which in EDM are particularly intense (Muhs et al., 2020):

> "And you go down the stairs and you start doing like this [moving her body], and you feel the music, you start dancing, and you mix with the people, and you start to greet them, and you get into what the dance floor is until you blend in with everyone. So, what I feel is admiration, nerves, because in the end if you go to see someone you really like, you get nervous, and I don't know, I don't know, happiness. And crying, for what emotion, is very emotional" (Ana, 23).

Moreover, prompted by escaping through "the entrance to another place/world" (Andrew, 22) both in a physical and psychological manner (Griffin et al., 2016; Little et al., 2018; Muhs et al, 2019), one of the main festival experiences involves unusuality and freedom. Being in this unusual place, festivalgoers feel free to have an uninhibited and relaxed behaviour, not thinking about anything concrete, and just exploring and enjoying the festival without the social boundaries established in everyday life.

Excitement and enjoyment

Freedom prompts the feelings of excitement and enjoyment, the possibility to escape and relax, which influences the atmosphere itself. These were motives that attract festivalgoers to festivals, and when it comes to the experience, there are not bigger differences among motives and experience. Furthermore, these experiences are hardly differentiable as they are not mutually exclusive but related one to another and influencing each other:

"For me, it's pure rest, enjoyment, socializing, and so. It's just, those three days, you forget absolutely everything that's in your head, and that you know exactly that you go there from 7 in the evening to 5-6 in the morning, you go there, and you have lots of fun and you do everything, and it's just very nice, yes, because it's just a kind of freedom and let's say separation from the real world" (Duje, 19).

Freedom

Freedom is also related to the next code that emerged from literature, that is, escape and relaxation. These feelings also influence festivalgoers' perception of their festival experiences. Moving to another physical place, travelling, spending a couple of days at the festival – especially if they are staying in the camp, gives festivalgoers the feeling of being on holiday. Therefore, travelling to another city, and feeling that "meeting another culture" and see "how the city lives the festival", is something interviewees mentioned as part of the experience:

"Or these two bigger festivals I've been to, Ultra Music Europe and Exit, both take place in smaller cities, where there is a handful of people who come to those let's say two festivals… I don't know at Exit is 50,000 people there, and at Ultra there is 30,000; simply the whole city lives. You just know that everyone is there in those cities, those 3-4 days just living around the festival. So that atmosphere, both before the festival and during the walk to the festival, and to the entrance itself, is simply really all subordinated only practically to the festival - wherever you look, wherever you turn only the festival" (Marko, 30).

Mental escape is also prompted by the first impression of the festival, described by a couple of interviewees as feeling a big relief once they see the festival arena. Nevertheless, for interviewees mental escape also entailed disconnecting from problems, which lets them indulge in relaxation and enjoyment:

"Considering the life that I've had, which has been quite hard, I just waited for summer to go to festivals, because that's when I escape, and I can be myself for a while. I don't have to worry about anything, I am living the moment, and what is happening in Madrid right now does not concern me. It's like I recover myself, enjoy myself and what I like, (…). So, for me that is evasion, enjoy and share" (Ana, 23).

These feelings of freedom, escape and relaxation, and enjoyment in the specific atmosphere of EDM live festivals, confirm the findings previously mentioned in the literature review. All these experiential elements enhance norm relaxation, perceived as a lack of regulation (Griffin et al., 2016; Little et al., 2018; Muhs et al., 2020). The energy projected by festivalgoers at festivals, influence not only the inner feelings of attendants but also their behaviours, especially when it comes to socialisation.

Socialisation

Other elements of the live festival experience important among interviewees, were the socialisation and its sub-codes: the group feeling and the PLUR values of EDM festivals. EDM festivals socialisation was described as very relaxed and uninhibited, where boundaries were almost lost and festivalgoers are open to interaction. The group feeling or communitas was very present among EDM festivalgoers, who claimed that interacting with like-minded people and being surrounded by a huge mass usually gives them the feeling of unity, sometimes reaching a considerable intensity. Many interviewees, even the ones less motivated by socialising during a festival, felt part of a group, and some even claimed have reached during a live festival the feeling of collective effervescence (Little et al., 2018; Muhs et al., 2020; Vandenberg et al., 2020). Apart from that, EDM is characterised by respecting the PLUR values, which also enhanced festivalgoers feeling of community and enhanced self-expression.

The latter is an adjacent element of the festival experience, and consequence of the socialisation and freedom. Interviewees feel that festivals allow them to liberate themselves from everyday boundaries and express themselves as they would if there did not exist social constraints. This was supported by being surrounded by like-minded people, and thanks to the PLUR values, that provides festivalgoers the security that their behaviour will not be judged:

"And, you know to be around people and being in that environment where I almost feel like there's just zero judgement for who you are you know you can come in and be you and people are praising more for doing that than coming in fake" (Andrew, 22)

Such as for motivations, some interviewees mentioned having changed at a personal level after attending a festival. Self-reported changes were mainly caused by the atmosphere that interviewees faced during the festival. In a sense changes are linked to the PLUR values, that affect interviewees diminishing their judgements, and gives them new perspectives on life. For example, Andrew (22) had troubles talking to people before the festival, which changed after attending it – now he feels more confident to establish conversation. These changes are also caused by meeting people from different cultures, and learning about different perspectives, traditions, and values, as Jan (26) said:

"I think mostly on culture 'cause, like I said before, in the festival you're getting to know a lot of people from different countries, so I think that's one of the maybe aspects that made me more mature, helped me learn about it. I became more aware of my culture. I wouldn't say it changed me; it helped me, with every experience you learn new stuff".

Consumption of substances

Finally, when it comes to the festival experience, the consumption of substances is something broadly mentioned in academic literature as part of festivals. Interviewees do confirm they are aware of the broad consumption of substances at festivals, but a good share of interviewees does not engage in the consumption of drugs. The people who consume drugs, reason it by considering festivals a holiday, where they can consume things that they do not consume in everyday life. As for the experience, they claim that drugs enhance the festival experience, their feelings being stronger than if they would not consume these substances:

"Everything you experience is just like… the stimulation of that is like 100 times higher. And kind of, obviously you probably heard of side effects, like you're very happy, very chatty, you know, things are just like in general better, everything's better" (Jennifer, 27).

They also claim that consuming substances makes it easier to relax of everyday stress, but also maintains the excitement during the duration of the festival. These findings confirm the findings of the literature research that claimed that EDM is highly characterised by being a place for consumption of drugs (Geus et al., 2015; Griffin et al., 2016; Little et al., 2018;

Muhs et al., 2020). EDM festival research has been intensively centred around the consumption of drugs; however, these results also confirm Little et al. 's (2018) research, that drugs are just a minor part of the festival experience, which is actually prompted by many different elements. Alcohol consumption is only shortly mentioned in EDM festival research, but it has not been emphasized as much as drugs have. This could be because its consumption is largely accepted in society. In fact, interviewees mentioned they consumed alcohol at festivals, but not as a motive per se, but as something secondary that helps to relax and enjoy the festival experience. Most of them, however, moderate their alcohol consumption so they can enjoy the festival in its whole duration without being hangover and tired. In any case, both for drugs and alcohol, all interviewees agree that substances consumption is part of the festival and is not something that should be eroded or tried to be eroded, but just accepted. Most important, interviewees are aware of the importance to educate people, so they know what they are consuming. An interviewee claimed that "if you are already consuming substances it is better to do that in a controlled environment as a festival, where there are security and people around that can help you if something bad arrives" (Sara, 26).

However, interviewees do not think that substances consumption makes the festival experience, but:

> "My personal theory about that is, you have to be enjoying something already in order to jump into substances like that and make it a better experience. If you didn't enjoy it before you're probably not going to enjoy on alcohol or anything" (Andrew, 22).

Overall, regarding the festival experience, it has been perceived among interviewees that each experience is unique and plays on internal feelings of the interviewees. This is not the case for all interviewees, as some of them consider festivals just a period to disconnect and have fun. Again, among interviewees who like harder genres, the experience seems to be very enhanced and deeply rooted, as if a festival was something bigger than themselves: "so captivating it grabs a whole of you, takes you to another world, and then puts you back with a new perspective at the same point of view" (Andrew, 22). However, the festival experience is present along the answers of all interviewees and confirm Geus et al.'s (2015) idea that EDM festivals generate emotional experiences thanks to the festival setting such as the liminality, a space closed to outsiders, the people and the energy produced.

When it comes to comparing both experiences, major differences have been spotted between the two types of festivals. Whilst for live festivals experiences are strong and felt to a greater extent, streams do not seem to allow people to reach the same intensity of the experience. Differences have been mainly spotted in the comparison of atmosphere, socialisation and group feeling, nostalgia and rituals. A newly developed code involves engagement with streams, which is not exclusive and is therefore present as a subcode of the different themes developed in this section.

Atmosphere

First, the atmosphere that reigns at live music festivals becomes the complete opposite for streamed festivals. Interviewees describe the atmosphere of live streams as mediocre, where "a huge part of the festival experience is being lost" (Jan, 26) such as the loud music, the setup, the location where the festival is held, the people and the rest of the offer at a festival. Reflecting on the setup of streams there were several variants that managed to a lesser or greater extent to engage people. The most common setups were a stream with a DJ playing from a studio, and eventually some decoration around. For some streams, even before the pandemic, the focus was put on the location and playing in places that are unusual, very famous or attractive. A second variant of the streams were DJs playing as in a festival – by making use of a space looking like an arena, but without people. In here the atmosphere was created with light, fireworks, and drones that changed the points of view of the participants. Furthermore, a third option was to be part of a virtual world or have an immersive setup. The immersive setup involved putting images that attracted people leading them through some worlds. The virtual world had some touching points with gaming, where, through the creation of an avatar, festivalgoers could move throughout stages in this virtual world, interact with other people and similar. However, despite the different set-up, movement of the cameras or the virtual worlds, findings show that engagement was in general low. This finding is opposed to Rendell (2020) findings that streaming of popular music is not that much different to physical concerts experiences. This low engagement could be related to the particularities of EDM festivals.

As part of the atmosphere, festivalgoers have also talked about escape, although more as something mental before physical. This has influenced the perception of streams, mostly towards the negative or neutral sides:

"I'm not thrilled with these digital festivals, especially, I think there are those key factors, what you asked me in the beginning; you go to a festival for music, usually for loud music and you go for socializing. I don't think you can replace those two elements with digital ones" (Marko, 30).

Only the three interviewees preferring hard EDM were more positive towards streams, although not as much as for live festivals. The common opinion among interviewees is that the stream is an obvious copy of a real festival, lacking liveness, reality, and engagement.

Precisely, in terms of engagement, its effect is in general negative for streams. Almost no interviewee followed a stream completely, especially if they were all by themselves. They would "take a look, listen to some songs and turn it off" (Marko, 30), or "take a look at times" (Sara, 26) while doing their own things. Some claimed it was because they would get bored, streams were too long, or they were missing someone around them. Also, the fact that the atmosphere of a live festival was missing, made interviewees consider a stream as background music, so a fair number of interviewees would listen to the stream while doing home tasks, studying, or working.

Socialisation

Another of the bigger differences perceived between both types of festivals is the socialisation. For both types of events, festivalgoers assume that they will be in contact with like-minded people attracted by the same experiences and love for the music or festivals. As mentioned in the previous section, socialisation at live festivals was described by interviewees as being very relaxed, where social constraints disappear and they are surrounded by like-minded people from all over the world, and feel part of a community:

"There is not necessarily always about the music, it's all, it's more to do with like people that you meet, the interesting stories that they have, and everyone is like connected through the music." (Sophie, 27).

Moreover, interviewees mentioned the strong feeling of collectivity defined as a moment when everyone becomes one and is caused by a mass of people in the same place enjoying the same things. Additionally, people who claimed to have stronger experiences of collective effervescence attribute that to the PLUR values and the fact that festivals are places where judgement is minimal, and mutual support maximal:

"There will always be a couple of hundreds of people who are going to be with you, and they are going to feel you, they are going to make you feel protected. It is a group with cohesion, but also with the ease of being able to disintegrate and that each one does what they want" (Ana, 23).

When it comes to streams, socialisation is often reduced to the minimum, even for people who attended in group. When listening alone, interviewees generally did not use chat features but preferred to have the stream as background music taking a look at times. Moreover, if paying attention to the chat, interviewees would not be very interested in it. These chat options were characterised by a massive use of emojis and mentions to the real festival, alluding to the nostalgia they have for live festivals:

"I never used the chat, probably because it was so quick, and everyone was throwing random emojis in there. We just ignored it. We liked seeing it, and occasionally paying attention, but I never commented in it" (Sophie, 27)

However, socialisation is one of the needs that motivate people to attend festivals, and this was the also case for some interviewees in matters of live streamed festivals. A couple of interviewees, considered the chat a place to socialise:

"It's normally a lot of like people asking about the music or like reactions to the drop, 'point load', 'I would do' or like 'hey I saw you here at this place', 'great show', like 'they are killing it again'. Yeah, just feedback I feel like to the artist, the people kind of sharing their similar experiences, but I do feel like this chat box social set" (Peter, 23).

However, despite Rendell's (2020) idea that chat features provide authenticity and engagement, with this chat it was not the case, which provoked a lack of communitas and feeling of collective effervescence (Vandenberg et al., 2020).

Moreover, the ritual practices of the chat described in Vandenberg et al.'s (2020) research regarding chat communication, have not been spotted in this study, maybe because most of the interviewees considered the conversations in the chat "very random" (Jennifer, 27) and "did not take it serious (…), it's a lot of 'gibberish'" (Jennifer, 27).

Regarding people that listened together, socialisation was reduced to a small group of known people in general, so the socialisation process as known for live festivals was missing, thus decreasing the festival experience.

During streams, the group feeling was almost inexistent, and confirming Vandenberg et al. (2020) research, the collective effervescence could not be reached. Some interviewees did mention that seeing how many people were connected or interacting in the chat made them feel being in a group, but not as in a live festival. Still, three interviewees, one listening alone, other one in group, and one combining both listening modes, did mention to be very excited when listening the streams and engaging with the chat features. Ana (23) claimed that if she would really try and be surrounded by like-minded people and made the ideal atmosphere, a feeling of collective effervescence could be reached with streams. This is however, only one - very subjective - opinion. Yet, seeing that those three interviewees prefer hard EDM genres, findings can support Muhs et al. (2019) ideas that the harder subgenre of EDM counts with a strong community, and that within this community strong feelings can eventually be reached through streams too.

Nostalgia

Furthermore, differences have been spotted in how festivalgoers perceive the nostalgia when it comes to live and live streamed festivals. The live festival experience usually leaves festivalgoers with some nostalgia once the festival ends. This nostalgia can expand during the year, or the time period until attending the next festival, enhancing people's will to attend festivals. Moreover, the festival sometimes impacts festivalgoers that much that they feel as missing home. This is especially present among festivalgoers preferring harder EDM. However, during live streamed festivals, nostalgia was part of the experience as a feeling of longing caused by the lack of live festivals. Festivalgoers described streams as a mean of remembering live festivals and waiting for them to come back, so here the nostalgia was linked to a completely different feeling than the nostalgia of live festivals.

Ritual practices

But not all the elements of the festival experience differ between live and live streamed festivals. The ritual characteristic for festivals is present for both events, although this is an element of the experience in general not very acknowledged at first by interviewees. For live events, ritual practices are experienced differently. Some interviewees understood festivals a s a ritual related to the season of the year "something that happens just once a year, at the same time of the year" (Ana, 23; Sara, 26). Ritual is also experienced regarding the practices that take place during the festival such as moving through the arena, having a meeting point, the way of accommodating in the campsite, meeting friends before the festival or going all together there. One interviewee also mentioned dancing and the movements

specific for the EDM genre as being a ritual. Regarding live streams, ritual practices among some interviewees were developed as they would meet each week – physically or online- to watch streams. In that sense, ritual practices such as the ones mentioned in Vandenberg et al. (2020) are not present, but different ones have been created.

c. The live streamed experience

Just like new motivations for listening live streams have been developed, streams bring with them particular experiences perceived by festivalgoers, namely the positivity towards the music, or the feeling of exclusivity, but also lack of engagement. Additionally, such as for motivations, there has been a change of live streamed experiences across the pandemic period.

A positive perception about live streams related to music. As for live events, music is central during streams, and in this matter, interviewees experienced streams as a positive thing letting them listen to the musicians they like, discover new artists or new music:

> "I feel like a lot of livestreams they had like someone who is really popular playing but then everyone before them for the first like two or three hours was someone who I had never heard of, so I definitely found out about a lot of new artists through livestreams" (Sophie, 27).

> Somewhat, festivalgoers also experienced live streams as something exclusive. Two reasons caused this: first the time boundaries of some streams, and second, and maybe more prominent, the fact that listening from their homes, made them feel as the stream was played for them or their group.

Nevertheless, enthusiasm for streams was not very strong, and the experiences of festivalgoers lived at live streamed events were in general neutral or negative, causing low engagement. This is mostly due to the lack of liveness, but also to an oversaturation of streams during the pandemic.

Engagement with streams was however more present in three occasions. First, among people who listened those streams with someone – being this visually or physically. They did engage a bit more with music listening, recreating sort of a party, but they did not reach the state of engagement they use to at live festivals. Second, when streams had some gaming features, such as a virtual world or immersive visuals. Third, some people felt engaged thanks to chat features or seeing other attendants on their cameras doing funny things. Visualising

these common actions attracted them more to concentrate on the stream. Interviewees also rated DJ engagement with the virtual public as an important factor to maintain them during the stream.

Finally, one odd case among interviewees was Jennifer (27) who did engage fully with streams, both with watching and socialising through chat features, despite she was listening alone. She mentioned this helped her a lot to cope during the lock-down period:

"[Streams] They saved my life, they saved me, like this yeah, they got me through this year" (Jennifer, 27).

"The comment section engages you and gives you this, definitely like hypes you up, you're like yeah" Oh my God I can't wait for it to be back, and I can't wait to go and have fun" and stuff, so for sure" (Jennifer, 27).

Change of perceptions

A change of perceptions has also been spotted for live streamed festivals. On the one hand, taking a positive point of view, interviewees perceived that the quality of streams has gotten better across time, from mediocre home-streams to better productions in studios, particular places, and even almost-real festivals, which is some cases has enhanced the engagement to streams. Even so, bigger engagement happened up to a point of saturation. Probably if those streams were something sporadic and not that often, festivalgoers would have enjoyed them more. Furthermore, with time, people have raised their standards for streams and gotten higher expectations, which by extent influences their satisfaction with streams. This is explained in the upcoming section.

4.4. Expectancies and satisfaction

Expectancies and satisfaction were explored in order to find out how have festivalgoers experienced both live and streamed festivals in regard to the expectancies they had before attending the events, and how satisfied they are with the lived experience. The themes developed from the data were expectancies for live and for streamed festivals on the one hand; and satisfaction with live and with streamed festivals on the other hand.

Expectation regarding live festivals is related to the atmosphere and set up of the festival, what will festivalgoers find there, how are they going to feel, and if they will have a good time. Expectancies for live festivals conveyed a feeling of hype and enthusiasm.

Additionally, festivalgoers expected that music would be good, or event better that they had imagined.

On the other hand, regarding live streams, interviewees did not have many expectancies or "didn't know what to expect" (Andrew, 22) because they "did not have much information" (Jan, 26). Moreover, especially at the beginning of the lockdown period, not many interviewees had watched streams before, lacking thus something to which compare streamed festivals to. With time, expectancies for streams got bigger: "the more I watched, probably the more excited I was" (Jennifer, 27), maybe because the production of those streams got better too:

> "I feel like they're always evolving like festival production and stuff like that, more lasers, like I've seen gas right before, and he had his net in front of the stage that was like a projector, projected on, and I guess it caught the strings like, just right to make it look like 3D stuff that was on there; so, I definitely feel like it's constantly evolving. I'm always expecting to see something new, but I'm not disappointed" (Peter, 23).

Above all, interviewees had a real perception of streams, and knew that it cannot offer the same setup or experience as a festival. Still, they valued when organisers or streamers put some effort on the setup, and the atmosphere in general.

Knowing what festivalgoers expected of the festivals and the related experience, lets assess satisfaction and further developments of festivals – both live and streamed – to accomplish festivalgoers' expectancies and satisfaction (Geus et al., 2015; Mueser & Vlachos, 2018; Muhs et al., 2020). Regarding live events, festivalgoers claimed having been always satisfied with live festivals they attended. They said that "a set has to be very bad" (Marko, 30) or find themselves in a really bad situation to be dissatisfied with a live festival. Just a couple of interviewees had less satisfying experiences: Ana (23) had a bad experience with festivals that made herself question whether to go again or not, but given that it was a dispute with other festivalgoers, she decided to neglect that and choose the experience and further festival satisfaction. Jennifer (27) claimed that her satisfaction depended a lot on the festival she goes, preferring American than European ones, because American ones are "harder" (dubstep and drum bass) contrary to the house and techno of the European festivals. This points out that satisfaction also depends on the preferred genre and the festival offer nearby.

Satisfaction with streams, depended a lot on the people watching the stream. In general terms, Croatian people were dissatisfied or neutral towards them, especially because the missing live festival experience, and because some of the interviewees considered that "there was not much effort put into those streams" (Karlo, 30). This could explain why among Croatians, low engagement with streams was present.

Among most of the interviewees, not considering nationality, low engagement was also caused because streams were perceived as a broadcast instead as an event taking place: "at the end of the day, it's just a video playing live" (Andrew, 22).

If explained by reflecting on Mueser and Vlachos (2018) research about streamed theatre, at EDM festivals the researched elements of communitas, liminality, liveness, and authenticity were actually stronger for live festivals than for streamed ones. Probably because of the festival atmosphere, its energy and the masses of people who prompt mental and physical unification, causing the feeling of collective effervescence, communitas are stronger at live festivals. Liminality, because despite some practices and new rituals have been developed among some streamed festivals attendants, these practices are restricted by the digital environment. Liveness is the only element which depends on the type of festival: for streams, interviewees rationally considered streams as something live and happening at a given moment in real time; however, if compared to the liveness of live events, liveness is lacking since the connection to other attendants is not that present. Finally, authenticity was mostly lacking because of the screens and digital features present at live streams. This does not mean digital features were undesirable, what's more, they were preferred at streams, but they were not considered as something real and authentic.

Interviewees that like harder genres were satisfied or very satisfied with the streams. For them streams were something new and exciting, and mostly fulfilled their expectancies. Among the interviewees, this niche group was the one whose expectancies regarding the set up or the way in which they were receiving the stimulus for enjoyment seemed to be the lowest. Probably due to the strong community feeling that prevails in this niche (hardcore EDM, dubstep and similar subgenres of EDM) these interviewees projected their feelings or memories from live festivals to the streamed ones, being thus the most satisfied group with streams. Two interviewees (Andrew, 22 and Jessica, 27) exemplified this by mentioning the live festivals they had attended before and the attendance of their digital edition. This niche of interviewees also took in account the number of people who was watching a stream,

engaged with the chat feature, and let themselves enjoy as they could, which also connects to the strong integration of PLUR values.

A trend in the change of expectations has also been perceived. At the beginning, expectation for streams were mostly low – due to streams ignorance - so satisfaction was good or neutral. But as time passed by, expectations got higher, and then, depending on the festival and the expectancies attributed to that streamed festival, for some interviewees satisfaction got better, and for others dissatisfaction got enhanced causing a diminution of consumption in streams:

> "But I think some people did some really cool things with it, we watched Francis Dillon and Diplo live stream I think, and they had like a green screen behind them and it was like it take them through like the pyramids, and then they are in the jungle, and there was like lions chasing them at one point; and like it was things that you couldn't, they couldn't do at a festival, so it was cool that they tried to do something different, you know. Do a live stream to make it more interesting, you know. They didn't, they didn't be like "OK we're going to make it just like a festival would be", they tried to make it like the live stream, so I think that was good" (Sophie, 27).

Satisfaction also depended a lot on the listening mode, that is, alone or in group. Exempt of the niche group preferring harder EDM genres, it is visible among other interviewees that the ones listening in group - whether via Zoom/ Twitch with friends, or at someone's place – satisfaction was better accomplished when socialization was present:

> "So basically, we would have Zoom open, connected to friends as we could see them in person, they would be watching the same live stream that we were watching, each in their houses, so like we would just be on zoom, and you could see lots of house parties going on, with people like by themselves. And that was nice, because you could talk to people about the music that was playing, and at one point there were 2-3 live streams going on, so someone would say to switch to another because it was really good. And that was kind of cool" (Sophie, 27).

Essentially, the live stream festival experience is acceptable per se, "especially in times of COVID-19 where streams were the only alternative to listen to the preferred DJs or consume culture" (Sara, 26). Still, as a general remark, the lack of interaction, whether it is physical or digital, is an important factor that interferes in the festival experience. Apart from

the physical shortages, some interviewees considered they would be more satisfied with streams if there were more interactional features or storytelling:

> "I didn't expect at all the storytelling of the Climax festival. That storytelling engaged me so much that I was expectant about what was coming next, so being into the story I felt immersed. The idea, the effects and what they did was very good, but they failed to immerse people even more, maybe allowing them to be a new character for example" (Ana, 23).

Yet, set by side to live festivals, the live streamed experience is worse. It is also questionable if streams would have this impact, whether negative or positive, if the pandemic had not taken place.

4.5.   Impact of COVID-19 on festivalgoers

A theme that developed from the data, is the effect of COVID-19 on festivalgoers and how has it impacted the live festival perception, or the everyday life perception for them. Considering the effects of the pandemic on interviewees, the benefits or disadvantages of live streams have been spotted and are contemplated in this section.

To begin with the effect of COVID-19, its impacts are perceived as negative by most of the interviewees. If any interviewee considered the pandemic has had any positive effect, they did not reflect on that upon the interviews. Negative effects can once again be divided into psychological and physical.

Regarding psychological effects, the pandemic has caused social and mental problems related to the lack of socialisation, demotivation, or feeling oversaturated by the situation, among others. Physical consequences, and mostly negative impacts, of the COVID-19 involve an oversaturation of streams, the lack of physical socialisation, illegal parties taking place and concern for the future of live festivals. Oversaturation of streams emerged as being the only alternative to provide entertainment and its frequency rocketed, causing more offer than demand. The lack of physical socialisation impacted festivalgoers mentally because the social need was not achieved, but also because spaces of enjoyment nor festivals were not present. Moreover, illegal parties were held during this period, causing concern for some people in matters of COVID-19. Finally, some interviewees expressed concern about the future of streams, wondering if once the pandemic finishes, some measured will still be present, considered now as "the new normal".

Disadvantages

These effects have caused a negative perception in different sectors. First, the already mentioned lack of festival experience is the disadvantage most considered by festivalgoers. This is caused because the live festival atmosphere is not present and because the feeling of collective effervescence cannot be reached in the same intensity as at live festivals, if so. This was partly caused due to the lack of physical socialisation, especially during the first lockdowns.

Next, festivalgoers consider the unreal setting as one of the biggest disadvantages of streams. The fact that they are starring at a screen sets a barrier between the DJ and the person, that can hardly be ignored. Moreover, the digital features seem unreal to festivalgoers since these are things not usually present in that measure at live festivals. Even the gaming features that some festivals offered were perceived as something unreal. In some cases, gaming features and digitalisation did engage attendants more than other types of set-ups. However, a general belief is that people have to be into gaming or have a favourable atmosphere to engage with these features, on one hand. On the other hand, people consider that this digitalisation must be improved to a level where bugs will not be a problem. Furthermore, some interviewees were not at all into streaming, but "I'd rather play my music if I'm home than watch some stream; especially because for those streaming it's great, but you may not have such an atmosphere, so you make your own, and that's unnatural to me, not harmonious" (Karlo, 30).

Another commonly mentioned disadvantage of streams, is the price put on them. Some interviewees had doubts regarding paying for streams. They consider that streams should be free given it is online, "if I have to pay for it, in a way, I just wouldn't pay for it. Because mostly I wouldn't watch it. And if I'm doing something, I would put it on YouTube and their streaming" (Jan, 26). But else ways, at bigger and better streaming productions, they understand that a price is put on streaming:

> "Yes, for Tomorrowland both editions costed something. I understand because to get the DJs costs some money, and the festival, just to organize it even if they are streaming, costs money, for example if they are doing something special, visual effects, make it nicer… so there is a lot of things going on. They need money to build that stuff, so they want a price" (Jan, 26).

However, all interviewees consider that the price for streams should not be very high. Still, they were not able to put an exact price, given that it is a situation that depends on the festival and the expectancies towards the same.

Finally, according to the participants, there was an oversaturation of streams at one point, that demotivated people from attending them. It has provoked to some extent a negative effect towards streams among some interviewees.

Benefits

At a mental level, streams helped to cope during the pandemic and motivated people by being a distraction during the lockdown period. Moreover, the schedule of streams gave some interviewees a motive to await during the week for something with excitement, comparable to a weekend party, although online. An added benefit of streams is that they could be consumed from the commodity of interviewees homes: "often when they live stream from the States, obviously it's in the middle of the night here, so sometimes I can get up. Often obviously I was not doing anything, just like, we were in bed here" (Jennifer, 27). Interviewees who mentioned it were motivated mostly by the music, or seeing a DJ play, but also were able to make distinguish between a stream and a live festival.

Another benefit of live streams is their role as an alternative tool to attend a festival which is not available for some interviewees due to physical distance or other duties. Here-in lies an interesting finding for the future of streamed festivals. Although most people do not consider a stream as a replacement for a live festival, many interviewees agree on a hybrid festival version, where a live event is taking place, but it is streamed at the same time for people unable to attend or not that much motivated to go there personally. Being cheaper than the live festival, but providing festivalgoers the music they want to hear, is for most interviewees a good reason to pay for livestreamed festivals, given that it is assumed to be a smaller price, but still an opportunity to get the musical part of the festival and discover new music or artists.

Finally, many interviewees mentioned streams as being a good marketing tool, and way to help DJs to cope during the period. They showed awareness for the music and event industry and the problems it has been facing this past year. This did not impact directly the festivalgoers, but the fact they consider these problems shows the synergy between the industry and the consumers. To some extent, this is a confirmation of the primary goal of the

research, which was to see whether and if so, how, can streams be integrated in the future of EDM festivals, once that society comes back to normal, or that the new normal is accepted.

Throughout this chapter, the results of the interviews have been analysed and discussed in relation to previous findings. The main results show how motivations for attending live or streamed festivals do not differ that much as it could be expected. However, this is not the case when it comes to comparing the live and streamed festival experiences. Live EDM festival experiences are characterised by being very intense and having a strong effect (of hedonism, enjoyment, exultation) on the festivalgoers. These feelings are not reached during the attendance of live streams by general norm. In some cases where people have strong inner motivations or find themselves in a favourable atmosphere of a home setup, surrounded by people, the experience can be weakly related to the live festival experiences. Moreover, expectancies and the lived experience influence further satisfaction and the perception of festivals in general. For live streamed festivals, expectancies were low or inexistent at the beginning of the lockdown period but grew over time. This has influenced on the satisfaction of streamers, although opinions are different: some interviewees are now happier with streams, and others are less satisfied. Satisfaction is also very personal so one coherent pattern has not been identified. Finally, COVID-19 has strongly affected the industry, but this has allowed to reflect on the benefits and disadvantages of live streams. The overall content of this chapter allows to answer the research question and explore the effects of COVID-19 on EDM festivals. This is done in the upcoming chapter and conclusion of the research.

5. CONCLUSION

Conducting this study was motivated by an interest in electronic dance music (EDM) and the sudden impact of the COVID-19 pandemic that caused the prohibition of live events and, as consequence, prompted the use of the live streaming alternatives to provide enjoyment and entertainment characteristic for music festivals (Little et al., 2018; Muhs et al., 2020).

As conclusion to this research, it is time to answer the research question: *How do EDM festivalgoers perceive live streamed festivals concerning their motives of attendance, lived experiences and festival satisfaction compared to the physical format of festivals?* First, the main findings of the research in relation to the concepts inquired in the research question will be summarized. Thereafter, the results will be discussed in relation to the existing literature on EDM music festivals. This way I aim to state the position of this study in the current scientific research. The chapter finalises reflecting on the methods used, the limitations of the research, and implications for future research.

The main goal of the research was to find out how COVID-19 has affected festivalgoers' stances in relation to the period before the pandemic. Further, considering the perceptions of festivalgoers can show the impacts on the EDM festival industry, but also the long-term profitability of live streams as an accompanying tool or as an alternative for live festivals. The research was built around three focal points to explore by comparing live "physical" and live streamed EDM festivals. The focus was put first on motives of attendance; then on the experience perceived by festivalgoers for each event; and finally, the expectancies they had towards live and live streamed festivals, alike the consequent satisfaction.

Motivations were explored with the aim to understand what attracts festivalgoers to EDM festivals, and in this research, what led them to attend live streamed festivals. Confirming previous research (Kulczynski et al., 2016; Li & Petrick, 2006) motivations to attend both types of festivals were grounded on fulfilling psychological and social needs, and in fact they do not differ a lot. As leading motive to attend EDM festivals, festivalgoers have mentioned the possibility to escape and relax. For streams, this possibility is mainly psychological. Streams have thus been a positive outcome that has helped festivalgoers at a cognitive level during the lockdown period. Additional motives of attendance involve the love towards the music and the curiosity that the event brings with it. Nostalgia to relive old experiences is a very strong motive, especially for live streamed festivals, where it acquited a new perspective related to physical festivals.

Experiences of live festivals were compared to live streamed ones to explore possible changes from one type of festival to another. The identification of changes could give the festival industry an idea on what to pay attention to in future live streams and regarding its further development. The comparison of experiences for both types of festivals has shown a big difference in terms of the experience intensity, where for live streams it remains low. This happens mainly because elements of the physical experience as the loud music, the masses of people and possibility to socialise, and the overall atmosphere are lost when the festival is digitalized (Abreu-Novais & Acordia, 2013; Muhs et al., 2020; Pegg & Patterson, 2010). In normal conditions, the combination of these elements is what causes the energy of EDM festivals (Vandenberg et al., 2020), so, the lack of energy development in live streams is understandable. This has resulted in poor engagement with live streams for the most part of the sample. Exceptions to this finding were interviewees keen of harder EDM subgenres, where the feeling of community is stronger in comparison to more commercial subgenres. This could be caused by projecting emotion from previous live festivals to the live streamed ones.

Similarly, satisfaction was assessed with the aim to find out what caused interviewees satisfaction or dissatisfaction during live streams, and how to improve it in future developments. The outcomes on satisfaction vary a lot depending on several factors like the live festivals attended previously, the listening mode of live streamed festivals, the expectancies attributed to a streamed festival, other streams attended and the personal preferences of interviewees. However, two groups can be identified, people keen about streams – formed by festivalgoers preferring hard EDM; and a second one of people that are dissatisfied with streams or neutral towards them.

Discussion

Overall, the perceptions of festivalgoers towards live streams are neutral or negative, exempt one niche group preferring harder EDM genres. Considering the motives mentioned in previous research, attending live streamed festivals is motivated by the desire to fulfil intrinsic needs (Kulczynski et al., 2016). Nevertheless, interviewees were more motivated about breaking the routine provoked by the COVID-19 pandemic, that is, escape mentally from the lock-down, by searching entertainment online. The feelings of joy and exultation, a motive searched for during live streams, has not been attained in many situations nor among many interviewees. Motivations to attend live streams have then diminished over time, to a great extent due to under engagement, but also to oversaturation of streams. The findings on

motives do not contribute particularly to the event literature on motives to attend live festivals (Abreu-Novais & Acordia, 2013; Geus et al., 2015; Mulder & Hitters, 2021), or EDM live festivals (Little et al. 2018; Muhs et al., 2020) although they confirm the already existing theories. Also, it expands Vandenberg et al. (2020) research, adding up motives of EDM live stream attendance to the experience they already researched.

This research expands the existing literature about live streams (Vandenberg et al., 2020; Rendell, 2020) in terms of experiences. When digitalised, the EDM festival experience is perceived as poor due to the loss of the energy characteristic of live festivals. This might not be the case for popular music (Rendell, 2020), but in EDM despite the presence of some elements of the festival experience among live streams, the ultimate excitement of live festivals' collective effervescence is not reached (Vandenberg et al., 2020). This has in turn caused dissatisfaction or neutrality among live stream attendants. Although expectancies for streams were not set high, only few interviewees felt satisfied with streams festivals, mostly because interviewees compared streams to the live festival.

Yet, recalling Mueser & Vlachos (2018) research, as in theater, live and live streamed festivals should be considered two different things, and not a replacement. In terms of future EDM streams, opinions are varied, but not all interviewees are closed to the streaming option in the future. Many of them see streams as a useful marketing tool for live festivals, where a hybridization of the same could provide benefits, as well as expand the boundaries of the festival attracting festivalgoers also via the digital space. However, this should be something very unusual and formatted in a way that engages and immerses interviewees.

Furthermore, a difference to Vandenberg et al.'s (2020) research is related to the sample. They researched the chat feature of EDM live streams during the lockdown period, meaning that their sample was formed by people engaged in socialising via the chat (Vandenberg et al., 2020). On the other hand, this research has examined a broader perspective, exploring not only the socialisation through chat, but the overall experience perceived when attending live streams. Lately, streams have been targeted as negative due to the oversaturation happened during the past year. However, it is possible that when conditions unrelate to the pandemic and go back to usual, this negative perception will diminish, opening the door to some streams, less frequent and maybe with better quality. Otherwise, an alternative for smaller streaming productions is to stay there and be present as background music. Despite the lack of active engagement, this could be a positive alternative for less known DJs to become more

famous, given that many interviewees mentioned streams as a benefit to discover new music and artists.

Finally, something mentioned by more than half of the interviewees is streaming as an alternative tool for other type of events, not musical ones, particularly not EDM ones. As reviewed in this research, EDM is characterised by intense feelings in general not reachable during streams. However, as analysed in Rendell's (2020) research, streams were acceptable for popular music, although it is true that considering the COVID-19 situation. Furthermore, interviewees consider that live streaming for educational events as conferences are a good tool and alternative, because there is some added value traduced by learning something, which in any case is not possible during musical events that are focused on enjoyment.

Reflecting on the methodology of this research, one of the benefits of this research involves the exploration of motivations and experiences with a qualitative approach, given that previous research has mostly used quantitative methods for exploring motivations to attend festivals (Li & Petrick, 2006; Moss, 2018; Muhs et al., 2019). The use of a qualitative approach combined to semi-structured in-depth interviews as method for collecting data, has allowed to deepen in the research topic and explore very personal stances, like the meanings attributed to the experience (Little et al., 2018; Moss, 2018; Muhs et al., 2019). The use of notions of phenomenological studies has helped to research live festivals considering the context (Moss, 2018). The combination of thematic and phenomenological analysis has led to contextual thematic analysis as applied method, which is a benefit as it considers the pandemic context and the constant presence of COVID-19 related themes all along the research. However, this research has been conducted retrospectively, which might cause imprecise results due to the time elapsed between living the experience and the interview (Mulder & Hitters, 2021).

Three things are advised for further research on the topic. First, conduct the research while the festivals and/or streams are recent. This would add up to the precision of findings as emotions are fresh and interviewees reflect easier on them. Next, reflecting on the variety of genres preferred among interviewees, and the differences that emerged among some groups, it would be recommended to focus on one subgenre or similar subgenres of EDM as mean to deep more in the motivations, experiences, and satisfaction of each niche group. Third, the motives and experiences related to motives seem to be very broad as researched in this paper. The fact that they are neither mutually exclusive makes difficult to divide motivations from experiences or be precise in the identification of codes and themes. Further

research could explore more precisely if a scale with less elements is applied, such as the newly developed Live Music Motivation Scale (LMMS) that takes in consideration less elements, but grouped more precisely.

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Appendix A: Informed consent form

CONSENT REQUEST FOR PARTICIPATING IN RESEARCH

FOR QUESTIONS ABOUT THE STUDY, CONTACT: [Iva Horvat Radman, onlinefestivals.masterthesis@gmail.com or iva.horvatradman@gmail.com , +385997565646]

DESCRIPTION

You are invited to participate in a research about the impact of COVID-19 on EDM festivals. The purpose of the study is to understand *how do EDM festivalgoers perceive live-streamed festivals concerning their motives of attendance, lived experiences and festival satisfaction compared to the physical format of festivals?*

Your acceptance to participate in this study means that you accept to be interviewed. In general terms, the questions of the interview will be related to

- your motivations to attend an EDM festival (both live and live streamed),
- your experience with EDM live festivals and EDM live streamed festivals,
- and your satisfaction with both festival formats.

Unless you prefer that no recordings are made, the interview will be recorded with the Zoom video recording feature. The recording will be available only to the researcher and used only to transcribe the interview to text.

You are always free not to answer any particular question, and/or stop participating at any point.

RISKS AND BENEFITS

As far as I can tell, there are no risks associated with participating in this research. Yet, you are free to decide whether your name or other identifying information such as age, gender or occupation should be used in the study. If you prefer, I will make sure that you cannot be identified, by using a pseudonym "Participant X".

I will use the material from the interviews and my observation exclusively for academic work, such as further research, academic meetings and publications.

TIME INVOLVEMENT

Your participation in this study will take approximate 45 minutes. You may interrupt your participation at any time.

PAYMENTS

There will be no monetary compensation for your participation.

PARTICIPANTS' RIGHTS

If you have decided to accept to participate in this project, please understand your participation is voluntary and you have the right to withdraw your consent or discontinue participation at any time without penalty. You have the right to refuse to answer particular questions. If you prefer, your identity will be made known in all written data resulting from the study. Otherwise, your individual privacy will be maintained in all published and written data resulting from the study.

CONTACTS AND QUESTIONS

If you have questions about your rights as a study participant or are dissatisfied at any time with any aspect of this study, you may contact –anonymously, if you wish— Dr. Erik Hitters, hitters@eshcc.eur.nl , Erasmus School of History Culture and Communication].

SIGNING THE CONSENT FORM

If you sign this consent form, your signature will be the only documentation of your identity. Thus, you DO NOT NEED to sign this form. In order to minimize risks and protect your identity, you may prefer to consent orally. Your oral consent is sufficient.

I give consent to be audiotaped during this study:

Name   Signature   Date

I prefer my identity to be revealed in all written data resulting from this study

Name   Signature   Date

This copy of the consent form is for you to keep.

Appendix B: Topic list

INTERVIEW TOPIC LIST

> The foundation of this work is to explore if the motivation and experiences of festivalgoers have changed compared to the period previous to the pandemic; if so, I aim to investigate in which way it happened, what lead them to attend the online edition, how they experienced digital festivals and were their expectances regarding

INTRODUCTION

- Thank the participant
- Introduce myself
- Introduce ourselves and present the project
    - *I'm interested in your experience with EDM live festivals and EDM live streams, in order to explore how do you experience both types of events, what motivates you to attend them and what you expected before attending these festivals. I will ask you questions according, and you can say whatever comes to your mind; for me everything is important and there is not right or wrong answers. I will take some notes during the interview, but please don't let that distract you. Also, if you need a break take the time you wish, or if at any moment you want to skip a question, we can. Do you have any questions, are you clear how the interview will go?*
- Informed consent
- Short introduction of the interviewee (Name, location, age, profession)

WARM-UP QUESTIONS

- What EDM genres are you interested in?
- What live festivals have you attended?
- And online?
- How often do you go to festivals? (before the Pandemic, and online ones)

LIVE FESTIVALS

Motivations

- What drives you to attend an EDM festival?
    - A need to escape
    - Seeking for something
    - Something pushes you (push = psychological; pull = external)
    - Fulfil some needs
- How would you describe your need to escape/enjoy/relax? (external from daily routines/ uninhibition)
- Are you interested in meeting new people during the event?

- Can you describe your socialisation process during a festival?
- Do you feel as part of a group? (similar music interest)
- What role plays for you the music during a festival?
- Would you say socialising is more important for you than the music?
- Do you choose festivals according to some previous experience or new features that might attend you?
- Do you engage in substances consumption? If so, would you say that it leads you to festivals, like having the freedom to involve in these practices?
- Have you ever felt as going to a festival to relive old experiences?
- Do you feel your motivations changed since the first time you came and latter ones? How?
- Would you say that the festival atmosphere attracts you? (energy, positivity)

Experiences

- How would you describe your experience in EDM festivals? (unusuality and enhanced freedom; entering another world; norm relaxation)
- How would you describe your behaviour during an EDM live concert? (dressing up; socialising with people; moving through the arena…)
- Do you have any practices that are reproduced during the event, such as meeting before the party to warm-up, having a meeting spot, etc.?
- How is your experience with meeting other people during the festival?
- Have you ever felt a strong feeling/sense of collectivity when attending an EDM festival?
- If so, can you describe it?
- Do you feel as being able to express your truly self on EDM festivals?
- What do you think prompts it? (like-minded people; substance abuse)
- Having in mind these last questions, could you elaborate on festival atmosphere from your point of view? (positivity, energy, role of the music)
- Would you say that each festival changes you or that attending festivals has changed you? (PLUR values)
- Have you ever reached some mystical state when attending a festival?

DIGITAL EXPERIENCE

- How many EDM live streams have you listened to more or less?
- Where did you listen live-streams from? (Facebook, Twitch, particular platform…)
- Were you in contact with live streaming festivals or concerts before the pandemic?

Motivations

- What led you to attend an EDM live stream?
- Did the time boundaries of the stream influence your decision? (e.g., disappearing after 24h)
- If it weren't because of COVID-19 would you attend a digital EDM festival before?
- Why? What would drive you to do so?

Experience

- How would you describe the EDM live stream experience?
- Can you describe the set-up of the place you were when attending the live stream?
- Were there moving cameras or just one showing the artist?
- Did you feel engaged with? How?
- Would you say you were immersed in the stream?
- If not, were you doing something else at the same time?
- Did you attend alone or with someone? (in the same room, or watching with friends at the same time but in different places…)
- Did you communicate with someone during the live stream via online platforms or chat features? Can you describe it a bit? (emojis, words from the EDM vocabulary)
- Did you felt like connecting with people from all over the world, or like-minded people?
- And did you feel as part of a community? (be all like one, etc.)
- To what extent in comparison with live experiences?
- Did you lack something during the stream? (authenticity, experience, self-expression, drugs consumption)
- Have you perceived any new rituals in the digital environment? Can you describe them? (e.g. during the drop, or other?)
- Can you compare your overall digital experience to live ones?
- And in terms of intensity?
- Would you add some benefits or disadvantages to the live stream?
- Did live-streams helped you to cope during the pandemic and lockdown periods?

EXPECTANCES AND SATISFACTION

Expectances and satisfaction live

- If you think of both experiences, how would you asses satisfaction with each type of event?
- What makes you more or less satisfied for each? (examples)
- What would you say are some expectances you have for live events?
- And for live streamed events?
- Do you feel as your expectances were fulfilled for each type of event?
- How?

- Would you attend an online festival even if live ones come back?
- Would you pay for a live-streamed event? In which conditions?
- Do you consider live streams as a replacement of live experiences or, could they be something new you'd attend?
- What does it depend on?

END OF THE INTERVIEW

- Do you have any questions, something I have not asked you and you'd like to add?
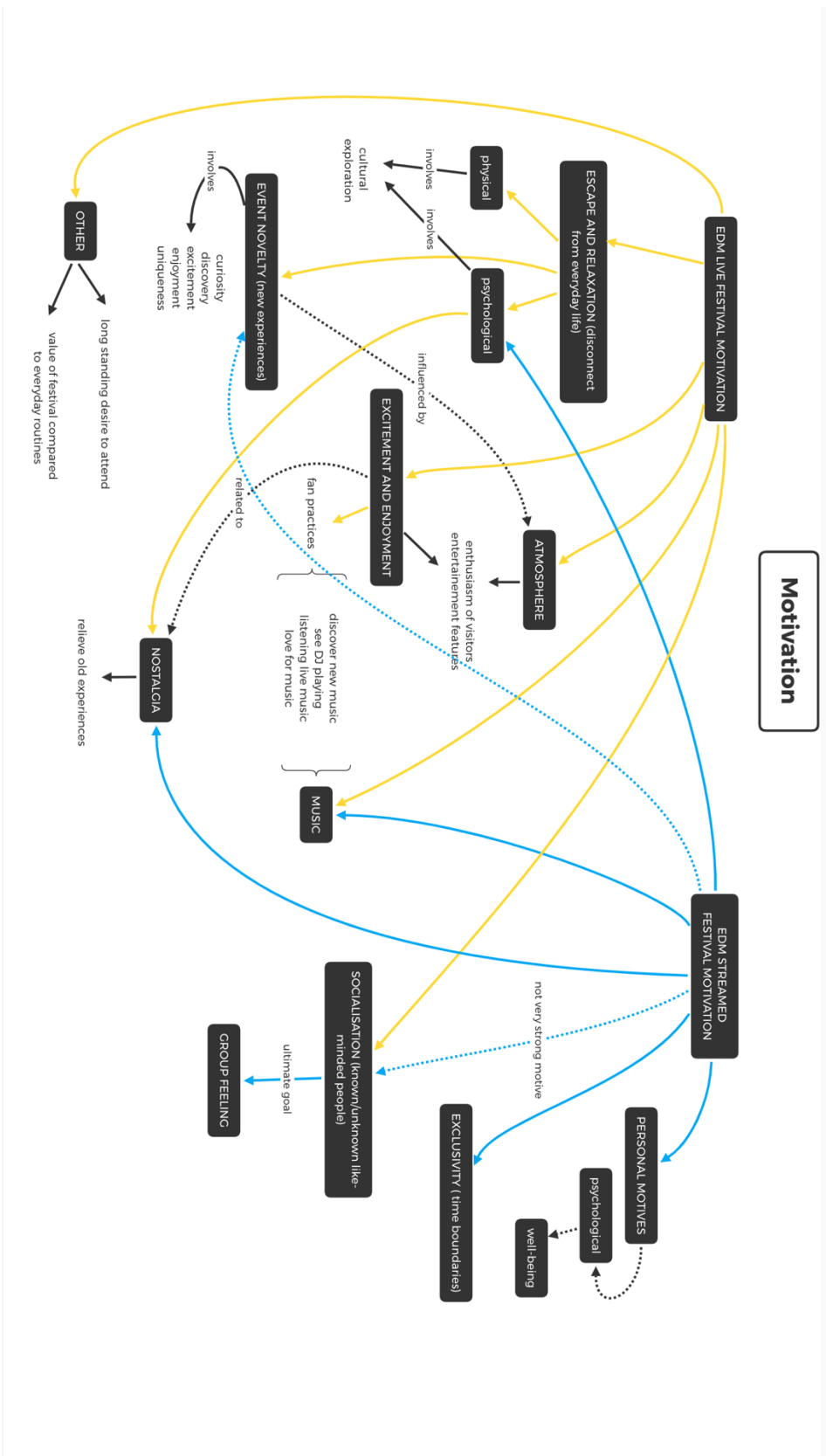

INTERVIEWER POST FOLLOW UP NOTES
- What was noticeable or disturbing unique, something special.
- Describe the person, body language, what were they like
- What did I think during the interview, what did I perceive?
- Additional stuff
- How did the interview itself go (good/bad)
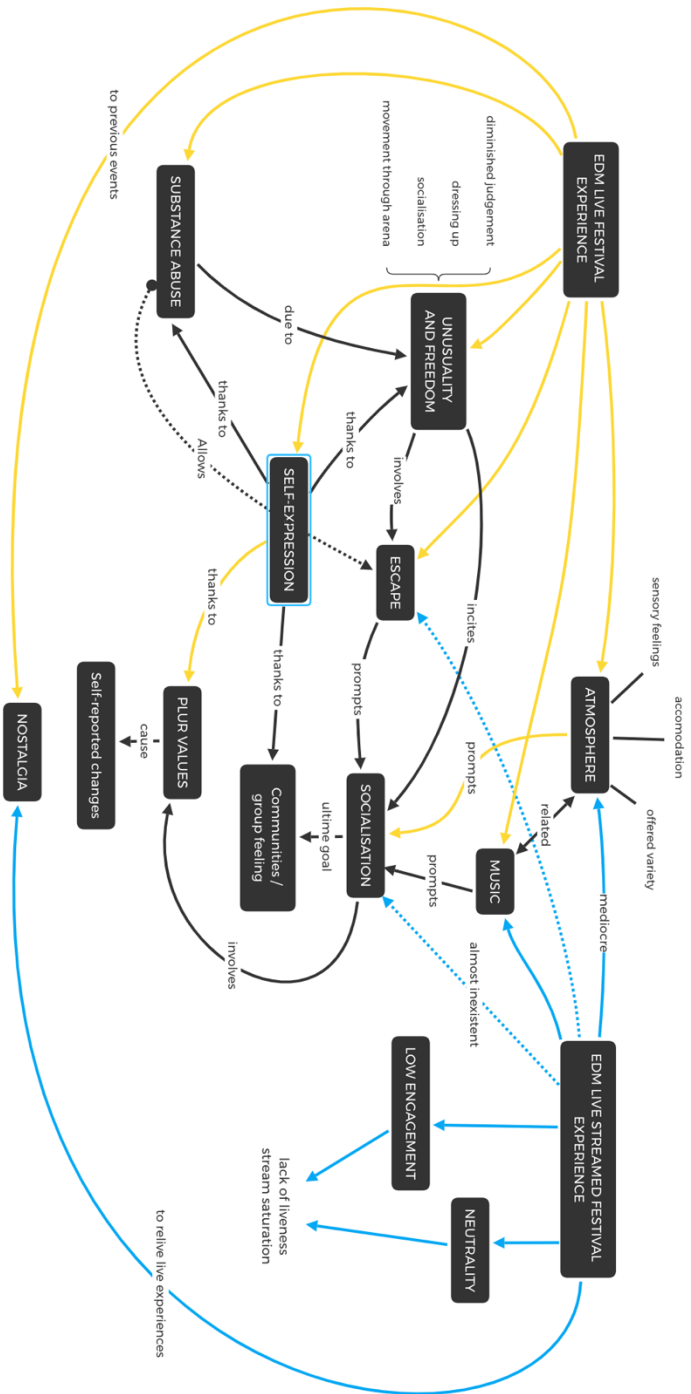- Other additional things

Appendix C: Codes

Name		
covid effect	29	0
edm genre liked	11	0
example	5	0
live festival attended	11	0
live: benefit	2	0
live: escape motive	24	0
live: escape motive: location importance	13	0
live: expectation	7	0
live: experience nostalgia	4	0
live: experience other	8	0
live: experience: accomodation	7	0
live: experience: atmosphere	43	0
live: experience: escape	5	0
live: experience: freedom	27	0
live: experience: group feeling	36	0
live: experience: ritual	24	0
live: experience: self-expression	15	0
live: experience: self-reported change	17	0
live: experience: socialisation	14	0
live: experience: socialisation process	32	0
live: festival experience	16	0
live: motivation excitement & enjoyment	13	0
live: motivation experience	7	0
live: motivation music	17	2
live: motivation music: lineup importance	16	1
live: motivation other	8	0
live: motivation socialisation	38	0
live: motivation: atmosphere	2	0
live: motivation: cultural exploration	5	0

Name		
live: motivation: love towards music	7	1
live: motivation: newness/uniqueness	13	0
live: motivation: nostalgia	6	0
live: motivations change	8	0
live: personal impact	20	0
live: satisfaction	14	0
live: values change	13	0
motivations to live festival general	17	0
online festival attended	10	0
paying for online festival	26	0
PLUR values	21	0
stream benefit	42	0
stream during covid	14	0
stream experience: perception	16	0
stream inner motivation	13	0
stream saturation	8	0
stream watched before pandemic	12	0
stream watching perception	10	0
stream-live difference	40	0
stream-live preference	38	0
stream: before-after motivation	3	0
stream: disadvantages	16	0
stream: engagement	69	0
stream: evolution during covid	1	0
stream: expectations	14	0
stream: experience change	5	0
stream: listening mode	20	0
stream: motivation before pandemic	11	0
stream: motivation during pandemic	27	0

Name		
stream: other	4	0
stream: ritual	3	0
stream: satisfaction	48	0
stream: setup	21	0
stream: socialisation	57	0
stream: socialisation: group feeling	21	0
stream: time boundaries motivation	7	0
streaming platform	11	0
streams future	35	0
substances consumption	32	0

Appendix D: Networks

Motivation

EDM LIVE FESTIVAL MOTIVATION

ESCAPE AND RELAXATION (disconnect from everyday life)
- physical
- psychological

involves
involves

cultural exploration

EVENT NOVELTY (new experiences)
involves
- curiosity
- discovery
- excitement
- enjoyment
- uniqueness

OTHER
- value of festival compared to everyday routines
- long standing desire to attend

EXCITEMENT AND ENJOYMENT
- fan practices
- discover new music
- see DJ playing
- listening live music
- love for music

influenced by

ATMOSPHERE
- enthusiasm of visitors
- entertainment features

NOSTALGIA
- relieve old experiences

related to

MUSIC

EDM STREAMED FESTIVAL MOTIVATION

SOCIALISATION (known/unknown like-minded people)
ultimate goal

GROUP FEELING

EXCLUSIVITY (time boundaries)

not very strong motive

PERSONAL MOTIVES
- psychological
- well-being

Experience

EDM LIVE FESTIVAL EXPERIENCE

to previous events

diminished judgement

movement through arena
dressing up
socialisation

SUBSTANCE ABUSE

due to

thanks to

Allows

thanks to

SELF-EXPRESSION

UNUSUALITY AND FREEDOM

involves

ESCAPE

incites

thanks to

thanks to

prompts

prompts

prompts

NOSTALGIA

PLUR VALUES

Self-reported changes

cause

Communities / group feeling

ultime goal

SOCIALISATION

involves

MUSIC

prompts

ATMOSPHERE

sensory feelings

accomodation

offered variety

related

mediocre

almost inexistent

to relive live experiences

LOW ENGAGEMENT

lack of liveness
stream saturation

NEUTRALITY

EDM LIVE STREAMED FESTIVAL EXPERIENCE

Sujet central

DISADVANTAGES OF STREAMS
- lose of festival experience
- unreal
  - digital features
  - screen
- expensive tickets
- lack of socialisation
- saturation

COVID-19 EFFECT
- illegal parties
- doubt towards future of festivals
- more streams → saturation
- demotivated people
- mental problems
- social problems

BENEFITS OF STREAMS
- socialisation
- break routine
- help coping
  - good for → social problems
- motivating
  - good for → mental problems
  - good for → demotivated people
- for people unable to go physically
- to discover new artists
- good marketing tool for DJs / organizators
- possible to stay at home
- cheaper