

Good Vibes Music Festival in the eyes of its multicultural festival goers
Malaysian music festivals

Student Name: Natalia Sher
Student Number: 475270

Supervisor: Dr. Erik Hitters

Master Media Studies - Media & Creative Industries
Erasmus School of History, Culture and Communication
Erasmus University Rotterdam

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Table of Contents

1. Introduction.....	4
2. Theoretical Framework.....	7
2.1 The emergence of music festivals.....	7
2.2 Growth of festivals in the Asian Region.....	8
2.3 Malaysian history with music events	8
2.5 Motivational research.....	9
2.6 Previous research and motivational theories for event attendance.....	10
2.7 Music festival attendance.....	12
2.8 Cultural value	14
2.9 Influence of music genre	16
3. Methodology	18
3.1 Research Design	18
3.2 Data Collection.....	19
3.3 Sampling	20
3.4 Festival Goers.....	21
3.5 Interviews	22
3.6 Operationalization	23
3.7 Data Analysis	24
4. Results.....	28
4.1 Religion and culture in the eyes of gen z and millennials.....	28
4.1.1. Religious upbringing and personal development in cultural beliefs.....	28
4.2 Globalisation and the evolvement of culture	31
4.3 Music festivals and the escapist culture.....	32
4.3.1 Malaysian society and privilege amongst races	32
4.3.2 Escape from society	34
4.3.3 Escape: alcohol and substances	35
4.3.4 Escape: Creating mutual experience and self-expression	37
4.4 Socialization in music festivals	37
4.4.1 Within internal group.....	38
4.4.2 Beyond internal group	38
4.4.3 Meeting new people across ethnicities.....	39
4.5 Westernized music and international exposure.....	39
4.5.1 International artists.....	40

4.5.2 <i>Music Genre</i>	41
4.5.3 <i>Opportunity to discover/ enjoy new music</i>	42
4.6 <i>The importance of trendy foreign aesthetics and settings in music festivals.</i>	42
4.6.1 <i>The appeal of westernized location and settings</i>	42
4.6.2 <i>Trendy Festival Settings</i>	43
4.6.3 <i>Festival inspired Fashion</i>	43
4.6.4 <i>Muslim Fashion in Festivals</i>	44
4.7 <i>Results conclusion</i>	45
5. Conclusion	47
References:.....	52
Appendix A: Interview Topic List	56
Appendix B:	58

1. Introduction

As mentioned by Mulder, Hitters and Rutten (2020) the live music sector today has shifted from the designated brick-and-mortar venues to more fluid forms of staging music, in particular festivals. The significance is huge, as some believe that festivals represent the heart of the music industries today, this can be seen with a lot of research attention being placed on festivals (Crompton & McKay, 1997; Faulkner et al., 1999; Bowen & Daniels, 2005; Blesic et al., 2014; Vinnicombe et al., 2017). The current music festival format is branching out to non-western regions, however we cannot assume that non-western audiences have the same motivations. Based on this notion, this research aims to focus on music festivals located in Malaysia to determine if culture and location can provide a different outlook on the potential motivation for the attendance of these festivals. The focus of this research is based on contextual factors such as ethnicity, religion, culture, music, socialization as well as aesthetic and settings. This will provide an interesting outlook on music festivals as local attitude and support towards the impact of festivals may depend on national cultural values. As mentioned by Singh et al. (2006), individual's attitudes are influenced by the cultural values of their society. Cultural values in this case can be defined as the forces that shape attitude, affect preferences and guide actions towards acceptance or rejection of certain products or services (De Mooij, 1998). According to research, it is widely recognized that cultural norms and values bear influence over multiple dimensions of human behaviour affecting perception and attitude (Woodside & Marshall, 2013). There is a lack of evidence among previous research on how national cultural values moderate individual perception of the social impacts of music festivals and if it varies between nations (Pavluković, Armenski & Alcántara-Pilar, 2017). Based on this, the following proposed research question is: *“What are the motivational factors for festival attendance within the specific context of Malaysia's multicultural society?”* The following research question is supported by three sub questions which are:

- a) What are motivational factors for young Malaysians to attend the Good Vibes Music Festival?
- b) How do the cultural values influence the motivation to attend the Good Vibes Music Festival?
- c) How does the music genre influence the motivation to attend the Good Vibes Music Festival?

In order to answer these questions this research sets out with a qualitative interview design aiming to get deeper insights to festival attendance, motivations, and the way in which Malaysian societal context plays a role. Malaysia is an extremely interesting country to investigate in regards to music festivals as religion and ethnic culture is a key characteristic in the cultural identity of Malaysians. This is because the basis of Malaysia's value system is on religion and spirituality. Thus, the concept of a westernized festival is potentially problematic due to the fact that Malaysia considers itself to be an Islamic state. The culture in Malaysia is inculcated into Malaysians at a very young age at home and at school (Karim, 2010). The process of shaping young Malaysians moral and cultural values takes several forms, including religious education which is a part of the Malaysian education system at both primary and secondary levels, while non-Muslims attend Moral Education classes. Thus, the extent of dissemination of social, moral and cultural values is present among young Malaysians of all ethnicities (Karim, 2010). Therefore, conducting research in a country which is multi-ethnic but holds conservative values will create fascinating perspectives, and will add to the growing body of knowledge available in event literature. This also addresses the research gap which is present in current festival literature, as the number of festivals and live events in Asia are growing rapidly, however there is not much research on this phenomenon and the assumption currently demonstrates that people go to these festivals for the same reason they go in Western countries, but this is not necessarily true. The context of Malaysia has not been researched yet, only a couple of case studies in Asia have been conducted, thus this study will aim to bridge the gap by highlighting Malaysia for its own unique culture that cannot be compared to the whole of Asia.

Music festivals can be categorised as a unique special event, as they feature a central theme of music as well as numerous performances from different artists all around the world (Bowens & Daniels, 2005). Further, these communal celebrations often allow attendees to engage in forms of self-expression which is typically denied in ordinary life (Stone, 2009). Crompton and McKay's (1997) explanation of the importance of understanding event motivations as a precursor for decision making, as well as the comprehension of the decision making processes of visitors, remains the standard justification for explaining the relevance of such studies. According to Abreu-Novais and Arcodia (2013), there is a clear need for further empirical studies which focus on specific motivations to attend music festivals as well as the use of diverse methods to analyse the data. This paper will attempt to identify the main motivations and showcase a cross-comparison with prior research, especially in terms of the

culture present in Malaysia. It also addresses the research gap in regards to the fact that the research is central to Asia whereas most research currently is predominantly western. In terms of social relevance, the findings potentially will help festival organizers in Asia to improve their promotion and planning strategy based on the attendee's preferences (Vinnicombe & Sou, 2016).

Current literature on music festival attendance can be criticized for several reasons. As mentioned by Nicholson and Pierce (2001) a systematic and comprehensive approach to the analysis of the motivations of eventgoers, one that moves beyond the study of individual events to explore issues of greater generality, also Abreu-Novais and Arcodia (2013, p. 41) explain that there are possible contradictions in the findings of single-case studies. In regards to this paper, the Good Vibes Music Festival was chosen as a singular case study as this is explicitly known as Malaysia's much loved and most highly anticipated music festival of the year (Tan, 2019). Especially since the country does not have the luxury of attending such events throughout the year, since international artists usually only host concerts, whereas the festivals provide the opportunity to experience multiple. Thus a singular case study in this case can be considered representative of events within Malaysia, considering it is the most relevant amongst Malaysian youth. Further critique is found in research on popular music festivals as they are strongly embedded in tourism studies, this presents itself as an issue as it is possible that event attendance cannot be explained purely in terms of broader theories of tourist motivation but instead through motivations relating to the event itself (Mulder & Hitters, 2020).

2. Theoretical Framework

2.1 *The emergence of music festivals*

According to a growing body of knowledge, the popularity of live pop music as well the general number of live music stages has increased rapidly (Propheter, 2015). Particularly, the number of music festivals has shown immense growth since the early 2000s, showcasing its importance within the events industry (Getz & Page, 2020; Mulder et al., 2020). As mentioned by Mulder, Hitters and Rutten (2020) pop music festivals have been around since the 1960s, yet the accelerated growth and commercialization of this sector took place from 2000 onwards, especially in European countries such as the UK and Netherlands. The term ‘festivalization’ implicates the increasing economic importance of this industry and how significant it is becoming across the world (Van der Hoeven & Hitters, 2019).

More recent attention has focused on the provision of music festivals no longer being considered a form of rebellion, counter culture or fringe political movements instead it is being widely accepted as forms of both leisure and tourism (Moss, 2018). Overall, previous research has shown that event attendance and event tourism has shown unprecedented growth in the last two decades resulting in socio-cultural, political, and most importantly economic impacts for the destination (Arcodia & Whitford, 2006). Music festivals specifically have become an integral part of the tourism experience, specifically acting as major tourist attractions, image builders and economic engines for the host community (Picard & Robinson, 2006; Manthiou et al., 2014). The abundance of festivals is based on the exponential growth in attendance and value as more individuals are looking for ways to escape, meaning festivals are a valuable choice for those looking for a gentrified weekend break of culture and arts, of inclusion and acceptance (Mckay, 2015).

In order to have a clear definition of what a festival is, several aspects of prior research will be discussed. According to Arcodia and Robb (2000), a festival revolves around the marking of special occasions and the celebration of significant events. Festivals are also simply described as a ‘public, themed celebration’ (Getz, 2013, p. 36. In contrast an ‘irregular, one-off, annual or bi-annual event with an emphasis on celebrating, promoting or exploring some aspect of local culture’ (Gibson, Connel, Waitt & Walmsley, 2011, p. 4). However, these events can range from small local community festivals which highlight heritage and tradition

to international festivals taking over cities with their multiple venues which continue over an extensive time period (Laing & Mair, 2015).

2.2 Growth of festivals in the Asian Region

‘The past decade has witnessed a significant increase in both the number and the scope of events in Asia the Middle East and North African regions, concurrent with their rise as major tourism destinations, and important generating regions of outbound tourists’ (Weber & Ali-Knight, 2012, p. 5). Both of these two regions further have been investing heavily in tourism to convey a message to the foreign world that they are capable of creating diversification strategies away from commodities towards events like festivals (Weber & Ali-Knight, 2012). In the case of the Asian region, substantial infrastructure investment and development is prevalent across the region to expose the power of festivals and events in order to develop their reputation and image, for example, Guangzhou, Singapore, Shanghai, and Kuala Lumpur have all successfully bid and staged the Formula 1 Grand Prix’s (Weber & Ali-Knight, 2012). It is important to examine the growth and possibility within this region, considering the fact that research is primarily lacking within the Asian region, thus it is necessary to examine if the country continues to have the ability to harness these huge international events which potentially attract both local and foreign visitors. It is also necessary to examine these events based on general motivations instead of tourism as it is possible that motivations exists based on the event itself.

Other examples of exponential growth of festivals in the Asian region include Chinese modern music festivals which are organized by private companies in large cities where market opportunities make them financially viable (Li, Wood & Thomas, 2017), although smaller cities also support these genres of festivals as local governments promote particular economic and cultural visions of each place (p. 87).

2.3 Malaysian history with music events

According to Barendregt et al. (2017) the 1970’s-1980s was an era which provided both uncertainty and new opportunity, where Southeast Asian states boldly took the road of Western-styled development creating economic successes particularly in metropolises such as Jakarta, Kuala Lumpur and Bangkok. These cities drew thousands of new comers from both the countryside and remote islands resulting in a hot patch of cultures, ethnic affiliations and

a variety of lifestyles in the city's neighbourhoods (p. 56). With this being said, it brings an interesting outlook onto the fact that Malaysia has been experiencing an influx of Western culture for many years now, thus the idea of having a westernized festival does not seem out of touch for the Malaysian culture. How such western style cultural events have been received in Malaysia is unknown, but we may expect that the experience could depend on the culture and lifestyle of each ethnicity.

2.4 The appeal of music festivals

Moss (2018) further expands on the fact that festivals are developing and adapting. Since the free festival movement of the 1960s and 1970s, there has been an emergence of commercial festivals which seek multiple brand sponsorships and brand partners (Anderton, 2015). According to a report, researched across 6 years, there were several notable factors which influenced individuals to spend their money on these events (Webster, 2014). Over 50% of those questioned, were influenced by the general atmosphere and overall vibe, character, and quality of the event (Webster, 2014).

2.5 Motivational research

The first sub question being addressed in this research is: "What are the motivational factors for Young Malaysians to attend the Good Vibes Music Festival?" For starters, motivational research in the event management literature is extremely thorough and widely recognised. Firstly, it is important to clarify the different types of motivation that have been established in previous research (Bowen & Daniels, 2005; Pegg & Patterson, 2010; Crompton & McKay, 1997). According to Mullins (2002), a classic textbook definition of motivation can be defined as a 'driving force' whereby individuals strive to achieve their goals and fulfil an inner need or to uphold certain values. Whereby, all the building blocks within motivation are what leads an individual to act. However, for this study, I will focus on two different forms of motivation consisting of Hedonic and Eudemonic motivation.

Hedonic motivation is the willingness for an individual to initiate behaviours that enhance positive experience and behaviours that decrease negative experience (Kaczmarek, 2017). It is also considered to be related to well-being where hedonic motivation is seeking pleasure and avoiding pain (Kaczmarek, 2017). This is highly related to festivals as often the scope and agenda of festivals have changed and now aim to "get[ting] people together for

fun, entertainment and a shared sense of camaraderie” (Gibson & Connell, 2012, p.4). They also have been described as “playgrounds for adults” as they grant opportunities for playful expression usually unattainable in everyday life, and these playgrounds utilise an “episodic expose of tradition” showing the real behaviour of people outside social norms (Picard & Robinson, 2006).

Another kind of motivation is eudemonic motivation which is often contrasted with hedonic motivation, as this can be described as the willingness to initiate actions toward personal excellence. Eudaemonists seek to be a particular type of person who showcases their best potential (Kaczmarek, 2017). However, this form of motivation is less related to music festival attendance as it focuses on personal goals in comparison to enhancing experiences. Thus, it may be expected that primarily music festival attendance will be of a hedonic nature and less related to eudemonic motivations.

2.6 Previous research and motivational theories for event attendance

Several motivational theories can potentially describe why an individual decides to attend a specific event. Firstly, a framework that has been mentioned in previous research that tests motivations for event attendance is the push and pull theory by Dann (1981). As mentioned in Snepenger et al. (2006) research, people travel because they are pushed from internal imbalances and the need to seek an optimal level of arousal, as well as pulled by the offerings of a specific destination.” In comparison, push factors are defined as psychological forces within the individual that act as a medium for travel, which include needs such as escape, rest, or relaxation. Pull factors in other words as described those external forces that are stimulated by the product/ destination and encourage people to visit a particular place or participate in an activity such as a special event. Clearly, push and pull factors will differ by type of event and by individual motivations or characteristics". We expect music festivals to provide an opportunity to seek arousal while also providing needs such as escape, it is different to travelling as individuals can go to one physical destination where elements of music, socialization, and the aesthetic are present in one area. There are also many activities featured within these festivals allowing these types of events to offer everything at once.

As mentioned by Vinnicombe (2017) it is reasonable to assume that there will be similarities in the motivations of attendees that relate to the nature of the festival or event attended, and differences in motivations across event types. Based on this, it is essential to

ensure that motivation is measured in a suitable manner, as differences between festivals and events by type are widely recognized.

The most relevant theoretical framework for evaluating special event motives and behaviour is the one developed by Getz and Cheyne (2002). The authors propose that motives to attend events are explained through three dimensions: generic leisure and travel motives, extrinsic motives, and event-specific motives. The theory begins firstly by explaining that people are driven to special events due to the desire for generic leisure and travel motives, this includes the need for fulfilment or the inclination to escape. Music festivals offer an attractive offer for visitors and their spending (Pegg & Patterson, 2010). Further it increases the leisure and cultural options for local residents who attend these big events (Pegg & Patterson, 2010).

Secondly, individuals have more incentive to attend an event if there are specific unique characteristics, in this case, it could be a theme or the benefits related to the program of a music festival. Academic findings currently help provide the organizers with practical information to improve promotion and increase the attraction for both first-time and repeat visitors (Abreu-Novais & Arcodia, 2013). Lastly, the extrinsic factors can motivate people to attend even if they are unrelated, for example for business purposes or feelings of obligation. Based on the three theoretical approaches mentioned above, the theory by Getz and Cheyne (2002) seems to be most relevant for this study as it involves several aspects which can be notably compared to music festivals,

Another possible motivation theory is the seek-escape dichotomy by Iso-Aloha (1982). It is a social-psychological model of tourism motivation whereby individuals become involved in leisure activities because of two distinct motivation forces: the desire to escape from the day-to-day environment and the desire to seek intrinsic rewards. As mentioned by Vinnicombe (2011) festivals and events generally begin in local communities to celebrate special occasions or to provide some form of entertainment. Although the intensity of each component may vary with individual depending on the type of activity or context. Although this research is not based on music festival attendance, the theory is relevant as previous research has used this theory to examine music festival motivation in China (Li & Wood, 2013). Additionally, his research explains that the importance of each force may depend on what the individual deals with on a personal level, for example, they may encounter personal

problems/ failures and there may be a need to seek personal rewards such as relaxation or interaction.

Vinnicombe (2017) also expands on the point that most comprehensive coverage of musical festivals ranges from country music to jazz to rock, and these events have been examined in a range of locations including Europe, USA, and Australasia. Whereas, this research aims to bring special insight into cultures such as Malaysia, where there are unique cultures and multiple nationalities co-existing in harmony it will bring an interesting outlook by showing how the different ethnicities in Malaysia may experience festivals and music differently. As mentioned by Bowen and Daniels (2005) music festivals can be described as special events as an art form which transcend cultural barriers and which can be appreciated by many.

2.7 Music festival attendance

There have been several previous studies that focus on music festival literature, although there is a comprehensive range of genres featured within the research. One of the first papers investigating motivations of attendees are at the 1995 jazz festival in Umbria, Italy. As mentioned by Vinnicombe (2017), this paper remains unique as it explicitly acknowledged the probability of different motivations between tourists and residences through a segmentation of the sample between the Umbria region and the Umbria region visitors. The main motivations found in the festival included five dimensions conclusive of: excitement and thrills, socialization, entertainment, event novelty and family togetherness. However, the motivational items measured were unfit for analysis considering out of the 23 items only four were festival specific, and one directly mentions music. This showcases the necessity to ensure all questions created are applicable to festival specific atmospheres.

Another notable example of research was developed by Crompton and Mckay (1997). The author's analysed 31 motivation items which established six dimensions inclusive of: cultural exploration, novelty/regression, recover equilibrium, known group socialization, external interaction/socialization, and gregariousness. The main finding concluded that attendees often were motivated by multiple factors, however the items used were too general to be able to measure such specific events such as music festivals, if the items were more specific it would create more accurate results.

Tomljenovic et al. (2001) measured an attendee's motivation based on a Swedish Rock Music festival called Storsjöyran Music festival. It is quite applicable to this research based on the fact that it is the first to incorporate qualitative elements into the motivation items presented to individuals in a survey. This research classified 7 dimensions summarized as: local culture/identity, excitement, party, local attractions, socialization, known group socialization and ancillary activities. Regrettably, music was not the focus point of the research as only one item was included which highlighted the idea of artists playing in the festival. Thus, there is a clear gap in research existing since many have put minimal effort into including the musical aspect of festivals, hence this will be thoroughly included in my research.

Bowen and Daniels (2005) created a study which exclusively focused on music festivals. Their main focus was based on an individual's desire to attend a festival due to their love for music rather than other dimensions such as socialization (Vinnicombe, 2017). It was found that music was a factor, however it did not overshadow other aspects which were not the central focus of the study. However, the research can be criticized on the basis that the sample items were still not an accurate measurement for music festivals with items such as "listen to live music, and "this year's musical artists have a special appeal to me." in this case many things can be adjusted which possibly would result in a change of findings. Since this research is purely relying on qualitative interviewing methods, it will provide in depth opinions on such matters, in attempt to bridge the research gap.

Other research included was by Blesic et al (2014) examined a contemporary music festival in Serbia (EXIT) which is described as one of the most popular electronic/contemporary music festivals across Europe (Vinnicombe, 2017). Through their comparison, they found the central theme of the festival, the music performances of the artists and festival atmosphere are considered to be the most important motivators for attendees (Blesic et al. 2014). This was compared to previous findings conducted in a much earlier time frame, Crompton and McKay (1997) show that socialization was one of the most important factors, which contrast Blesic et al. (2014) whereby music was found to be more important. Interesting findings were articulated by Vinnicombe et al. (2017) as music festival attendees rated socialization as the least crucial motivator, although socialization within a group or family was important.

Further the research expanded on music-specific motivators being more important for a music festival subcategory in comparison to the unclassified festival samples. Festival specific motivations which include artists and musical performers were considered to be more important for those attending the music festivals. Overall, the research concluded that researching motivation in sub-categories was essential in overcoming problems from existing research, thus this research will aim to adopt the same method with qualitative research. The findings are contrasting as both Vinnicombe (2017) and Blesic et al. (2014) expanded on music as being the most important factor, in comparison to Crompton and McKay (1997) showing socialization being the most crucial. This makes it clear that both the music aspect of the festival as well as elements of socialization need to be taken into account when researching music festival motivations. A majority of the current literature mentioned above adopts a quantitative approach when researching music festival motivations, however this approach is not always suitable for gathering in-depth information. The research conducted by Bowen and Daniels (2005) as well as Tomljenovic et al. (2001) used quantitative approaches, whereby the scales did not have accurate measurements as mentioned by Vinnicombe (2017). Also major aspects such as the type of music were not the focus of the study. Crompton and McKay (1997) also used a quantitative approach which concluded that the results were too general to be able to measure events such as music festivals since the six dimensions mentioned in the study mainly focused on socialisation. Based on this, the quantitative approach has issues as findings possibly could be inaccurate or too general based on existing scales. For this reason, a mixed or fully qualitative approach is preferred in order to ensure information is relevant and informative and able to grasp meaningful cultural factors which may be crucial for understanding music festival motivations in Malaysia. The Good Vibes music festival has several elements which need to be thoroughly questioned, thus a qualitative approach is used so that interviewees can explain themselves explicitly.

2.8 Cultural value

The second sub-question being addressed in the research is ‘What is the influence of cultural value in musical festivals.’ Cultural value can influence motivation, as these values can be transmitted through ethnic background, socialization and upbringing (Karim, 2010). Each ethnic group potentially has different experiences based on these factors. Thus, this aspect of research is necessary as there is a clear lack of attention that focuses on ethnic

cultural elements, it is, therefore, the requirements of the researcher to discover the appropriate links between the influences of ethnic culture and how this affects motivation. The scarce research that has addressed this topic is linked to a Rock music festival in China. However, this is not relevant for research in Malaysia for the simple reason that Malaysia is a capitalist economy whereas China is a communist country.

According to Li and Wood (2013) the 'modern' music festival, regardless of music genre, is a very new phenomenon within China, as this 'western' product mainly attracts younger people as they tend to be open to new experiences. This is relative to Malaysia since international events have been hosted in the country since the early 2000s. For example, Tiesto had his in search of a sunrise concert during 2006 where one of the pit stops was in Malaysia. This being said, the 'western' product has been circulating in this country for many years, allowing several generations to experience it. Thus, it will be extremely interesting to discover if the different ethnicities have experienced changes in motivation throughout the different generations. Further, Li and Wood (2003) talk about the relative complexity and heterogeneity of Chinese culture suggesting that it may be difficult to identify and generalise, so it is necessary to further identify how culture plays a role in music festivals. Chinese cultural norms include the predominance of a collectivist culture in comparison to Western individualistic culture.

Vinnicombe et al. (2017) conducted research based on the MIMF which is Macao's largest and oldest music festival, held in October. The emphasis on the overall festival is traditional western classic music, which is organised by the Macau Cultural Affairs Bureau. The study put emphasis on learning about the music or culture since the festival organizers provided the attendees an opportunity to learn more about the various performances. Results showcased that music was the most important motivator, in comparison to the socialization aspect which included the culture of Macau. Thus, it will be interesting to include this aspect in my research as I will be able to decipher if socialization or music is more important in Malaysia.

Malaysia on the other hand is very difficult to identify in terms of culture, although the majority of the population practices Islam, the other cultures have many complexities making it difficult to categorise the country into a specific culture, especially those who come from multi-racial backgrounds. However, being 'Malaysian' is about being patriotic to the country

that surpasses 'ethnicity,' it is important that the youth are made to believe in the need of sharing a common loyalty to the nation (Karim, 2010).

Although when describing young Malaysians, it is evident that they have appropriated the various forms of global cultures derived from media consumption as a means of forging their 'sense of self,' it can be said that religion and ethnicity remain important in their lives, they are not restricted by these identity markers alone. "Instead their cultural identity contains characteristics of other global cultures as well, thus an intersection of various forms of identities, negotiation between religion and ethnicity within global youth cultures, diaspora, gender lifestyles and taste.. Young Malaysians can best be described as having 'in-between identities"- global- local subjects borne out of the hybridisation of values from both sources" (Karim, 2010, p. 3). On that basis, it is important to make sure the interviews dive into the way each interviewee identifies themselves based on their culture and religion.

2.9 Influence of music genre

The last sub-question included in this research will focus on the question: 'How does the music genre influence motivation to attend The Good Vibes music festival?' Walters (2015) explains that the interviews conducted in the study suggest that music genre was an extremely huge factor in regards to the motivation for attending a festival, from a scale of 1(extremely disagree) and 5(extremely agree), this question scored an average of 4.66. Another question that used the same scale, identified that there was an average of 3.66 when it came to whether headline acts mattered. Although this research was also conducted on a rock music festival, which is quite a specific niche therefore it may not be accurate for this research that highlights alternative genres.

Based on a study by Packer and Ballantyne (2011) there were four unique facets which were observed based on young adults attending a music festival, what was included was the music experience, the festival experience, the social experience, and the separation experience. However, noticeably it was mentioned in an interview that "The music experience was seen to provide the common ground upon which the other experiences were built" (p.178). Another study examines live music in popular concerts, Black et al. (2007) also explains that "experiencing a live performance (and the related proximity to the artists) gives fans a different type of satisfaction than simply listening to a recording by the same artist, as well as creating a unique bond between fan and artists" (p.155). This could be compared to music

festivals where fans would get the same experience being in the same proximity as the artists they love while really enjoying the ambiance of the overall festival. Brown and Knox (2016) wanted to investigate the reasons behind fans being willing to pay increasing sums for live pop concerts, but reluctant to pay for recorded music. Among the themes generated from the research, the experience was the most prominent theme among participants' motivations for attending the event, as the awareness of concerts being unique, one off-experiences. Festivals are also considered to be unique experiences that do not happen often, thus this could also be a major conclusion found in this research, through the interviews. To conclude, conclusions were made based on research with a specificity to music festivals, six clear blocks of literature were found which discuss the specific research elements, this is presented in the table below:

Table 1
Overview of literature

Motivational elements	Literature
Push and Pull Theory	Dann (1981)
Special event motives and behavior	Getz & Cheyne (2002)
Seek-escape dichotomy	Iso-Aloha (1982)
Music Festival attendance	Crompton & McKay (1997); Faulker et al. (1999); Bowen & Daniels (2005); Blesic et al. (2014); Vinnicombe et al. (2017); Mulder, Hitters & Rutten (2020); Mulder & Hitters (2021)
Cultural Value	Deraman (1974); Mustafa (1990); Peh (1997); Li & Wood (2013); Vinnicombe et al. (2017); Tan (2020)
Music Genre	Black et al. (2007); Packer & Ballantyne (2011); Walters (2015); Brown & Knox (2016)

3. Methodology

3.1 Research Design

The method chosen for this research project adopts a qualitative approach, as this approach gives room for the researcher to investigate motivations using in-depth interviews with the different ethnicities in Malaysia. The approach is important as it necessary to get in-depth information that goes beyond the general consensus as the study dives into the cultural context of Malaysia and this can be considered to be a sensitive topic, thus it is likely more appropriate to use a qualitative approach. Using music festivals as an inflexion point, it was necessary to gain a deep understanding of how there is a possible disparity between the motivations an individual has at a music festival depending on the culture and ethnicity they belong too. Since festivals are the operative concept for this study, a wide variety of factors can be taken into account, especially since these industries are dependent on an income flow derived from tourism.

A qualitative interview is an interaction between an interviewer and a respondent in which the interviewer has a general plan of inquiry including the topics to be covered, but not a set of questions that must be asked with particular words or in any particular order (Babbie, 2011). Further, field research enables the researcher to find out many things in detail, due to its flexibility (Babbie, 2011). Several notable papers have previously used quantitative methods whilst researching music festivals, however this was not an effective method since the conclusions derived from the study were either too general or did not have the correct focus for the specific event within the scales used (Bowen & Daniels, 2005; Crompton & Mckay, 1997; Tomljenovic et al., 2001). Thus, the research question best fits with a qualitative analysis. Bryman (2012) explains that in order to approach research qualitatively, the research uses inductive methods whereby theories/ideas are after learning more about what has specifically been done in the past.

This method was chosen as there are several strengths for qualitative field research. Firstly, field research is effective for studying subtle nuances in attitudes and behaviours for examining social processes over time, this is essentially important since the attitudes towards festivals are the main area of concern (Babbie, 2011). As Babbie (2011) mentions, the chosen method has high validity since the researcher can be present and this can be a powerful technique to gain insights into human affairs in all their rich complexity. It is also an excellent method to gather detailed information, the topic of interest can be explored in more

depth in comparison to any other method since participants are allowed to elaborate in a way that is not possible with survey research. Adding to this, the researcher will be able to make observations beyond those that a respondent is orally reporting.

3.2 Data Collection

The method of data collection chosen was the qualitative semi-structured interview. This is because there are several advantages for this method including the fact that semi structured interview methods have been found to be successful in enabling reciprocity between the interviewer and the participant (Galetta, 2013), thus allowing the interviewer to improvise on follow-up questions based on the responses given by the participants (Hardon et al., 2004). Verbal and nonverbal probing techniques were used during follow up questions. Examples of this include, repeating the participant's point, expressing interest with verbal agreement, or giving the impression that the interviewer was aware of specific information. Another benefit of this structure includes the fact that participants have the space for individual verbal expressions. The questions were created before the interview and formulated using an interview guide, which covered the main topics for study, allowing for a focused structure for the discussion during interviews as well as flexibility.

This method allowed the research to gain a rich understanding of the study phenomenon. Systematic literature research was conducted, whereby the researcher explored empirical papers in order to develop topics for the semi structured interview guide. Further, all of the papers were theoretical and were classified as scientific peer-reviewed journals (Wiley, 2016). The preliminary semi structured interview guide was created, and tested before presenting the complete guide as it was essential to ensure the coverage and relevance of the content formulated. Testing also helped improve the pre-assessment of research ethics and the researcher's ability to conduct data collection (Chenail, 2011).

After the sample was set and the respondents had agreed to be interviewed, the twelve interviews lasted between 45 minutes to an hour depending on the level of engagement and length of responses given by the interviewees. Given the current circumstances surrounding the global pandemic of the COVID-19 virus, it was not possible to conduct in-person interviews, therefore all interviews were carried out online. The interviews were run on either Skype call or Zoom, using video and audio to ensure that non-verbal communication cues

were not lost, additionally being able to see and hear the interviewer made the respondent's more comfortable. To guarantee comfort, the answer provided were completely anonymous and interviewees received a briefing before the interview was conducted. Additionally, the participants were asked to sign an informed consent form before the interview took place.

3.3 Sampling

Sampling is a method that allows for the generalization of knowledge that is based on a specific population, based on the investigation used for the research. It does not require an analysis of the entire population. (Lavrakras, 2008). There are key features of qualitative samples based on literature, this includes the fact that samples are small, and are studied intensively, so that it can generate a large amount of information (Curtis et al, 2000). Qualitative research should be reflexive and explicit about the rationale for case selection, since there are both ethical and theoretical implications based on the choices made (Curtis et al, 2000). Further, qualitative sampling can provide an excellent opportunity to select and examine observations of generic processes which are key to our understanding of both new or existing theory about the phenomenon being studied. There are several ways to evaluate a sampling strategy, it is essential that the sampling strategy is relevant to both the conceptual framework and research question, it should generate information on the type of phenomena studied, it should enhance the 'generalizability' of the findings, it should produce believable explanations, be ethical as well as feasible (Curtis et al., 2000, p. 1003).

Based on this, the chosen method of sampling that was used throughout this research was non-probability sampling, meaning that individuals from the population selected to be units of analysis did not all get an equal chance of being selected for the sample (Lavrakras, 2008). Purposive sampling is a type of non-probability sampling whereby researchers rely on their judgement when choosing members of the population to participate in the study, as it can be logically assumed to be representative of the population (Lavrakras, 2008). With the 12 participants chosen, in depth information can be collected from the semi-structured interviews providing information on the phenomena allowing the research to be more generalizable overall. The interviews also followed ethical guidelines, as participants were given the option to remain anonymous in certain parts of the interview if they were uncomfortable with the discussion at hand, and a consent form was provided to indicate what would be discussed. Lastly, the sampling method is extremely feasible as there were no costs

involved, all the interviews were conducted online via Zoom. It is also important to mention that the researcher has awareness of the Malaysian culture, and was able to ensure that the linguistic and communication skills were relatable for the participants.

3.4 Festival Goers

The Good Vibes Festival initially was held as a one-day event in 2013 with four international acts and 5000 attendees, however it has seen a huge growth over the years with the 2019 event having over 20,000 attendees (Ariffin, 2017; Thiagarajan 2019). This event was chosen for research, as it is considered to be a regular favourite for the central Malaysian crowd, due to its open air concept, stunning views and guaranteed suitable climate for attendees making it the most popular event for the youth throughout each year. The selection criteria for the interviewees is quite selective as it was important to ensure the research has a well-rounded sample of the multiple ethnicities present in Malaysia. Based on the three main ethnicities present in Malaysia, four individuals were selected per ethnicity. By having an equal representation of each ethnicity, the research would be representative of the relevant population for research. Generally, the main three ethnicities present in Malaysia are individuals who are Malay, Chinese and Indian, meaning twelve total interviewees were selected. They also must be aged between 18-32 years of age and have attended The Good Vibes Festival between the years 2016-2019. The number of participants was twelve, because this number meets the qualitative methodological guidelines which is sufficient to reach relevant conclusions. Although the sample size is not huge, twelve in-depth interviews should provide detailed conclusions and valuable knowledge from a multitude of nationalities in Malaysia.

The participants were recruited through purposive sampling, several posts were made on social media across Facebook and Instagram where participants messaged the researcher directly if they matched the criteria given and if they were able to participate in the interview within the given time frame. The researcher also asked the participants if they knew any other potential interviewees that would be suitable for an analysis, six out of twelve participants were found through this method. It was important that they acknowledged that there was a very specific criteria, and once they had passed the intended check list, the interviewees were asked to participate in an interview within two weeks of the time they were messaged.

3.5 Interviews

Twelve semi-structured, interviews were conducted via Zoom/ Skype. The interviews lasted between approximately 45 minutes to an hour depending on the level of engagement and length of responses given by the interviewees. Conducting an interview face-to face was a preferred method since the researcher would be able to conduct research and observe the participants in regards to body language, facial expressions etc. However, given the current circumstances surrounding the global pandemic of the COVID-19 virus, it was not possible to conduct in-person interviews, therefore they were carried out online. The interviews were run on either Skype call or Zoom, using video and audio to ensure that non-verbal communication cues are not lost, additionally being able to see and hear the interviewer made the respondent's more comfortable. Further a semi structured interview was chosen as it was necessary to pursue follow up questions and probe the interviewees depending on their answers. Skype/ Zoom interviews facilitate this need for malleability because the 'design is flexible, iterative and continuous' (Babbie, 2008, p. 335).

An interview guide was produced to keep respondents straying away from the main topic and to keep the discussion on track. This interview guide leads the dialogue from easy and quick questions about the respondents, to gain a better understanding of who they are and make them comfortable, like asking about their age and jobs, to more specific and thoughtful questions, that would require the respondents to think about their personal views on music festivals, for example inquiring about why they chose the specific event what factors attracted them to go. To guarantee comfort, the answer provided will be anonymous and they received a briefing before the interview is conducted since sensitive topics may be addressed. Additionally, the participants were asked to sign an informed consent form before the interview takes place this research will first examine an individual's experience at the chosen music festival, based on previous experiences, mainly focusing on the general motivation. It will then go into topics such as cultural value of festivals, influence of music genre and overall experiences.

Table 2
Participant Overview

Name	Ethnicity	Age	Occupation	Education	Good Vibes Music Festival Attendance
Spin	Chinese	23	Fitness Instructor/ Law Graduate	Law Degree at University of Essex	Three times
Van	Chinese	22	Tax Associate at EY	Accounting and Finance at Bath University	Once
Besar	Chinese	22	Banker at Alliance Bank Sdn Bhd	Economics and Finance at RMIT	Twice
Coco	Chinese	22	Hair stylist/ Eyelash Technician	Business Management at Bristol University	Four times
Kanye	Malay	26	Consultant at Public Mutual	Business Diploma at Severn College	Three times
Vincenzo	Malay	23	Student	Business and Commerce at Monash University	Three times
Belle	Malay	24	Full time Mother	A levels at Taylor's College Sri Hartamas	Once
Quavo	Malay	23	Mechanic	Diploma in Motorsport Technology	Three times
Cake	Indian	25	Student	BSC Accounting and Finance at University of London	Three times
ML	Indian/ Chinese	22	Student	Economics and Finance at RMIT	Twice
Mish	Indian/ Chinese	23	Student	Economics and Finance at University of Edinburgh	Three times
Tiny	Indian/ Chinese	24	Entrepreneur	Degree in Arts and Social Sciences at Monash University	Once

Statistics show that most festival attendees are aged between 17-34 years old (Eventbrite, 2014), for that fact the focus of this research will be on individuals who are aged within this group. Finally, since this study focuses on Malaysia particularly, the study will only incorporate Malaysians who reside in the country. Therefore, to satisfy the criteria, the type of sampling that was used is typical cases, which are subjects who seem to have an interest in or display behaviour of the topic at hand.

3.6 Operationalization

Operationalization entails the translation of the theoretical concepts into the research and questionnaire. Sensitizing concepts were used to inform the overall research problem. As mentioned by Bowen (2006), they provide a starting point for data analysis and function as an

analytic lens or interpretive mechanism throughout the process. This was used as it gives the researcher a general sense of reference and guidance in approaching empirical instances (Blumer, 1952, p. 7). In this way, the sensitizing concepts were used to create the interview guides. It was essential to make the topic list with questions that were relevant to the literature to ensure that all concepts and fields were covered. The overall interview highlighted several different concepts such as religion and culture, festivals and motivations, music, and aesthetics/ settings. The complete topic list can be found in Appendix A.

The first topic is 'Introduction' where the researcher was able to create a profile for each interviewee, including topics based on their respective religion and their culture. The second topic was Festivals and motivations, where interviewees were asked about their biggest motivations behind attending the Good Vibes Music Festival. The third topic is 'Music' where specific questions related to musical acts, artists, genre, and the opportunity to discover new music were questioned, this was so the participant's motivations regarding music could be categorized into different aspects. The fourth topic was 'Aesthetics & Settings' where other factors surrounding a music festival were examined such as the location, the overall ambiance of the festival as well as the fashion and settings surrounding the event.

3.7 Data Analysis

The method of analysis selected for interpreting the data obtained from the interviews was thematic analysis. Thematic analysis is a form of analysis that aims to uncover themes in the data by exploring relationships and similarities among different segments of the data. (Braun and Clarke, 2006). It can also be described as a method for identifying, analysing, organizing, describing, and reporting themes found within a data set (Braun & Clarke, 2006). When conducting data analysis, the researcher becomes the instrument for analysis as they judge the coding process, theming, decontextualizing and recontextualizing the data (Starks & Trinidad, 2007).

There are several advantages within thematic analysis, whereby it provides a highly flexible approach that can be modified for the needs of many studies as it provides a rich and detailed yet complex account of data (Braun & Clarke, 2006). It is also an extremely useful

method for examining the perspectives of different research participants, highlighting similarities and differences, and generating unanticipated insights (Braun and Clarke, 2006). Although, this approach can have apparent disadvantages, such as the fact that the analysis is flexible, meaning it can lead to inconsistency and a lack of coherence when developing themes based on the research data (Holloway & Todres, 2003). However, consistency and cohesion can be ensured by the research choosing an explicit epistemological position that can underpin the study's empirical claims (Holloway & Todres, 2003). In qualitative research, the process of data collection, data analysis and report writing is often interrelated and occurs simultaneously throughout the research process. A codebook can be produced based on this, using an iterative and reflective process that develops over time and involves constant moving back and forward between phases ()

According to Phase 1 involves familiarizing yourself with the data, it is essential to archive all records of raw data as it provides an audit trail as well as a benchmark which will prevent inadequate data analysis and interpretation (Nowell et al., 2017). It is also essential to immerse oneself in the data by repeated reading of the data in an active way so that meanings and patterns can be identified. Braun and Clarke (2006) suggest that researchers read through the entire data set at least once before coding for ideas and identification of possible patterns that can be established prior allowing for researchers to become familiar with all aspects of their data. Phase 2 involves generating initial codes whereby researchers familiarize themselves with the data, having ideas about what is intriguing within the research. This phase revolves around the initial production of codes, whereby researchers can simplify and focus on specific characters of the data (Nowell et al., 2017). During this period, researchers identify important sections of text and attach labels to index them as they relate it to a theme or issue in the data. A 'good code' is one which captures qualitative richness of the phenomenon.

Braun and Clarke (2006) recommend that researchers systematically work through the entire data set, providing full and equal attention to each data item and identify interesting aspects of data items to form the themes across the data set. In this way, the text can be coded into as many different themes as they fit, being coded, coded once, or coded as many times as deemed relevant (Braun & Clarke, 2006). Through peer debriefing and reflexive writing throughout the coding process, researchers can organize their thoughts and ideas as they engage more deeply with the data (Cutcliffe & Mckenna, 1999). Phase 3 focuses on searching

for themes, whereby the data has been initially coded and collated, the list of the different codes has been developed (Nowell et al., 2017). The following definition can be used to understand the meaning of a theme. “A theme is an abstract entity that brings meaning and identity to a recurrent experience and its variant manifestations, as such a theme captures and unifies the nature or basis of the experience into a meaningful whole” (Aronson, 1994, p. 362). A theme may be initially generated inductively from the raw data or can be generated deductively from the theory and prior research (Boyatzis, 1998). Inductive analysis involves coding the data without trying to fit it into pre-existing coding frames or researcher’s analytic preconceptions (Braun & Clarke, 2006). Whereas, deductive analysis is driven by the researchers theoretical or analytic interest and may provide a more detailed analysis of some aspect of the data (Braun & Clarke, 2006).

Phase 4 focuses on reviewing themes so that they can be refined, perhaps into themes which form coherent patterns (Nowell et al., 2017). As mentioned by Braun and Clarke (2006) the validity of individual themes will be considered to determine whether the themes accurately reflect the meanings evident in the data. Some themes may collapse into each other while other themes may need to be broken down into separate themes (Braun & Clarke, 2006). Data will be reduced into a more management set of significant themes which summarizes the text.

Phase 5 focuses on defining themes whereby researchers determine what aspect of data each theme captures and why it is of interest to them, they need to conduct and write a detailed analysis, identifying the story that each theme tells (Braun & Clarke, 2006). Phase 6 is where the researchers have fully established the themes and the report can be produced (Nowell, 2017). The write up of the thematic analysis should provide a concise, coherent, logical, non-repetitive and interesting account of the data across all themes (Braun & Clarke, 2006). Thorne (2000) encouraged researchers to clearly communicate the logical processes in which the findings were developed so that the claims made can be rendered as credible and believable. Further, it is suggested that extracts of raw data need to be embedded within the analytic narrative so that the complex nature of data can go beyond a simple description and convince the reader of the validity and merit of the analysis (Braun & Clarke, 2006). The analytic credibility of the research will depend on the coherence of the argument, it is essential that main points are supported with literature, building toward a convincing

explanation. Also, all relevant findings including results that were unexpected or did not correspond to the main explanations of the phenomenon being studied should be discussed.

3.8 Ethics

There were several ethical considerations made to ensure the participants were confident with all the information they provided. Prior to the interview a consent form was given to all participants to sign, just to ensure their full protection and privacy has been ensured, they were able to fully understand the objectives of the research and all communication in relation to the research was conducted with full honesty and transparency (Bryman & Bell, 2007). Further, the entire interview was anonymous and fake identities were provided to each participant, this was because sensitive topics were discussed such as religion and culture. The interview also examined concepts about alcohol and substance intake, for Muslims this is illegal to consume, thus it was extremely important that the interviews remained confidential. The participants had the right to withdraw from the study at any stage if they wished to do so. It was also important to acknowledge that the researcher also has a Malaysian ethnicity and has lived in the country, this was beneficial in some ways as it was easy to grasp the culture and understand the certain terms used throughout the interviews such as locations, colloquial slang etc. Although, there is possible bias within the interpretation of data as the researcher was aware of what follow up questions to ask during the interview in regards to the festival as a previous attendee. It was essential in this case to ensure that the researcher did not lead the discussion but facilitate it instead so there was no leading questions asked throughout the interviews. Lastly, the questionnaire in the thesis includes the word 'race,' while being aware of the cultural sensitivity in the European context, this is a common concept in Malaysian culture similar to the way it is used in the United States. It is used in the thesis without any of the negative connotations it may have

4. Results

The results section of this thesis presents the main findings that surfaced after analysing the interviews performed for this research. Twelve interviews were conducted with Malaysians from multiple ethnicities to find insightful perspectives and information to analyse the attitudes towards Malaysian music festivals. In the sub-questions, this was explored in terms of previous motivational theories, religion and culture, influence of music genre, and other elements. There were six themes that emerged from the analysis, 1) Religion and culture in the eyes of gen z and millennials, 2) globalization and the evolvement of culture, 3) music festivals and the escapist culture, 4) Westernized music and international exposure, 5) Socialization in music festivals and lastly 6) the importance of trendy foreign aesthetics and settings in music festivals. These main themes will be elaborated based on the sub themes found in the research process.

4.1 Religion and culture in the eyes of gen z and millennials

4.1.1. Religious upbringing and personal development in cultural beliefs.

The theme of religion and culture emerged when trying to understand motivations for festival attendance due to the fact that Malaysia is an extremely complex society whereby the decisions that citizens make are very much based on the way they have been raised in regards to race and religion. Thus, it is important to get a clear picture of Malaysian culture and the ways in which it operates in order to understand how each ethnicity may be subject to a different environment based on one's religion/ culture. This is necessary as this potentially will affect one's views on music festivals and event culture in general. The concept of culture generally is difficult to define since it is open to interpretation depending on where you are from, according to Malay scholars, it can be defined as follows: "Culture is a way of life that is covering the whole way of life of a community in the collection of ideas and feelings, beliefs, symbols, values and social forms and material objects passed down from generation to generation" (Deraman, 1974). Adding to this, the key element in culture is change as mentioned by Peh (1997) "The change is a process of modification of parts or aspects of culture that occurs from time to time. Slowest changes cultural called 'static' while the rapidly changing culture is called 'dynamics.' This specifically is mentioned as the analysis showcases this whereby religious upbringing and culture seems to be constantly evolving based on each generation.

The interviews provided interesting outlooks as to how religion and culture are intertwined depending on one's upbringing from their parents and the way in which personal development over the year's changes both one's cultural and religious beliefs. The most prominent findings amongst the interviewees was that Malaysian society today is very liberal in comparison to their parent's generation and older. From the ages of 18-30 years old, a significant finding suggests that a majority of the interviewees were taught about their respective religions from an early age from both their families and education, however due to surroundings and the mix of interracial relationships/ friendships many felt that they did not agree with the views that were taught in their respective religion and so personal development was a key factor in how they approached life. For example, one interviewee who was raised in a conservative Buddhist environment said:

"I'll say Malaysia is a pretty conservative place, it's just that we are from the next generation. So I can speak for a generation but I can't speak for the country. If you are speaking for a country, I'll say it's very conservative. If I am speaking for a generation, I will say a lot. It's evolving, slowly evolving, you know, like, a lot of people were conservative, and you put them into a different school and you are open to many things. I will say I learned the most when I came out of that bubble, okay. Because when you are in that bubble, everyone is just like you, so you do not feel any different. When you start going, when you start going to school and stuff, and you realize, like, wait, people are so much more scattered, you know, there is not just one type of person, so many different types of people" (Cake, Indian interviewee).

Since Malaysian culture is increasingly complex due to its multiple ethnicities and religions, it was insightful to find that this opinion had been shared regardless of the religion of the interviewee. Although it is also essential to point out that Malaysia officially identifies itself as an Islamic country, making Islam the country's official religion, causing a special position enshrined under the Federal Constitution (Karim, 2010). Nonetheless, the government allows Malaysians the freedom to practice other religions apart from Islam, which was guaranteed according to the constitution (Karim, 2010). Statistically this is interesting as 67.4% of citizens in Malaysia are Malay/ Bumiputera, 24.7% Chinese, 7.3% Indians and others (0.7%). For example, one interviewee who was raised in an Islamic household explained that:

So on paper, I am a Muslim, technically Islam, but I don't follow any of the practices. And if I were to want to formally disclose that, like, technically, there is also like a death penalty. Okay, so yeah, is, is just way easier for me to just not practice and leave everything as is on paper, right? By upbringing, I guess my parents did try to teach me to be a good Muslim and like, they taught me how to pray but then they did not force it. Except for my dad for a while like, for like, maybe a year, he thought. He thought by forcing it, we would pray five times a day, but it can have, I think, in the long run, pushed me away from religion in the first place (Vincenzo, interviewee)

Across the four participants from a Malay background that were interviewed, two of them expressed their discontent with the fact that they were not able to choose their religion, although they choose not to practice it in daily life, one of the interviewees was raised in a very westernized household where Islam was not taught despite the fact that the entire family is Malay, however it was her personal choice to practice Islam and last interviewee expressed that he practices the religion and was brought up with it by his family, however he does engage in some acts that go against the practices of the religion such as drinking alcohol etc.

Based on all twelve interviews, Malaysia was discussed as a very conservative country when looking at the older generations and the states which are far away from the capital city, Kuala Lumpur. Although, in the eyes of the younger generation, the culture could be seen as constantly evolving, as many believed that those who lived in KL itself were not subject to such strict Muslim values, instead they expressed that most people even those who were Muslim would participate in alcoholic gatherings and proceed to attend night clubs and bars even though this was considered haram in the country. For example, one interviewee said:

“I mean, it's supposed to be a Muslim country but from my experience growing up, I mean, you see by law Muslims going out to clubs, drinking and all sorts of stuff and no one really kind of judges, especially people around my age” (ML, Indian/ Chinese Interviewee)

Malaysia's value system is based on religion and spirituality, thus being a big reason as to why religion and ethnic culture is a principal element in Malaysian cultural identity since the state's ideology of the Rukunegara places the belief of the existence of God as the main principle of the country's identity (Karim, 2010). However, due to secularization as well as

the state of globalisation and the increase in Malaysia becoming a capitalist economy, culture is not fixed and is changing as shown in the analysis (Karim, 2010).

4.2 Globalisation and the evolution of culture

This creates an interesting contrast as to how Malaysia is perceived overall, as the younger generation tends to experience a completely different atmosphere because they have been exposed to education and globalisation. Many Malaysians now have been subject to enjoying foreign entertainment and following trends which can be thoroughly westernized in comparison to what is available in Malaysia alone. This was evident in the analysis when they were asked about the Good Vibes Music Festival and why they thought that it was considered acceptable in society despite possible Muslim conflicts, as well as why Malaysian culture in general was slowly evolving to become more open in nature. As mentioned by Karim (2010), the de-regulation of Malaysia's broadcasting services enables a mass penetration of the global media to influence young Malaysians, in turn global media is playing a significant role in young Malaysians questioning tradition against modernity. Karim (2010) also explains that it does not mean that Malaysians have completely abandoned local cultures but instead are able to fully adopt values they admire into their respective lives while continuing to live within the bounds of their parents and their community.

Since the issue of one's identity and ethnicity is linked to the core of globalisation, it is important to understand what globalisation entails. According to Giddens (1990) it is the "intensification of worldwide social relations which link distant localities in such a way that local happenings are shaped by events occurring many miles away and vice versa (p. 64). This can be seen whilst examining the reasons as to why young Malaysians were so attracted to the Good Vibes Music Festival. A majority of the participants compared the music festival to something resembling Coachella, which is one of the biggest music festivals in the USA. Not only is it extremely trendy due to its excess of popular culture and celebrity attendance, it also has become a source of inspiration for many individuals who are looking to attend music festivals in different countries. For example, one interviewee explained why she was attracted to the event specifically:

"So this is one of the first festivals and marketed in a way which was similar to a festival in the USA called Coachella. It is different, just so different, not in town, you have to travel there, you just get to enjoy all these new activities with your friends"
(Coco, Chinese interviewee)

However, based on the analysis it is evident that those who participate in such events, typically have a more globalised mindset in comparison to those who have been raised in extremely religious households or those who do not live in the capital city Kuala Lumpur. It was frequently mentioned by several interviewees that the other states in Malaysia upheld extremely different values in comparison to Kuala Lumpur which could be seen as the hub of capitalism and globalisation. An example of this is:

“Um in town, everyone is much more much more liberal and relaxed, but Yeah, like, the further you go to the further like, you know, the more they are conservative so like if you go like to like the villages and all, you know like my family is from Seremban in Negeri Sembilan and like, they're pretty like conservative I would say like, even when we will go to visit, we have to wear a scarf, like my mom wear a headscarf and everything you know” (Kanye, Malay interviewee)

The interviewee went on to describe how the culture in Kuala Lumpur is significantly relaxed in comparison, whereby he felt comfortable drinking or eating pork which is considered forbidden in Malaysia for Muslims, however he would not do this in front of his parents or grandparents as it just would be considered disrespectful and would visibly create an uncomfortable atmosphere. Nevertheless, explaining the internal struggles some Malaysian youth may experience when considering what is expected of them from society and upbringing in comparison to what they view as correct personally.

4.3 Music festivals and the escapist culture

4.3.1 Malaysian society and privilege amongst races

As mentioned above, the disparity between races in Malaysia is quite evident considering most of the population is Islamic. As seen in the analysis, several interviewees mentioned the issues with racism and superiority. As mentioned by Mustafa (1990) ‘Malaysian identity’ is biased towards a specific ethnic group, even though national unity is one of the main objectives in the country’s education system, it was found that textbooks often emphasise certain ethnic groups. Further studies also explain that young Malaysians do not recognise the national culture as a culture for all, but saw it as a promulgation of the Malay Muslim hegemonic culture on television; despite Bangsa Malaysia existing at the time (Karim, 2010) Bangsa Malaysia was a policy introduced by Mahathir Mohamed, which aimed to create an inclusive national identity for all inhabitants of Malaysia, thus abandoning the National Culture Policy that asserted a Malay ethnic national identity. Although as

mentioned by Tan (2020) Malaysia has had a long history using ethnoreligious identity to create conflict for political gain, which is a huge issue around Malaysia's political landscape which has shaped or twisted itself. Tan (2020) even claims that the race-based political structure has been the poisonous shackles that have held Malaysia back, decade after decade. "It is a fallacy to think that being more Malaysian makes us less Malay, Chinese, Indian, Iban, Kadazan or what not. We are all these things at once, and being one doesn't make us less of the other" (Tan, 2020).

This was also reflected across multiple perspectives from the interviewees who belonged to each ethnic identity. For example, one of the interviewees who had an Indian ethnicity explained:

I am a minority living in this country because I am Indian. Malaysia is Muslim centric, is that the right word? I guess yeah, Malaysia is a Muslim Centric place and they are the Majority. Okay, I feel like a minority in this country" (Coke, Indian interviewee)

It was also extremely interesting to get the perspective of someone who is a part of the superior majority of Malays in Malaysia. In her perspective she mentions:

"I want to believe that Malaysia is inclusive, but then I also know that, me believing that, it stems a lot from being privileged and the fact that maybe I'm not, I'm not racist, and, you know, I don't, I don't think that being Malay holds any bar above anyone else. But then realistically, you have a lot of Malaysians, who are Malays and they think that they have the upper hand because they're Malays, it is a Malay, it's a Malay land or whatever. But then, you know, in actuality, in history, and everything, we Malays did not build this let alone this, this land was only possible because all three, three races, you know, came together and it went together. That is why there is a lot of mixed marriages because at the time, it did not matter whether you were Indian or Chinese or Malay. Now it kind of matters because there's a lot of privilege for Malay people and it's a lot of it's a lot of the privilege is fine for you to give privilege to your people I get that you know, is the same for every country they will always put their people first Yeah, but then the privilege becomes bad when the privilege is siding too much with a certain race" (Belle, Malay interviewee)

Throughout the interviews, it was evident that there was evidence of privilege amongst races especially if you were Malay, however in the case of the younger generation, most of the

interviewees may have experienced a degree of discrimination being from a certain ethnicity, however, the majority also had interracial friendships/ relationships despite the connotations that exist in society. This is because, the consensus showed that the younger generation is more open with their attitudes towards society and racial backgrounds. For example, one interviewee mentioned:

“It's tough for me particularly because I am from a Chinese Malaysian family and then my boyfriend/ partner is from a Malay family and he's raised Malay and his religion is Muslim/Islam. So basically, there are a lot of things, it is easier in this age and in this time in this, I would not say century, but basically this era is the modern like millennial times, where things where people are more aware, it is easier, but I am. Even with the older generation, they still judge, and they still have a lot to say. They are still like interracial dating is still a really big deal in Malaysia. So because of the race, and because of their religion, it does show a lot of differences” (Coco, Chinese Interviewee)

This showcases that the younger generation are more open with their attitudes towards society, especially in regards to interracial relationships. Although it is still evident that the older generation has their issues with the multi-cultural aspects of relationships, considering there is usually a difference in religion and culture between ethnicities.

4.3.2 Escape from society

Based on this, it is fascinating to inquire about events like the Good Vibes Musical festival where it seems as though individuals treat it like an escape from the reality of society and its expectations. This is the third theme that emerged from the data. The Good Vibes Music Festival is held usually between the months of July - August for a two-three day festival held in Genting Highlands, Malaysia. This alone provides an escape from the city since Genting generally hosts leisure activities such as clubs, casinos, and adventure parks. It was very interesting to explore the ways in which individuals crave the ability to escape from daily life and truly spend a few days away where they could uphold whichever persona that pleases them. For example, one interviewee claimed:

“And this is a place where you can just like, it is like a mini vacation, you know, like you just forget all your bullshit. And it is like going to the movies. When you go to the movies, everything blacked out, you forget about your life for a second. When you

go to a music festival, everything is lit up and you forget about your life for two days and for the whole weekend” (Cake, Indian interviewee)

“I feel like it's definitely not conservative. And, okay, Malaysian culture before it became very gentrified in a Muslim sense. was a lot about expressing yourself. And you know, like, if you look back to like, the 50s, and stuff like P Ramlee. And this that everyone used to drink, everyone used to wear like colourful Kebayas, and this and that, and it was fine. is that when they became more and more religious, like, they started stepping away from that culture into more of a conservative culture, which is what people think Malaysian culture is now but honestly, to me, when I think on Malaysian culture, like the real Malaysian culture, that is not that's not like, glorified by everyone else. I feel like this. because at the end of the day it is still art and you are still expressing yourself. And everybody dresses nicely. And everyone is polite. Everyone is nice to each other. There's no like, it's not violent, you know?” (Cake, Indian interviewee)

It was particularly compelling to understand why the interviewee chose to use the words ‘not violent’ as well as ‘glorified by everyone else,’ and he explained that the festival felt like an opportunity to escape from the means of society, whereby nobody is being judged on where they are from or what they do in life, instead the most important thing is to enjoy yourself and be yourself entirely, he also further explained that it seemed as though nobody was acting. In respect to this, he explains that people often act a certain way based on their roles in society, especially in regards to being respectful in a conservative society, whereas this festival offered a completely paradoxical experience.

4.3.3 Escape: alcohol and substances

Another element to the escapist culture within the festival includes leisure activities such as partaking in the drinking culture and possible drug use that is present in typical festival settings. Although this is an extremely taboo subject amongst those who practice Islam as technically you are not allowed to partake in these activities considering it is ‘haram’ in the eyes of the law. However, out of the 12 interviewees, 11 of those explained that they do participate in either drinking alcohol or using substances. Within the Good Vibes festival, there are usually separate stages for individuals who want to drink alcohol as the event is sponsored by Heineken, and so this stage features a sign which says “No Muslims allowed.” However, according to interviewees this was not strict at all, for example:

“Yeah, so like, 70 % people inside the Heineken booth are Muslim as well. And that's also because religion is just very strictly enforced. People, don't really have a choice” (Cake, Indian Interviewee)

Another interviewee explained:

“I think it's a bit biased to simplify it. If you look Muslim enough, They will not permit you to enter. But if you look like you are someone from a western country, they will allow you to enter, regardless of whether you are Muslim or not. So, if you look like one they will check and they will be strict but if you don't However, they will not check and you can just enter straightaway.” (Edu, Chinese/ Indian Interviewee)

The key aspect discussed showcases how generally society is quite judgemental, as you can do as you please as long as you fit the mould of what is acceptable in a festival atmosphere. Especially in regards to Malaysia, in some way the government tries to control the event so that those who are Islamic are not able to act the same way as everyone else, especially since the event is segregated in some way even if those who are Muslim are able to get in. One of the interviewees who chooses to wear the headscarf explained how she felt about this:

“I mean, I like I mean, I respected it in a way like, I think they were. They do not want to cause any backlash. It is not open. And the thing is, because also the way I look, so I am wearing a scarf so it is very obvious that I am a Muslim. So I think controlling that was kind of important for their image as organizers and you know, even the government for allowing it, they need to still kind of keep it clean. So I didn't like that, because I feel. I feel like that is literally just like judging me based on how I look. But then again, I get it. Yeah, because I get where they are coming from, it is not a good look. And you know again, when you go up to a place where a lot of people are drinking, they can be too friendly. So maybe, you know, it is also kind of a dignity thing for Muslims” (Belle, Malay Interviewee)

4.3.4 Escape: Creating mutual experience and self-expression

Another key finding in this research was that many of the individuals attending the festival felt compelled to attend on the basis that they have the opportunity to express themselves as they please, as well as create a shared escape experience amongst those they choose to socialize with. The Good Vibes festival offered the attendees a 3-day experience, which created an image whereby you forget all the expectations of daily life, and you can express yourself via music, your clothing, your friendships etc. This was an important element of the escape for those attending, as it was described as the opportunity to express oneself without all the rules and regulations which are set in Malaysian society, regardless of gender, age and religion, the experience encompasses moments where you can truly be yourself. This theme of escape itself falls in line with the push and pull theory by Dann (1981) where by people travel because they are pushed from internal imbalances and the need to seek an optimal level of arousal which is offered by a specific destination, in this case the Good Vibes Festival provides attendees with the opportunity to seek arousal in multiple ways. Whereas, the push factors are defined as psychological forces within the individual that act as a medium for travel which includes escape, rest or relaxation. This was prominent in the interviewee's answers, for example:

“I think I still would, because it's, still a good experience, you know, just going to a music festival with all your friends. Yeah, getting away from the city. Acting how you want to, leaving the rest of the world behind (Besar, Chinese interviewee)”

4.4 Socialization in music festivals

One of the most prominent motivational factors for music festival research was the socialization aspect. The analysis classified socialization into three distinct groups including: within internal group, beyond internal group and meeting new people. Across event research, social aspects are usually one of the biggest factors for why one chooses to attend an event/festival, this was significant in this research as well. A majority of the participants talked

about attending festivals with their friends as one of the most important factors, friendship was included in a majority of the other themes as well the experience of being in the moment with the correct company was equally as important.

4.4.1 Within internal group

The biggest frequency of answers belonged within this category where festival attendees were most motivated when they had a group of friends attending the festival with them, the size did not matter but the majority preferred to have at least a few close-knit friends with them as the festival was for longer than one day and most individuals were forced to travel from different states, hence it was important to feel a level of comfort within the internal group. Most expressed that their motivation relied on having friends to create memories with and enjoy the festival. For example, one interviewee said:

“I would prefer to have a small group of friends, probably five ish. Okay, yeah, I will not require a large group of friends just to enjoy the festival I do not think I need that if anything besides the five people I will be like okay, I do not know anyone else. So you know I've got my group of friends and we are going to party and dance our hearts out.” (Tiny, Chinese/Indian interviewee)

4.4.2 Beyond internal group

The second biggest frequency of answers belonged within this group, however most expressed that they were willing to interact with people beyond their internal group as this event was a place in which you would be able to meet people that you have come across throughout your lifetime. The good vibes festival was described as the event of the year, where most young Malaysian youths would attend, meaning that it was almost a prerequisite that you would come across individuals that you know. However, most were willing to interact beyond their internal groups knowing that they would be able to re-join their close friends after. For instance, one interviewee explained:

“Yeah, I get to see friends who I haven't seen in years. Like you just you just seem to be bumping into everyone that you almost have ever met. Like not in total, but like

most of the people that you want to see again. So maybe it has to do with like, the kind of people it attracts as well.” (Vincenzo, Malay interviewee)

4.4.3 Meeting new people across ethnicities

An alternative motivation category which was considered under socialization is that music festivals such as Good Vibes provide individuals with the opportunity to meet new people, although this was not the most common motivation for attendees, some mentioned that this was a nice aspect and that they were open to meeting people. In spite of the fact that most would only attend knowing that they had company beforehand. For example:

“I think I would be very comfortable going alone if it's something I wanted to do, okay, because I think if I go alone, I will do my utmost best to meet new people there. That’s a part of the experience of going to a festival alone. I think I will make up for it.” (Tiny, Chinese/Indian Interviewee)

4.5 Westernized music and international exposure

Another major theme found during analysis was that interviewees did place a lot of importance on the music featured at the festival, mainly the international acts and the exposure one would receive from attending the festival. The Good Vibes Festival is particularly one of the most intriguing, popular events within the year as described by interviewees due to the fact that major international artists were in the line-up and it was the opportunity to experience popular culture similar to Europe or the USA. Previous research (Crompton & McKay, 1997; Faulker et al., 1999; Bowen & Daniels, 2005; Blesic et al., 2014; Vinnicombe et al., 2017)

tried to incorporate elements of music when researching music festival attendance, however there were several issues including the fact that it was not event specific, or the fact that the

chosen festivals had one type of genre of music available at the festival (Thus, it was essential for this research to ensure interview questions reflected the Good Vibes event accurately considering there were multiple genres and it featured both local and foreign acts.

4.5.1 International artists

Based on music being most of the interviewee's top 2 motivations for attending the music festival, one of the main elements was the fact that international artists were the main headlining acts at the festival. As each year progressed, the music festival secured more and more top international artists who were currently trending on music charts worldwide. Many described it as quite a surreal experience considering not many artists take the opportunity to come to Malaysia for concerts etc as there has been controversy with certain artists due to Malaysia's laws with religion being the center for consideration. One interviewee expressed this when she explained:

“a lot of artists have experienced that kind of like unjust stuff and they posted about it, they express how unhappy they are with how their experience in Malaysia and it's quite embarrassing, but it happens and they are mad at our government generally like I bought a I bought a pair of concert tickets before to watch some international artists Ke\$ha, it was cancelled because they want her to change her lyrics and her entire performance every single outfit they disapproved of it? They said there was too much, it was too revealing. And it was haram. And therefore she had to she couldn't really enter the country. So she had to leave. I don't know if she entered but she had to leave, basically” (Coco, Chinese interviewee)

In that regard, the Good Vibes music festival was able to demonstrate an impressive line-up despite the strict Muslim laws, whereby multiple international artists made an appearance. Thus being a major motivating factor in regards to music. This can be seen in several statements from several different interviewees:

“Yes, especially with international artists, you know, I have been like, it is on my Spotify, and I have been listening to it when I, when I drive my car, or like, you know, when I chill at home, like, that definitely motivates me much, much more to go. You know, it's like, kind of seeing like, Oh, yeah, like this guy who, who basically is in my car all the time with me.” (Kanye, Malay Interviewee)

“Oh, yeah. I would consider discovering new music like a usually unexpected bonus, because I don't go there expecting new music, like if I do it as great, but um, yeah, I don't. I do not go there hoping for that. In terms of headlines, yeah, headline is definitely influenced my decision to go if I recognize the band. If I really liked the band, then I'll just try my hardest to go.” (Vincenzo, Malay interviewee)

“I mean; I was a huge fan of Russ. 6lack was two artists that were performing. And I mean, G Eazy was the first one that I saw. I don't know, it just, it's crazy to kind of see artists that you look up to, and you hear on Spotify, and all this stuff, like, and you watch them in real life and see how they perform and how they control the crowd and you're, you're in the crowd and kind of you feel their energy, you know, so” (ML, Chinese/Indian Interviewee)

Overall it was evident that the attendees were extremely motivated by these international artists as it was a rare occurrence for one to be able to see so many international artists in Malaysia at once. At most international artists make an appearance individually at concerts which are expensive, they cost the same price as the entire 3 days at the Good Vibes Festival.

4.5.2 Music Genre

Another big aspect of motivation regarding music was the music genre at the festival, this was also another crucial element for several interviewees. Based on the general analysis, the music genre was extremely diverse in the music festival, and so most attendees were able to experience a plethora of music. Mostly, it was found that they enjoyed the music genre most when it matched with the specific headliners that they enjoyed, respectively. Several interviewees described the music genre as transitional over the years, for example:

“It started off really indie, all that ultimate alternative punk rock. So very hippie, very different. So again, very, very different from what most people Listen to which is why the first and second the first year, the second year. Well, not my first year second year, but the first year that it came to Malaysia and the second year that it was ever held in Asia if I'm not mistaken 2015 and 16. Very, very few, though not a big crowd at all, because the music was very different from what people usually love, but then as the years passed, they did add more mainstream artists to the line-up, the line-up became sort of more basic and more popular.” (coco, Chinese interviewee)

4.5.3 Opportunity to discover/ enjoy new music

Out of the motivations listed for music, this was the least strong in comparison to international artists and music genre, however several interviewees described the opportunity to discover new music as a potential bonus that comes alongside attending the festival. Since the festivals are days long, the attendees are subject to discovering an array of music just by being in the event considering there are several stages present at the event, all which feature alternative genres and different artists. Although it was not listed as a clear motivation for interviewees, they did mention that it was extremely delightful to witness local acts making their mark amongst top international artists. Several interviewees expressed a sense of pride being able to see Malaysians make it in the world, since these international festivals create a genuine sense of awareness through the use of social media and other platforms. Although, they also mentioned that if the local acts were the main headliners at the festival, they are less likely to want to attend a festival like this considering they do not have the same presence as international artists. For example, one interviewee said:

“a lot of young Malaysians where our own source of inspiration in music is to look to the western side. Though there are a lot many talented young Malaysian artists, it is just that rather than to recognize one of our own, we prefer to follow someone who has already been internationally recognized. And that is like the sad case for a lot of Malaysians. We just follow on to that trend. Even though it's an it's a Malaysian artists and international artists, and they're both equally talented person, a lot of people here in Malaysia, and I'm sure in most countries in Asia as well. We would rather follow the one who's internationally accredited.”

4.6 The importance of trendy foreign aesthetics and settings in music festivals.

4.6.1 The appeal of westernized location and settings

A final theme that was found in the analysis was the fact that the Good Vibes Festival was held in a special location. Genting Highlands is a hill station located on the peak of Mount Ulu Kali in Malaysia, where several leisure activities are available including casino's, theme parks, golf courses and other fun activities which are highly appealing to those who are looking for an escape from the city. The location sits 45 minutes away from Kuala Lumpur, so it is a short travel. However, one of the most appealing points about this place, according to the interviewees was that it has extremely cooling temperatures in comparison to KL, thus

the festival was extremely enjoyable since people were able to stay outside for long periods of time without feeling uncomfortable. This also ties into the theme of escape, where the interviewees felt like they were in a foreign place despite still being in Malaysia since this hill is treated like a vacation area. For example, one interviewee explained:

“And also, the scenic route. Driving to the event venue itself is also one of the motivations, I have to think it is quite a, it is quite a different view. And it is high up in a mountain. And it is much cooler up there than it is where we currently stay. So it's quite a change of scenery, I would say” (Mish, Indian/Chinese Interviewee)

4.6.2 Trendy Festival Settings

The Good Vibes Festival created an extremely foreign aesthetic for the overall theme, according to attendees it was comparable to events such as Coachella. The aesthetic included several different colourful booths with activities, as well as one huge stage sponsored by Heineken. The theme was extremely shareable on social media, due to its wide array of attractions. One interviewee described it as:

“The festival itself has a lot of booths, which are all decorated, individually and creatively. There's a lot of lights that install some kind of sitting area with maybe balloons or balls or swings that have lights on them and are quite aesthetically pleasing to the eyes. They also have fun events in games, such as a trampoline in the back or this structure, you could jump off onto an Air mattress. They encourage people to move around more and explore the whole area.” (Mish, Indian/Chinese interviewee)”

4.6.3 Festival inspired Fashion

Throughout the analysis, all the interviewees talked about the effort festival goers put into the fashion and the outfits that were present throughout the festival. This was a very big motivation for some festival goers as it was a form of self-expression and the opportunity to dress however they pleased regardless of opinion from others. The fashion was described as extremely open in comparison to how people usually dress in daily life in Kuala Lumpur, regardless of one's religion and ethnicity the general presence of people in the festival matched a certain aesthetic. For male festival goers, most described the fashion aesthetic as extremely tropical, whereby they would wear floral shirts etc. Whereas, it was mentioned that

female festival goers put a lot of effort into their fashion choices, even going as far as planning months ahead in order to obtain an extremely fashionable presence amongst the crowd. The aesthetic was again compared to Coachella, which was an indie, boho fashion style. Although, many interviewees interpreted this as extremely open, paradoxical to the ways in which one would be expected to dress in Malaysian society. There were multiple opinions on this where some were positive and the others negative. Examples of statements from interviewees:

“I guess there is like a festival style of dressing that, you know, people from here also tried to follow, which is, I guess, like, very bright, very, yeah, very bright colours, maybe, depending on your interpretation, like your clothes might be skimpy or not. It might be an opportunity to buy clothes that maybe you're not really that used to wearing normally.” (Vincenzo, Malay interviewee)

“Personally, like, Don't judge me on this. Personally, I wouldn't let my significant other dress this way. I would not allow it like I am perfectly fine with people dressing the way they want, but this crosses the line, this is like, you might as well just open an only fans account if you are going to be dressing like that. You know, to be honest, like, amongst my group of friends, no one dresses like that. So I was very, very happy. But there were individuals that basically went in a bra. And I'm just like, if you want people to look at your titties, I just don't get it. You can dress however you want, but have a little self-decorum. You know, love your body a little more than that” (Quavo, Malay Interviewee)

4.6.4 Muslim Fashion in Festivals

Since the festival was extremely multi-cultural and there were several Muslim attendees, there was a complete other side of fashion present which was more suitable for those who wore the headscarf etc. This showcases the importance of self-expression and how individuals feel comfortable to dress the way they'd like regardless of the setting and the vibe of the festival. It was an extremely open and accepting environment where fashion was extremely contrasting in nature. For example, one of the interviewees explained:

“There were a lot of Hijabi's there that was amazing to me. And these women they were dressed in their own style, their own vibe, I would say. So, you have a lot of girls dressed similarly you know, because they wanted to look good. But then you

have the hijabi's they will have a class of their own. But that was just generally their style, I would say. So, seeing how someone who is a hijabi coming to a music festival that is sponsored by Heineken and other tobacco companies, I think that is really, really nice to see.” (Tiny, Chinese/Indian Interviewee)

This shows that the festival featured westernized elements, but overall Malaysian culture was thoroughly accepted, especially since multiple ethnicities were present, it was nothing out of the ordinary for the average Malaysian

4.7 Results conclusion

To conclude, there have been significant findings within the analysis that add to the growing body of knowledge within event literature. The motivational rankings across the interviews showcase that socialization and music are the most influential factors in regard to festival attendance. Many interviewees expressed that they would not attend the festival if they were not a fan of the music/ line up and if they did not have a good group of friends attending alongside them. Many viewed the event as an opportunity to create memories alongside their close friends, while also being able to come across mutual friends from alternative friendship groups. In regard to music, the Good Vibes Festivals offer a very successful international line up which is considered to be a rare occurrence in Malaysian society, thus this is established now as a special unique event that happens once a year that the Malaysian youths must attend. The third biggest motivating factor falls in line with the escapist culture, where individuals are looking for a way to escape the city alongside the possible conflicts associated with Islamic values, racism, strictness in regard to family expectations as well as the ability to escape from daily life including work and school etc.

This was quite prominent amongst interviewee's where they explained that it was extremely nice to be able to attend an event that offered an escape from reality, especially since there is quite a specific age group which attend these festivals, thus individuals were not likely to see their parents or other family members at these events unless they belong to the same age group. Lastly, the final motivating factor amongst the group was accessibility, atmosphere and aesthetics in regard to fashion and the festival culture. Since the festival was only 45 minutes away from Kuala Lumpur which is where all the interviewees lived, it was a very accessible location which meant that they were able to attend without much thought of cost etc. The atmosphere was also frequently mentioned throughout the analysis since the location offered an experience where one could enjoy the concert for hours without irritation

since the weather at the venue was much colder in comparison to the city center. Since Malaysia generally has extreme weather conditions, this was a very attractive bonus for those who wanted to feel like they were out of the country.

Interestingly, the fashion aesthetics was something very exciting for festival attendees as it gave them the option to go out of their comfort zones and express themselves in ways which were not possible in the city. Most interviewees dressed in a very open manner in comparison to what would be found in daily life in the city. It was also very inspired by foreign events such as Coachella, where certain trends and themes were found across the festival, including in the booths and stages across the festival. It was also fascinating to discover that many Malaysians were motivated to attend knowing that they would be a part of a culture they understand, since typically Malaysians would interact in a way which may be different in comparison to Western Cultures. Some interviewees described this as a very friendly culture where people were extremely open to interacting with each other, and it felt safe and familiar. Overall, it can be seen that Malaysia has an extremely interesting festival culture where several motivational factors come into play when attending a festival.

5. Conclusion

The phenomenon being researched in this case was the Good Vibes Music Festival in Malaysia. Specific subjects were addressed throughout the research in order to find valuable insights on the current state of music festivals in Malaysia by focusing on the country's culture and religion, the research question is as follows: "*What are the motivational factors for festival attendance within the specific context of Malaysia's multicultural society?*" Twelve interviews were carried out with Malaysians of three main ethnicities including Malays, Indians, and Chinese, which together created a unique perspective of music festivals through the eyes of Malaysians, where race and culture work together to create conflicting opinions on the current events industry in an Islamic country like Malaysia. This research contributes to the existing field of research by introducing a new perspective, since Malaysian culture is extremely unique it is very difficult to compare its culture to other Asian regions. Thus, besides providing relevant context to the events industry, the research provided a contribution to several motivational theories which were applicable to this research: special event motives and behavior, seek-escape dichotomy and the push and pull theory (Dann, 1981; Getz & Cheyne, 2002; Iso-Aloha, 1982). This research aimed to discover the main motivational factors for music festival attendance in Malaysia.

The first sub question focuses on the main motivations of Young Malaysians when attending the Good Vibes Festival, and the second sub questions highlights how cultural values impact the motivation to attend the Good Vibes music festival. Both of these sub questions can be answered together considering it was found in the research that one's ethnicity is tied into the upbringing they have based on religion and culture meaning an individual's motivation would be influenced by their upbringing as well as their own personal development. Thus, in this case, the seek escape dichotomy was suitable for the interpretation of the findings. The theory outlines that individuals become involved in leisure activities due to two distinct forces including the desire to escape from the day-to-day environment and the desire to seek intrinsic rewards (Iso-Aloha, 1982). This was fascinating to compare to the likes of culture and religion as individuals were very motivated to attend the music festival when they were able to escape societal expectations in day-to-day life. Since Malaysia is considered to be a conservative country where religious and cultural beliefs usually guide one's actions in regard to decision making, it was interesting to discover that each ethnicity felt repressed in some way since Islamic values are the most present in society, hence people

must act accordingly, regardless of whether they believe in it. The Good Vibes Music Festival gave attendees an acceptable reason to escape for a couple of days, since the festival upholds very westernized values in regard to the open drinking culture as well as the fashion and aesthetics present in the festival. Muslim attendees also were participating in this culture despite it conflicting with one's religion or culture. Li & Wood (2013) also expand that the importance of each force may depend on what each person deals with on a personal level. It is evident as other ethnicities also felt like the festival atmosphere was not biased and no aspects of racism or segregation was present, instead it was all about the experience and enjoying the festival with one's chosen company. Overall, the theory confirms that these are some of the main motivations for music festivals, even more so in the Malaysian context. It is an addition to the current work, as the Malaysian context involves individuals wanting to escape the narrow views of society, where many aspects of festivals are prohibited in a traditionalist society. This adds an additional layer to the idea of escape, as having a good time becomes even better when individuals can do things that they cannot do in normal society.

The three dimensions when evaluating special event motives and behavior include generic leisure and travel motives, extrinsic motives, and event-specific motives (Getz & Cheyne, 2002). This theory was also suitable for the interpretation of the findings based on the themes found. Firstly, a majority of the interviewees explained that they were driven to attend the music festival due to the location and overall ambiance of the festival, it took place in Genting Highlands which is a state in Malaysia which offers cool temperatures, a change in scenery and provides an outlet for the inclination to escape since it is an hour away from Kuala Lumpur. Getz and Cheyne (2002) also expand that it increases the leisure and cultural options for local residents who attend big events, which in this case is true. The second aspect of the theory highlights that individuals have more incentives to attend events if there are specific unique characteristics, in the case of Good Vibes, it is one of the only festivals throughout the year that brings in huge international artists, but it also upholds a theme similar to Coachella, creating excitement and thrill for those attending the event (Getz & Cheyne, 2002). Lastly, extrinsic factors such as location and the ability to come across friends/ acquaintances which interviewees have known over time also adds to the motivation behind festival attendance. This theory is suitable for explaining the motivations for attending the Good Vibes Music festival in a more generic sense, as the three dimensions are suitable for both Western and a Malaysian context.

The push and pull theory is suitable to interpret the findings in regards to the point that people travel because they are pushed from internal balances and the need to seek an optimal level of arousal as well as pulled by the offerings of a specific destination (Dann, 1981). In regard to seeking arousal, a music festival provides so many different elements which individuals can lose themselves in including the music, the options to dress however you want, drinking and substance intake, location as well as the fact that most of the interviewees spent a few nights away from town with their friends creating a collaborative experience overall. As mentioned by McKay (2015) the abundance of festivals is viewed as gentrified weekend breaks of culture and arts, of inclusion and acceptance. This theory can also be linked to the escape context where individuals are pushed to explore the offerings of the Good Vibes Festival due to its unique nature which is not easily found in everyday society since it is not allowed. Thus, the theory helps explain that the optimal level of arousal in this case would be the willingness to escape from society and thoroughly enjoy oneself.

The last sub question focuses on music and how the different types influence motivation. There were varying conclusions in previous research, where music was either an extremely important factor in attendance or in contrast, it did not matter at all (Walters, 2015; Packer & Ballantyne, 2011; Li & Wood, 2013; Blesic et al., 2014; Crompton & McKay, 1997). This research offers a multitude of perspectives in regard to music. Firstly, it was considered to be an important factor amongst interviewees. Based on the different aspects of music, international artists were the biggest attraction for festival attendees. This is because events like Good Vibes are not frequent in Malaysia, it is very difficult for individuals to get the opportunity to see an array of well-known artists at the same time at a reasonable cost, thus the event is extremely popular amongst Malaysian youths. Secondly, music genre was another crucial element mentioned by a majority of the interviewees, since it was essential that they were able to enjoy the music, since the music festival hosted multiple genres, it was very easy for attendees to pick stages according to their own individual preferences, most of the time it was based on the genre that matched their preferred headliners.

Lastly, some interviewees mentioned the opportunity to enjoy music and discover it, was also a small factor in motivation, it was considered to be more of a bonus that attendees received when choosing to attend a music festival since it is probable that they will not be

aware of every musical act featured. Overall, it can be said that the music festival experience creates an atmosphere which allows individuals of all ethnicities to escape through the different outlets at the music festival, everyone is free to express their own sense of individuality regardless of ethnicity or religion which can be very comforting for the Malaysian youth of today. The findings add to the existing research about the role of music in music festivals in the context that countries like Malaysia do not have the same opportunities as those in Western countries. International artists are extremely important in order to motivate attendees. Also, this research adds specificity in regard to different aspects of music and what is appreciated by Malaysian audiences such as the music genre as well as the opportunity to discover new music.

The chosen method for this analysis was through qualitative semi-structured interviews, it was extremely suitable for the purpose of this analysis as in-depth rich data was obtained through the interviews, the researcher was able to ask follow-up questions based on the responses given by participants allowing for several topics to be discussed thoroughly including sensitive topics such as religion etc. Further, it was appropriate since it was cost-effective and did not require any costly materials allowing for research to be conducted in an effective manner. Due to the covid-19 pandemic, it is very difficult to conduct physical research, thus the ability to interview online was another reason the research was successful. Reflecting on the researcher's role, it was extremely important to ensure that the interpretation of the answers was based on attendee's responses and not on personal experiences, as the culture was relatable due to the fact that I have a Malaysian ethnicity. I have also attended the Good Vibes Festival personally, this had both advantages and disadvantages in regard to the fact that I was aware of the staple elements found in the festival, so it was very easy to probe throughout the interviews, although I was extremely careful as I did not want to lead the discussion in any way.

5.1 Limitations and further research

The research tried to determine if the different ethnicities in Malaysia experienced motivation differently based on several factors. Even though all the main ethnicities were present in the sample, only 2 out of the 12 participants claimed to practice religion in their daily life, meaning perspectives could be limited in regard to how religion influences one's motivation when attending a music festival. Although all of those who were interviewed were

brought up with religion individually, they later decided that they do not practice religion based on their own personal development over time. Thus, this could be a big inclination as to how the Malaysian youth is evolving today. Due to factors such as globalization and international education, individuals are starting to adopt perspectives which can be considered more international. It was also interesting to hear the perspectives of those were Muslim as it did not matter if they practiced or not, they still felt as though the Good Vibes Festival was a positive experience for Malaysian youth as it allows them to broaden their horizons in a multi-cultural environment.

Although all four ethnicities were interviewed, three out of the four Indian interviewees were mixed with other races, although they specified in the interview that they were raised with both offering insightful perspectives of growing up multi-racial. Further all of the participants interviewed lived in Kuala Lumpur, which is the Capital city of Malaysia, in the interviews it was explicitly mentioned that those who grew up in other states may have a different perspective since it is conservative and extremely religious in comparison to the capital city. However, most of those attending these types of music festivals tend to adopt an open mind set and are not judgemental of those who decide to attend, regardless of race and religion.

This research contributes to event literature by bringing a Malaysian perspective into festivals, since this culture is so unique, it showcases how many findings within Asian countries cannot be compared to each other and must be done individually so that the research can fully grasp the culture. Further research would be desirable on a larger scale, where attendees from all states are incorporated into the analysis to see if those who belong to extremely religious states are willing to attend the festival, regardless of its connotations. The research should also include more than 12 interviewees so that the research is as balanced as possible. It would also be interesting to conduct a cross comparison analysis to countries with similar cultures like Indonesia, since a very similar festival operates in Jakarta around the same time as the Good Vibes Music Festival which feature the same artists. By doing so, the cultural aspect and religious aspects could be compared.

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Appendix A: Interview Topic List

General inquiry

- Introduction of participant
(Age, occupation, gender/ education level)
- Where are you from?
- Do you consider yourself to follow any religion?
- Where were you raised?
- Can you expand on your culture and what it is like?
- Ethnic background (Malaysian, Chinese etc)

Festival & motivations?

- Why did you decide to attend Good Vibes Music Festival and what year did you attend?
- When you think of Good Vibes, can you please describe what attracts you to this event?
- What is the biggest motivation for you when attending a music festival? Could you rank your different motivations? From highest to lowest?
- These events are usually pricy, would you attend these music festivals more than once? If so why?
- Socialization (Do you feel most motivated when you have friends attending?)
- Do you go alone/ with friend/ big group of friends
(Are you often looking to meet new people in these festivals?)

Cultural

- Based on your culture, would you say Malaysian festivals in general have elements which support Malaysian values/ people?
- Do you think festivals are westernized products? If so, why do you think it fits in a Muslim society like Malaysia
- Would your religion influence your motivation to attend a festival? If so, how and why?
- Do you think music festivals like Good Vibes showcase any Malaysian culture/ values? Is there anything typically Malaysian about it?
- Would you say the culture with you associate with affects your motivation?
- The good vibes festival is usually sponsored by cigarette / alcohol brands, what do you think about this? (Probe on possible conflicts with Muslim values)

Music genre and festivals

- How would you describe the Music genre at good vibes music festival?
- Does the genre of music at the festival affect your motivation? (specific headliner, discovering new music?)
- What is important to you when deciding to attend? music? Artists etc? mix of genres
- Would you still attend an event like Good Vibes if you did not like the music? If so why?
- Do you think the international aspect of these music festivals influence your motivation? For example: international artists
- Do you take substances whilst attending these events? (Alcohol/ drugs) Why do you take it?
- Do you think these events provide more opportunity for international exposure for music?
- Are you also attracted to the local artists featured at the festival?

Aesthetics & Settings

- How would you describe festival culture? Atmosphere?
- Does it have themes/ certain kinds of dressing?
- Would you say the set-up of the festival has any influence on your motivation?
- Do the festival display a certain kind of aesthetic? If so, what is attractive about this?
- Out of all of the different motivations you have mentioned,
Which one is the most important For YOU?

Appendix B:

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File Home Search Project Analyze Import & Export Tools & Support Codes Search & Filter Tools View

Free Code(s) Create Smart Group Smart Code Duplicate Code(s) Rename Code Delete Code(s) Open Group Manager Edit Comment Edit Smart Code Change Color Merge Codes Split Code Open Network Code Tree Word Cloud Word List

Explore Code Manager

Search Code Groups Search Codes

Show codes in group Overall aesthetic of festival (Vibe, fashion and atmosphere)

Name	Grounded	Density	Groups
Aesthetic: Muslim Fashion	1	0	[Overall aesthetic
Aesthetic: Trendy Setting	9	0	[Overall aesthetic
Aesthetic: Westernized fashion	20	0	[Overall aesthetic
atmosphere: Festival	6	0	[Overall aesthetic
atmosphere: Venue and weather	9	0	[Overall aesthetic

Comment: Zero or multiple items selected

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Explore Code Manager

Search Code Groups Search Codes

Show codes in group Motivation for the escape and experience

Name	Grounded	Density	Groups
Escape: alcohol and substances	14	0	[Motivation for t
Escape: creating mutual experience	13	0	[Motivation for t
Escape: from society	28	0	[Motivation for t
Escape: self expression	9	0	[Motivation for t

Comment: Zero or multiple items selected

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File Home Search Project Analyze Import & Export Tools & Support Codes Search & Filter Tools View

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Explore Code Manager

Search Code Groups Search Codes

Show codes in group Motivation and music

Name	Grounded	Density	Groups
music: International Artists	33	0	[Motivation an
music: Local Artists	14	0	[Motivation an
music: Music Genre	12	0	[Motivation an
music: Opportunity to enjoy/discover...	15	0	[Motivation an

Comment: Zero or multiple items selected

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File Home Search Project Analyze Import & Export Tools & Support Codes Search & Filter Tools View

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Explore Code Manager Search Code Groups Search Codes

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Code Groups

Accessibility and convenience
Business opportunities and M
Culture and upbringing (3)
Globalization and the evolvin
Motivation and music (4)
Motivation for the escape anc
Overall aesthetic of festival (V
Race And religion (7)
Social aspects of motivation (

Show codes in group Globalization and the evolving culture/ beliefs

Name	Grounded	Density	Groups
Foreign attraction: famous western fes...	7	0	[Globalization
Foreign attraction: feeling outside of...	4	0	[Globalization
Foreign attraction: social media and w...	19	0	[Globalization
Freedom of choice: despite religious u...	18	0	[Globalization
Freedom of choice: in regards to religion	5	0	[Globalization
Freedom of choice: to act based on on...	12	0	[Globalization

Comment: Zero or multiple items selected

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File Home Search Project Analyze Import & Export Tools & Support Codes Search & Filter Tools View

New Group Create Smart Group Free Code(s) Smart Code Duplicate Code(s) Rename Code Delete Code(s) Open Group Manager Edit Comment Edit Smart Code Merge Codes Split Code Change Color Open Network Code Tree Word Cloud Word List

Explore Code Manager Search Code Groups Search Codes

chanel transcription Documents (10) Codes (73) Memos (0) Networks (0) Document Groups (0) Code Groups (9) Memo Groups (0) Network Groups (0) Multimedia Transcript

Code Groups

Accessibility and convenience
Business opportunities and M
Culture and upbringing (3)
Globalization and the evolvin
Motivation and music (4)
Motivation for the escape anc
Overall aesthetic of festival (V
Race And religion (7)
Social aspects of motivation (

Show codes in group Culture and upbringing

Name	Grounded	Density	Groups
culture: festival culture	9	0	[Culture and up
culture: how its defined	6	0	[Culture and up
culture: malaysian culture	18	0	[Culture and up

Comment: Zero or multiple items selected

