Livestreaming as a medium to satisfy fans

A quantitative study on motivations to watch and willingness to pay livestreams of live music.

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ABSTRACT

Due to the Covid-19 pandemic people had to stay at home and could not attend real-life concerts. During the lockdowns numerous livestreams of live music appeared everywhere, from small at home concerts to livestreams from big concert venues. Additionally, some livestreams were free to watch, however, others were paid only. The emergence of livestreams is not unexpected, as livestreams in the field of sports and theatre is already common. The livestreams of live attracted many viewers and quickly became the standard way to enjoy live music. The enormous popularity of livestreams makes it interesting to examine what motivates people to watch the livestreams, and even more interesting, why they pay for it. Therefore, the motivations to watch livestreams have been studied in this research. This has been done by first investigating the motivations to attend concerts in the literature and applying them to the livestream setting. Because the income of live music plays an important role in the music industry, is it relevant to investigate whether livestreams could fulfill a part of this role as well. Therefore, in this study it has been investigated when respondents are willing to pay for a livestream of live music. Because previous research on motivations for concert attendance has shown that being motivated plays an important role in attendance and willingness to pay. Moreover, because concerts cannot be attended during the Covid-19 pandemic is it also interesting to take the downsides of concerts as a possible predictor of willingness to pay for livestreams into account. Additionally, previous research has shown that fans are more willing to pay for a product of service of their interest, therefore fanship has been taken into account as well. Data was collected by a survey, after thoroughly discussing relevant literature in the field of motivations for concert attendance, downsides of concerts, willingness to pay and fanship. The survey has been filled in by 189 respondents with different ages, genders, education levels and nationalities. After conducting several statistical analyses, it has been proven that the degree of motivations to watch a livestream and the degree of fanship are the biggest predictors of willingness to pay for a livestream. Furthermore, behaviour from the past, such as watching and paying for livestreams predicts whether someone is more willing to pay for a livestream. The findings are partly in accordance with literature about motivations and willingness to pay for real-life concerts, as previous research showed that fans are more willing to pay. The findings of this research show that livestreams of live music are, especially for fans, a great addition to real-life

concerts, could ensure profits and should therefore continue, even after the Covid-19 pandemic has come to an end.

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1 INTRODUCTION

Music is mainly consumed in three ways; by listening to the radio, listening to pre-recorded music such as CD, vinyl, or digital streaming on streaming platforms like Spotify and attending a concert (Black, Fox, Kochanowski, 2007). The last one, attending a concert, has been extremely popular in the last three decades and has become the biggest revenue stream for many artists (Black et al., 2007; Brown & Knox, 201). Concerts are important for the music industry as it facilitates exposing the music and performers to prospective fans, facilitates purchases, assists with commercial breakthrough and image building (Shuker, 2008).

In March 2020, the world was introduced with Covid-19, which eventually led to a global pandemic. Due to Covid-19, people had to social distance and stay at home (WHO, 2020). This had an enormous influence on several spheres of society; it also affected the music industry. Artists who had planned tours and festivals to play their albums live to thousands of fans had to cancel their plans and develop creative ideas to still play their music for fans (Sisario & Ryzik, 2020). The need for live music was satisfied by many artists through live streams of live music. This was done in several ways, from an acoustic performance from the artists' home at the start of the pandemic to major performances from concert venues or virtual worlds, such as the livestream shows from Billie Eilish, the Gorillaz and Dua Lipa, throughout the pandemic (Rendell, 2020; Billboard, 2021; Gijssel, 2020).

The uses and gratifications theory assume that people actively consume media to gratify their needs (Katz, Blumler, & Gurevitch, 1973). It could, therefore, explain which needs are gratified when people choose to watch livestreams and thus actively consume media. These needs are directed by prior motivation, interests, preferences, and involvement with media (Kim & Kim, 2020). The gratifications expectations to watch a livestream, are likely to be influenced by the motivations to attend concerts. Motivations to attend concerts have been widely investigated in literature and will be discussed in the theoretical framework; some of these motivations are socialization, status enhancement, escape from daily life and nostalgia (Kulczynski, Baxter, & Young, 2016; Kruger & Saayman, 2015, Brown & Knox, 2017). Besides, the downsides of concerts could also be an interesting motivation to watch a livestream of live music. Several studies have focused on this and even called them the costs of concerts (Black et al., 2007; Holt, 2010). Downsides that are identified are, for example, ticket prices, travelling to the concert venue or annoying other concert attendees (Black et al., 2007; Holt, 2010). This might influence the motivations to watch a livestream of live music. It

is important to identify the motivations and needs because when these needs are met, people are more likely to be satisfied with experiences (Minor, Wagner, Brewerton, & Hausman, 2004). This is important for marketers in the music industry, because after all, satisfaction is the primary motivation for the continuance of a product or service (Kim & Kim, 2020). Which is logically important for marketers as the continuance of a product or service that is paid for leads to more money, resulting in a higher profit (Osterwalder & Pigneur, 2010).

Wants and needs are important to identify as they are the backbone of a business model. A business model consists of several building blocks that show the main areas of a business and demonstrate how a company aims to earn money. One of these blocks is the value propositions, which is the reason customers choose a certain product or company, and why they pay for a business. A value proposition creates value for its consumers through satisfying wants and needs of consumers (Osterwalder & Pigneur, 2010). Furthermore, another interesting business model block for this study, is the customer segments block, because the value propositions are different for each customer segment. According to Osterwalder & Pigneur (2010), the customer segments block in a business model defines all the different people that a company tries to satisfy. These people are grouped into different segments based on common needs, behaviours, motives, and other characteristics, to offer specially designed products or services to them and thus specific value propositions (Walker & Walker, 2011; Osterwalder & Pigneur, 2010). For the aim of this study, it is interesting to distinguish people who enjoy live music into different consumer segments. This is helps to gain a better understanding of the consumer and their specific wants and needs. Based on this, and for the aim of this study, the people who enjoy live music could be distinguished into three different segments. 1) People who enjoy live music but do not enjoy streaming live music. 2) People who enjoy live music and enjoy streaming live music but have not paid for it. 3) People who enjoy live music and enjoy streaming live music and have paid for it.

An especially interesting aspect of the value proposition is whether people would be willing to pay for a livestream, as ticket sales are one of the main sources of income from a concert, which is the same for a livestream (Kruger & Saayman, 2015; Gijssel, 2020). During Covid-19, artists have managed to earn money from livestreams in different ways. Firstly, free livestreams in which people could donate a certain amount of money, e.g., The Streamers. Secondly, livestreams for which the viewer itself could decide on what to pay, such as for the band Di-rect and, lastly, livestreams where there was a set price, such as 25 euros for Billie Eilish's show (Gijssel, 2020; van Stapele, 2021; Klumpenaar, 2021). That livestreams provide a new value proposition in the music industry, is proven by the South-

Korean group BTS, who raised 17 million euros with just the ticket sale of one livestream (Gijssel, 2020). Ticket sales indicate whether livestreams could be a sustainable value proposition, which will even last after the Covid-19 pandemic. This is because ticket sales cover the revenue stream block in the business model of the music industry. This refers to what value each customer segment is willing to pay (Osterwalder & Pigneur, 2010). Hence, when the ticket sales result in profit, it implies that the value proposition of livestreams is good enough to pay for. Therefore, knowing which motivations influence ticket sales is important, as marketing should focus on these influential motivations to ensure that ticket sales increase. Besides, identifying the motives and needs ensures a more tailored livestream or ticket prices according to these specific wants and needs of a customer segment. Furthermore, it is interesting to investigate the willingness to pay for livestream of live music tickets and therefore it will be taken into account in this study. The willingness to pay has also been taken into consideration in the study of Kulczynski (2014) as consumer behaviour, the willingness to pay, influences music concert attendee behaviour. Additionally, Brown & Knox (2016) and Black and colleagues (2007) have investigated willingness to pay for concerts to examine why people are willing to pay, since the price of concerts has increased.

By looking at the motivations to watch a livestream and willingness to pay for a livestream, it can be examined whether livestreams will persist when everything goes back to normal. Through the study, the question of whether livestreams of live music are just a trend, or a new value proposition will hopefully be answered. This information is valuable for concert organizers and music and event marketers. By means of this research, they will know what people motivate to watch a livestream of live music, when they are willing to pay and when they are not. Moreover, literature about football has shown that the degree of fanship affects the willingness to pay. The more fanship, the more willing to pay they are for a livestream of a football match (Johnsen & Solvoll, 2007; Hammervol & Shollberg, 2006). It might be the same for livestreams of live music; in this case, marketers should tailor their marketing to fans.

This research is also interesting for academics as livestreaming of live music is a new phenomenon. While livestreaming in other industries is already quite normal, such as for football or livestreams of theatre plays and literature in that field relatively up to date (Kim & Mao, 2019; Mueser & Vlachos, 201). Due to Covid-19, however, the livestream process of the music industry accelerated enormously, while research in this field is left behind. Therefore, the gap in literature will be addressed by the link of several fields; motivations to attend concerts, livestreaming of sports and theatre, and fanship (Kulczynski et al., 2016;

Kruger & Saayman, 2012; Brown & Knox, 2017; Kim & Mao, 2019; Mueser & Vlachos, 2018; Johnson & Sollvol, 2007). This combination of literature from several fields provides insight into motivations and willingness to pay for livestreams and the role of fanship. It offers researchers a tool to better interpret and understand the motivations that play a role in livestreaming live music. This is part of a bigger shift of digitalized ways of consumption in which, eventually, mediated consumption might become the norm.

To answer all these questions, the following research question has been created for this research: To what extent are the downsides of a concert mediated by the motivations to watch a livestream influencing the willingness to pay for a livestream of live music? and to what extent is the degree of fanship influencing this? The answer to this research question will be investigated through literature and empirical research. The structure of this research is as follows. The first chapter is the introduction, providing the aim and background information of the research, and the research question. The second chapter is the theoretical framework; the literature and theories from other researchers are thoroughly discussed and used as building blocks to state the hypothesis. The methodology is the third chapter and addresses the quantitative research approach, data collection methods, the sample and data analysis procedures. The following chapter is the result section, presenting the outcomes of statistical analyses using tables and graphs. The final chapter is the conclusion and discussion, providing insights and arguments on the results found in the previous chapter, main conclusions on these findings, limitations of this research and recommendations for further research.

2 THEORETICAL FRAMEWORK

The following chapter will present the theoretical framework of this study by thoroughly addressing and discussing relevant literature. Furthermore, by these building blocks of theory and concepts, hypotheses will be formulated. Firstly, previous studies about motivations to attend concerts will be discussed, followed by addressing relevant literature about livestreaming and motivations to livestream in sports and theatre. Moreover, the willingness to pay and its connection to fanship will be discussed considering livestreaming of live music. Finally, all relevant literature will be briefly mentioned with the associated hypotheses.

2.1 Live music motivations

To investigate the motivations to watch a livestream of a concert, the motivations for a concert attendance should be examined first. Therefore, literature about concert attendance will be investigates, thereby the focus is especially on live popular music concerts. Because popular music concerts are the most beneficial concerts of all time and are attended by many different people (Kruger & Saayman, 2015). Popular music refers to all types of music that is "mass produced, mass marketed, and is generally treated as a commodity" (Kotarba & Vannini, 2009, p. 9).

Motivations to attend popular music live concerts, which will be referred to as concerts for the remaining of this research, have been extensively investigated in academic literature (Brown & Knox, 2017; Kruger & Saayman, 2015; Kulczynski et al., 2016; Kruger & Saayman, 2012; Black et al., 2007). Motivations are commonly referred to as "an internal factor that arouses, directs, and integrates a person's behavior" (Murray, 1964, p.7). They are the "starting point that launches the decision process" (Crompton & McKay, 1997, p. 425) whether to attend the concert or not. The decision whether to attend the concert is influenced by an individual's motivation to fulfil a desired need during the concert. Motivations occur before the concert, and the evaluation of satisfying needs are made after the attendance of the concert (Kulczynski et al., 2016). An individual usually has multiple motivations to attend a concert since motivations are not mutually exclusive (Iso-Ahola, 1990). An understanding of these motivations is essential for marketing concerts as it enables to effectively satisfy their audience and thus better address the audiences' needs (Kulczynski et al., 2016). These different studies provide a useful background for discovering the motivations for livestreaming concerts and will therefore be discussed and compared in detail in the following paragraphs.

Several similar motivations have been described in the academic literature about motivations for concert attendance. The most common motivations in academic literature are unique experience, status enhancement and socialization (Brown & Knox, 2017; Kruger & Saayman, 2015; Kulczynski et al., 2016). However, motivations are not limited to these as multiple smaller motivations have been identified as well. The next paragraphs provide a discussion of all these motivations.

2.1.1 Unique experience

One of the most prevalent motivations identified in academic literature is the unique experience of a concert. Even though it is not called the same in every study, the concept carries the same meaning in most studies. According to Brown & Knox (2017), the unique experience consists of three components: uniqueness of the event, proximity to musicians, and visual stimulation. The first one being the awareness of attendees that concerts are one-off experiences. This is also stated in detail in Kruger & Saayman (2015), who measured this motivation by items such as "it is a once-in-a-lifetime experience" and "to be part of this unique and exciting event" (p. 24). This unique concert experience also includes hearing music that has not been released yet, acoustic versions of songs and covers (Kruger & Saayman, 2012, Black et al., 2007; Kulczynski et al., 2016; Brown & Knox, 2017).

According to Brown & Knox (2017), however, it is not limited to just the uniqueness of the event. The next aspect is the proximity to artists and refers to physically seeing their favorite artist live. In the study of Kulczynski and colleagues (2016), this is divided by two components, the physical attractiveness of the artist and the appreciation of the physical skill of the artist. This is described in even more detail in the chapter of Pitts (2014). According to Pitts (2014), seeing the performers physically interacting with each other, with the exchange of gestures and movements, helps to draw the listeners' attention to the music. Even though the study of Pitts focused on jazz and classical concerts, in which the music itself is more complex and abstract, this insight is still valuable for pop concerts. This is in accordance with Holt (2010) who states that the unique experience of a concert provides a more complete experience of the music. This proximity to artists is even more present for fans as the physical proximity of an artist or band presents hero-worship (Kulczynski et al., 2016; Brown & Knox, 2017). According to fans, attendance at concerts demonstrates support and dedication (Black et al., 2007). Pitts (2014) also referred to seeing the physical skill of the artists live and the proximity to the artist itself. This proximity of artists is unique for a concert as artists can usually not be physically seen when listening to music on cd or Spotify (Black et al., 2007).

The last component of the unique experience motivation are the visual elements of live music which make the experience even more special (Brown & Knox, 2017). This cannot be offered by recorded music, neither by listening to the radio (Earl, 2001).

2.1.2 Socialization

The second motivation is also extensively discussed in academic literature. Socialization as a motivation to attend concerts is described in two ways in academic literature. It can refer to the togetherness of the group of people with who someone is attending the concert, but also refer to the socialization with like-minded people in the crowd (Kruger & Saayman, 2012; Pitts, 2014; Kulczynski et al., 2016; Black et al., 2007; Holt, 2010).

Group togetherness is an important aspect of socialization, it refers to attending concerts with friends and family and loving to share the experience and fun with them (Kruger & Saayman, 2015; Holt, 2010). Research has shown that concert attendees enjoy the concert more when they are in a group situation than alone (Swanson, Davis, & Zhao, 2008). This is especially the case for women since they place higher importance on family and kinship (Kruger & Saayman, 2015). Furthermore, sharing the experience with strangers at a concert is also important. Interacting and socializing with like-minded people provides an opportunity to share judgements about the artists' performance or music with other concert attendees (Holt, 2010; Black et al., 2007). This provides a sense of community and makes them feel affiliated with people with similar interests (Kulczynski et al., 2016). This resonates with the findings of Pitts (2014), who found that music audiences are generally homogenous. Moreover, is in accordance with Kruger & Saayman (2012), who have found that the profile of the concert attendees is homogeneous. "Since the main differences are behavioural rather than socio-demographic" (Kruger & Saayman, 2012, p. 199). Furthermore, this sense of community is not present when listening to music alone; therefore, it motivates to attend a concert (Black et al., 2007).

Even though many studies have found that the socialization factor is one of the most relevant factors in influencing someone's incentive to attend a concert, Kruger & Saayman (2015) findings state the opposite. Kruger & Saayman's (2015) research demonstrated that socialization and value were rated as the least important motive, and group togetherness was second least important. This could be explained by the fact that the socialization motive was measured differently than in other studies (Kruger & Saayman, 2015; Kulczynski et al., 2016; Kruger & Saayman, 2012). In the study of Kruger & Saayman (2015), the socialization

motivation was combined with a motivation that referred to the value of the concert. The socialization part focused on meeting new people and attending as many concerts as possible, whereas the value factor focused on whether the money was worth it or feeling obligated to go as people got the tickets as a present. This is in contrast with other studies where the value factor was not even part of the study, neither was it part of the socialization motivation (Kulczynski et al., 2016; Kruger & Saayman, 2012). Because the socialization motivation is measured differently in various studies, consequently, these studies cannot be compared with each other, in terms of the socialization motivation to attend a concert. Even though the socialization motivation of Kruger & Saayman's (2015) study measured the concept differently, explains the value motivation a lot about the willingness to pay for attending concerts, and is therefore useful for further research (Kruger & Saayman, 2015). As it is expected that people who are more motivated to attend a concert, by any of the motivations mentioned in this chapter, are more willing to pay (Kulczynski, 2014). This will be explained more thoroughly later in this chapter.

While for some concert attendees, socialization might be a motivation to attend a concert, for others, other concert attendees could be considered the downsides of attending a concert. Other people might be irritated by another attendee when they talk too loudly, cough, take too many photos with their smartphones or walk up to buy a drink (Pitts, 2015). Moreover, the view on the artist or stage can be poor when it is blocked by a tall or wriggling fellow concert attendee (Pitts, 2015).

2.1.3   Status enhancement
Status enhancement is the third motivation described in academic literature (Kulczynski et al ,2016; Holt, 2010). The status enhancement motivation entails that people go to concerts to achieve a higher status, online and/or offline. Status enhancement is obtained online by posting photos, videos, or status updates of the concert attendance on social networking sites, such as posting an Instagram story during the concert (Kulczynski et al., 2016). The experience of attending the concert, which has become a major media event, is powerful for the attendees and plays a key role in self-realization and identity-making (Holt, 2010). This applies to general concert attendees and even to a larger extent for fans. Posting content of the concert online ensures a connection with fans in online communities and over the whole world (Lingel & Naaman, 2011). It is a way to connect with other fans, and it provides fans who could not attend the concert, with concert specific content of that concert, such as an acoustic version of a song (Lingel & Naaman, 2011; Kruger & Saayman, 2012,

Black et al., 2007; Kulczynski et al., 2016).

Fans who attended a special concert feel that they had bragging rights when they went to multiple concerts or to a very exclusive concert of a superstar artist who has already died, such as Michael Jackson. Additionally, some fans feel like they can only be real fan when they have seen the artist live (Kulczynski et al., 2016). Furthermore, Kulczynski and colleagues (2016) even found that fans felt a type of competitive behavior that would persuade fans to attend a concert to increase their fan status. Moreover, status enhancement is obtained in the crowd of concert attendees during a concert when fans of a band or artists show their merch, tattoos or other fan-related clothes or things. Demonstrating your affinity for an artist or band is part of identity-making and identify with like-minded others, fans, and feels like belonging to a community (Holt, 2010; Brown & Knox, 2017). This community feeling resonates with the socialization motivation previously mentioned (Kulczynski et al., 2016).

2.1.4 Other motivations

Concert attendance motivations are not restricted to the here above-mentioned motivations. Other motivations include music aesthetics, to support an artist or venue, practical reasons to attend the concert and just the enjoyment of the concert, which includes uninhibited behavior, nostalgia and escape (Brown & Knox, 2017; Holt, 2010; Kulczynski et al., 2016; Kruger & Saayman, 2012, 2015).

Music aesthetics as a motivation refers to admiring "the inherent beauty of the music" (Kulczynski et al., 2016, p. 244). Concert attendees could derive pleasure from the beauty and grace of concerts (Swanson, Davis, & Zhao, 2008). Holt (2010) describes that the unique experience of the musical performance during a concert gives a more complete experience of music itself as an art form. Through a concert, music is experienced more in-depth and helps draw attention to the structure of the music, which has a general effect on the perception of music (Holt, 2010; Pitts, 2014).

People are more motivated to attend concerts to support a certain artist or venue. This sense of responsibility was even stronger for fans of artists or concertgoers of certain venues. They felt it was their mission to support the artists' career or venue business (Pitts, 2014; Black et al., 2007). This motivation is not the only motivation that is especially more influential on fans. They might be more interested in purchasing merchandise than regular concert attendees. This is because the underlying motivation for buying merchandise is that such behavior performs and maintains group membership (Brown & Knox, 2017).

Moreover, attendees were also motivated to attend a concert as it was a means of escape from daily life, to do something different and to forget about the problems in their lives (Kulczynski et al., 2016). This resonates with the uninhibited behaviour that is allowed at concerts and motivates people to attend concerts. Uninhibited behaviour can range from drinking, dancing and singing, to wearing something that they would not wear on a regular day (Kulczynski et al., 2016).

According to Kulczynski and colleagues (2016), nostalgic reasons or memories were the most present motivation to attend a concert. As concerts of famous artists from the past usually evoke happy associations and it contributes to reliving emotional memories of the past (Kulczynski et al., 2016; Kruger & Saayman, 2015). However, this nostalgic motivation has not been found for other studies (Brown & Knox, 2017; Black et al., 2007). This is probably because Kruger & Saayman (2016) investigated motivations for a U2 concert, which had its biggest hits in the past. It is a major concert, it even broke the record for the band's biggest concerts with almost 100,000 attendees (Kruger & Saayman, 2015). Moreover, Kulczynski and colleagues (2016) also investigated popular concerts, which they have defined as "going to see any band/artist that is popular among the masses (e.g., Metallica, Elton John) at a stadium, entertainment center, or similar" (Kulczynski et al., 2016, p. 249). Thus, it looked at bigger concerts from prevalent artists. While this was not necessarily the case for the other studies (Brown & Knox, 2017; Black et al., 2007), they looked at popular concerts but not specifically at big music events or from superstar artists, such as U2. This might explain why other studies did not identify nostalgia as a motivation to attend concerts.

Overall, the unique experience of a concert includes hearing different versions than the recorded version, the proximity to artists, and the visual elements. Moreover, the socialization and social enhancement motivations, which are especially important for fans who want to be part of a community, are the main motives to attend a concert. Additionally, music aesthetics, support, escape and nostalgia are also essential motives.

2.2 Livestreaming of sports and theatre

In contrast to live music performances, is live broadcasting of sports, such as football or fighting, and livestreams of theatre plays in cinemas already ordinary (Kim & Mao, 2019; Mueser & Vlachos, 2018). There has already been an ongoing trend of livestreaming theatrical performances in cinemas since 2006. It was different from previously recorded and live broadcasted theatre performances via radio or television, in the shared event experience of attending the livestreaming at a cinema (Morris, 2010). Mediated sports consumption is the

"consumption of sports substitute outlets, including home television, online streaming, social networking, sports bars, and movie cinema" (Kim & Mao, 2019, p. 515).

Several studies have found that watching live sports in a pub or cinema provides a sense of community with like-minded individuals (Kim & Mao, 2019). This is the same for studies on viewing theatrical plays at cinemas (Mueser & Vlagos, 2018). For both cases, the physical and social environment of traditional theater or sports venues is mimicked by the pub, café, or public screening venues. However, all audience groups in the study of Vladica & Davis (2013) would not prefer such cultural performance when home alone, compared to in the cinema with other strangers.

2.2.1 Substitution or contribution

Furthermore, multiple studies in sports and the field of theatre have looked at whether livestreaming is a substitute or a contribution to physical attendance. According to Cox (2020), live broadcasting is a substitution of live attendance for English football. However, the extent to which it substitutes depends upon the club; the substitute is the least for the four top clubs and a much larger for the five worst-performing clubs. This is because the top four clubs are already popular enough to attend a live game, whereas this is not true for the five worst-performing clubs in the English football league (Cox, 2020). Thus, the top clubs will always have many attendees whereas this is not true for the five worst-performing clubs. In addition, Cox's study (2020) concludes with the fact that "the fans, the broadcasters, and the clubs involved in the market may well be made better off by an increase in PL (Premier League) matches shown live on TV" (Cox, 2020, p. 95). This is because when the quantity of the matches shown live on TV is going up, the income of these broadcasted matched is higher. Hence, more money goes to the broadcasters and clubs which will eventually lead to better football, which is more entertaining for the fans. Furthermore, another study on fighting championships found a similar result, the pay per view purchase increased along with the actual fighting event (Tainsky, Salaga & Santos, 2013).

Studies on theatre livestreaming in cinemas have shown that livestreaming is beneficial for live theatre performance attendance as it motivates people to attend (Bakhshi & Throsby, 2014; Wise, 2014). Additionally, it has proven to positively influence audience reach, audience development, and revenue streams (Mueser & Vlachos, 2018). However, the reverse effect has also been shown by the Metropolitan Opera for the 2014-2015 season as growth in livestreaming income appeared to reduce box office revenue. Besides, the expensive technological equipment makes livestreaming not profitable for smaller theatre

companies anyway (Cooper, 2016).

It can be concluded that whether livestreams a substitution or contribution depends on the event whether. Whereas for sports it has shown that in the end it is a contribution to the entire sports, as it provides more money (Cox, 2020; Tainsky et al., 2013). Although, for the five worst-performing football clubs it could be more of a substitution, because it does not increase gate revenue (Cox, 2020). A decrease of box office revenue has also been found for the Metropolitan Opera (Cooper, 2016). In contrast, other studies have found positive effects on box office revenue (Bakhshi & Throsby, 2014; Wise, 2014; Mueser & Vlachos, 2018).

2.2.2 Motivations for livestreaming

Kim & Mao (2019) looked at the differences of attending a sports game or watching it through mediated consumption. The unique motivations for attending a sports game are authenticity, history witnessing and identity cultivation. These motivations resonate with the previously mentioned live music motivations, unique experience and status enhancement. However, more interesting are the motivations that they have identified that only apply to mediated sports consumption. These motivations are multi-game access, multitasking, economic consideration, emotional hedge, convenience, programming & storytelling, sociability, and ownership.

Multi-game access and multitasking both have to do with liberation from time in comparison to live attendance. Multi-game access refers to following several sports at the same time through the use of multiple media devices. Whereas multitasking relates to engaging in other activities while watching sports (Kim & Mao, 2019). Especially millennium audiences have proven to combine their media time with multiple other activities (Jeong & Fishbein, 2007).

Furthermore, one of the biggest benefits of mediated sport consumption is its low costs and convenience. It is intertwined with the time and effort it takes to travel and queue; however, sometimes, it is also related to privacy or avoiding the crowd (Kim & Mao, 2019). Lower ticket prices and closer geographical distance have also been identified by Mueser and Vlachos (2018) as a motivation to attend theatrical livestreams in cinema. This resonates with Ticketmaster's report, which stated that costs are the biggest hindrance to attending theatre plays; therefore, the economic considerations to watch a livestream are interesting (Cummins, 2013). These lower costs interwind with the desire of people to attend as many theatrical plays as possible (Mueser & Vlachos, 2018). Additionally, multiple cinema attendees appreciated that opera or theatre, which are often perceived as high art, are now being offered

to normal audience instead of the elite (Vladica & Davis, 2013).

Mediated sport consumption also liberates people from emotional constraints that are typically found in live attendance, such as emotional hedge. Sports fans may stay home, and watch it there, to protect themselves from emotional exhaustion. This emotional exhaustion is caused by seeing your favorite sports team losing a game, when watching a livestream, it is easier to turn a way and thus prevent further emotional loss. However, exhaustion can also be explained in terms of time and effort that it takes to attend the game in real life. You do not have any travel costs when watching it at home. Additionally, you do not have to wait in line to get into the stadium or the restroom. Other positive emotional effects are sociability, interaction with others about daily life while engaging in mediated sport consumption, ownership, the possibility of archive sports footage, sharing it with others, and consuming it whenever people want (Kim & Mao, 2019).

Moreover, another advantage of mediated sports consumption is the commentaries embedded in most sports' livestreams. These commentaries provide sports fans of "play-by-play commentaries, statistical analysis, and stories that are related to players or teams (Kim & Mao, 2019, p. 525). These commentaries educate sports fans and focus more on the game itself. This is also the case for livestreams of theatrical plays as there is usually a presenter who informs the audience about the production and backstage views and interviews with the cast (Mueser & Vlachos, 2018).

There are also specific differences for theatrical plays livestreams in cinema. Firstly, there is less proximity and engagement with performers when watching through livestream due to its one-way transmission. In contrast, the cinematic environment is more relaxed in allowing food and drink into the venue than theatres. This can contribute to a more pleasant and fun night out (Mueser & Vlachos, 2018). Secondly, the cinema experience can be less authentic since its location is less authentic than a traditional theatre auditorium. Contrasting, the experience can be perceived as more authentic as the close-up's shots are more nuanced and authentic (Mueser & Vlachos, 2018). Thirdly, the main motivation for people to attended livestreams in cinema is novelty. As it was a new practice, people wanted to experience what it was like; however, as time passed by this motive became less relevant. Though livestreams of live music performances are still quite new, this could still be a motive to watch the livestream (Christie, 2012).

Motivations that apply to both live attendances, as well as mediated sports consumption, have also been investigated by Kim & Mao (2019). These motivations are

fanship, entertainment and socialization. Fanship refers to watching or attending sports to support a team or player, and entertainment refers to sport allowing people to escape from everyday life by providing excitement (Kim & Mao, 2019). Socialization is different from sociability as sociability refers to being social while socialization has a more profound meaning. Consuming sports provides a sense of belonging and identification with others, such as with other fans, sports team, sports player, or a sport in general. This is one of the most important motivations to watch or attend sport games identified in literature as "people have a desire to be with others, maintain a strong relationship, and build relationships with new people" (Kim & Mao, 2019, p. 528).

According to Mueser & Vlachos (2018), this sense of belonging is a motivation to attend a theatrical livestream in cinema instead of at a theatre. This is because watching a livestream in cinema would offer more "the opportunity of shared experience that can overcome class, gender, age, ethnicity and similar sociocultural divisions" (Mueser & Vlachos, 2018, p. 192). Livestreams would provide this more due to the class-oriented distinctions within theatre attendance, such as classes of seats reflected in pricing (Mueser & Vlachos, 2018). Research has also shown that cinema audiences have felt a deeper emotional connection than the theatre audience itself (Hemley, 2014).

The previously mentioned motivations identified for watching theatrical livestreams at cinemas or for mediated sports consumption could, for a significant part be the case for watching livestreams of live music. Such as the multitasking, convenience such as lower costs and less emotional exhaustion, the easiness of being at home, better views through close-ups, and lastly, its novelty (Kim & Mao, 2019; Mueser & Vlachos, 2018).

2.2.3   Benefits of livestreaming

As previously mentioned, research of Kim & Mao (2019) has shown that the benefits of mediated sports consumption are mostly its low costs and convenience, the opposite are the disadvantages of attending a sports game. This is the same for other motivations identified in watching livestreams of theatrical plays, they are the disadvantages of real-life attendance, which do not appear when consuming it through a livestream. Therefore, it is interesting to investigate the disadvantages of concerts, as they might influence the motivations to watch a livestream of live music. As in previous literature, this is already demonstrated in mediated sports consumption and livestreaming theatrical plays. One disadvantage identified in literature about concert attendance is annoying other concert attendees (Black et al., 2007). There might be a tall person blocking the view at concerts, while this problem is not identified

when watching a livestream. Although venues attempt to have a good view everywhere using large-screen monitors, this detracts from the unique experience of a concert. Since the proximity of the artist, the immediacy of a direct visual connection with the artist, is diminished (Black et al., 2007). Thus, one of the main motivations to attend a concert, proximity of artists, is most likely less motivating when concert attendees have a poorer view in the venue. Therefore, watching it through a livestream might be more attractive. Besides other concert attendees being annoying by blocking the view, they might also be annoying in the sense of an unwelcome scent that they carry with them, such as a cigarette sense or sweat, and by touching you when they try to obtain a better view or dance in front of you without paying attention to the people next to them (Black et al., 2007). When watching a livestream people do not smell and feel other concert attendees, which is clearly an advantage.

Another disadvantage of concerts identified in literature are the expensive tickets, travelling costs and waiting lines for everything (Black et al., 2007). There are different time related costs such as the time it takes to purchase tickets, the time spent travelling to the concert, time spent waiting in the queue to get into the venue and waiting in the venue itself for the artist to start (Black et al., 2007). Fortunately, livestreams do not have these costs as people watch them from their homes. There are no ticket queues, lines for restrooms or beer, and waiting inside the venue itself does not occur. Although people might have to wait for a livestream to start, but this time is shorter anyway. The only time related costs that will appear is buffering of the livestream when the internet connection does not work. But this will be a shorter time than all the waiting time for a real concert.

2.3   Willingness to pay and fanship

Ticket prices of concerts tickets have risen in the last decennia, even beyond the rate of inflation. This is, among others, due to the technological opportunities which resulted in an emerging market of ticket scalping, firsthand and secondhand. Moreover, due to the scarcity of certain concerts music, the willingness of fans to pay is increasing and so is the price of tickets (Brown & Knox, 2017). The question is whether people are also willing to pay for livestreams of live music. According to Lin, Hsu & Chen there is a "free mentality concept, a strong belief that everything online should be free" (Li, Hsu, & Chen, 2013, p. 315) in people's minds. However, this business model is difficult to sustain, due to low advertising revenue, growing maintenance costs or when the complete events industry fell in 2020 due to Covid-19 (Li, Hsu, & Chen, 2013). Artists need to earn money in order to survive until a time after Covid-19, when performing live again will be possible. Moreover, livestreaming of live

music is one of the things that artists still can obtain publicity and money from, it is part of the business model (Gijssel, 2020).

Logically, the more motivated someone is, the more willing to pay. This is the case for products as well as services. Research of Kulczynski (2014) about motivations to attend concerts, has shown that people who have a higher degree of motivation are more willing to pay for concerts tickets. Furthermore, studies on livestreaming of theatrical plays and mediated sports consumption have found that fans' willingness to pay is higher. Several studies suggest that livestreams in cinemas are mostly attended by people who are already interested in theatre and with similar demographic backgrounds (Mueser & Vlachos, 2018). They are especially attended by people who admire the artists or art form and are devoted attendees of theatre (Vladica & Davis, 2013). This is the same for sports, according to Johnsen & Solvoll (2007) is fanship, in the case of football described as an affectionate relationship towards a soccer club, an important factor for buying access to a livestream. While the general supporter would not buy tickets for a livestream, however, fans would do say as they are interested in the game anyway, independent of the quality of the match performance or the outcome of the play (Johnsen & Solvoll, 2007; Hammervol & Shollberg, 2006). Moreover, this is also similar for fighter championships as adoration for a specific fighter has proven to drive the willingness to pay for broadcasting (Tainsky et al., 2013). Furthermore, literature into fanship of fashion influencers has also shown that the higher the fanship, the more willing to purchase products they promote are (Kim & Choo, 2019). According to Ham & Lee (2020), the extent of fanship for the target depends on the willingness to purchase products or services from the target. Thus, the higher degree of fanship, the more motivated someone is to purchase.

2.4   Conceptual model and hypotheses

After investigating all the literature about motivations to attend concerts, downsides of concerts, motivations to watch livestreams, willingness to pay and fanship, the following conceptual model has been created.
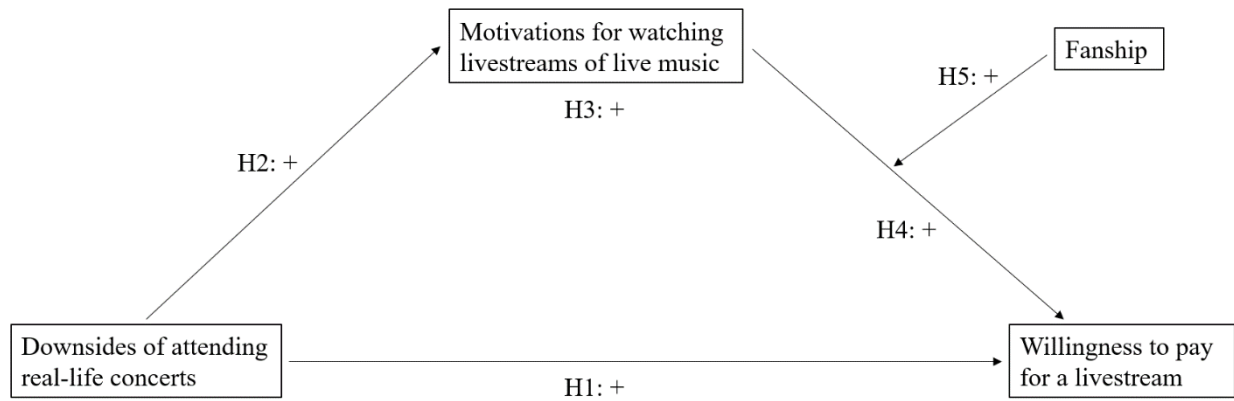
Figure 1. Conceptual model.

2.4.1 Hypotheses

The model includes five hypotheses, some of them include sub hypotheses as well. These hypotheses follow the concepts and arguments that were presented in the previous sections. The first hypothesis is about the influence of the downsides of attending a concert on the willingness to pay for a livestream. Research in sports and theatre literature has shown that the biggest motivation for livestreaming are its convenience and low costs (Kim & Mao, 2019; Mueser & Vlachos, 2018). Usually, livestreams of live music are cheaper than the average concert ticket. Especially since the price of concerts tickets have only increased in the last years (Brown & Knox, 2017). Additionally, when watching a livestream, you only need one ticket for one living room, instead of one ticket per person. Thus, the low costs could be a benefit of livestreaming. Moreover, watching a livestream is less emotionally exhausting and thus more convenient (Kim & Mao, 2019). All the downsides of attending concerts, could make people more motivated to watch a livestream. Furthermore, literature about concert attendance and willingness to pay has shown that when people are more motivated to attend a concert, they are more willing to pay for the concert ticket (Kulczynski, 2014). In this study, this relation will examined in a livestream situation, it is expected that the same relation will be found as research in the field of sports and theatre have already shown that being more motivated results in more willingness to pay (Mueser & Vlachos, 2018; Johnson & Solvoll, 207). Because the extent of being motivated has such a high influence on willingness to pay, is it expected that the effect of the downsides of attending concerts on willingness to pay for livestreams is reinforced by motivations to watch livestreams. Therefore, the first three hypotheses are the following. Each hypothesis will also be split up into smaller sub hypotheses according to the motivations identified in this study.

H1: The higher the degree of downsides experienced during a real-life concert, the more willing to pay for a livestream of live music someone is.

H1a	The more annoyed someone is by other concert attendees during a real-life concert, the more willing to pay for a livestream of live music someone is.
H1b	The more waiting time involved by going to a real-life concert, the more willing to pay for a livestream of live music someone is.

H2: The higher the degree of downsides experienced during a real-life concert, the more motivated someone is to watch a livestream of live music.

H2a	The more annoyed someone is by other concert attendees during a real-life concert, the more motivated someone is to watch a livestream of live music.
H2b	The more waiting time involved by going to a real-life concert, the more motivated someone is to watch a livestream of live music.

H3: The motivations to watch a livestream mediate the effect of the downsides of attending concerts on willingness to pay.

H4: The higher the motivations to watch a livestream of live music, the more willing to pay for a livestream of live music someone is.

H4a	The higher the group togetherness motivation to watch a livestream of live music, the more willing to pay for a livestream of live music someone is.
H4b	The higher the socialization motivation to watch a livestream of live music, the more willing to pay for a livestream of live music someone is.
H4c	The higher the status enhancement motivation to watch a livestream of live music, the more willing to pay for a livestream of live music someone is.
H4d	The higher the escape from daily life motivation to watch a livestream of live music, the more willing to pay for a livestream of live music someone is.
H4e	The higher the attractiveness of artist(s) motivation to watch a livestream of live music, the more willing to pay for a livestream of live music someone is.
H4f	The higher the live performance motivation to watch a livestream of live music, the more willing to pay for a livestream of live music someone is.
H4g	The higher the nostalgia motivation to watch a livestream of live music, the more willing to pay for a livestream of live music someone is.
H4h	The higher the music aesthetics motivation to watch a livestream of live music, the more willing to pay for a livestream of live music someone is.

Among others, the study of Ham & Lee (2020) into the use of the livestreaming platform V live for K-pop fans showed that the motivations to watch a livestream is primarily high for people with a high degree of fanship. Therefore, it is expected that the effect of motivations to watch a livestream on willingness to pay higher is for people with a higher degree of fanship. Thus, the last hypothesis, and its sub hypotheses, are as following:

H5: The higher the motivations to watch a livestream of live music, the more willing to pay for a livestreaming of live music, this effect is stronger for people with a high degree of fanship.

H5a	The higher the group togetherness motivation to watch a livestream of live music, the more willing to pay for a livestreaming of live music, this effect is stronger for people with a high degree of fanship.
H5b	The higher the socialization motivation to watch a livestream of live music, the more willing to pay for a livestreaming of live music, this effect is stronger for people with a high degree of fanship.
H5c	The higher the status enhancement motivation to watch a livestream of live music, the more willing to pay for a livestreaming of live music, this effect is stronger for people with a high degree of fanship.
H5d	The higher the escape from daily life motivation to watch a livestream of live music, the more willing to pay for a livestreaming of live music, this effect is stronger for people with a high degree of fanship.
H5e	The higher the attractiveness of artist(s) life motivation to watch a livestream of live music, the more willing to pay for a livestreaming of live music, this effect is stronger for people with a high degree of fanship.
H5f	The higher the live performance motivation to watch a livestream of live music, the more willing to pay for a livestreaming of live music, this effect is stronger for people with a high degree of fanship.
H5g	The higher the nostalgia motivation to watch a livestream of live music, the more willing to pay for a livestreaming of live music, this effect is stronger for people with a high degree of fanship.
H5h	The higher the music aesthetics motivation to watch a livestream of live music, the more willing to pay for a livestreaming of live music, this effect is stronger for people with a high degree of fanship.

By testing these hypotheses, the overall research question will be answered: To what extent are the downsides of a concert mediated by the motivations to watch a livestream influencing the willingness to pay for a livestream of live music? and to what extent is the degree of fanship influencing this?

3 METHODOLOGY

The following chapter will present the methodology for this study: the research method, data collection instruments, and data analysis procedures. Furthermore, it justifies every part of the methodology and discusses its validity and reliability.

3.1 Research method and justification

To answer the research question of this study, *to what extent are the downsides of a concert mediated by the motivations to watch a livestream influencing the willingness to pay for a livestream of live music? and to what extent is the degree of fanship influencing this?*, a quantitative method is used. A quantitative approach is used as it is applicable for looking at relations and provides a measure of accuracy and reliability thanks to their numerical and mathematical nature (Profillidis & Botzoris, 2019). The most convenient tool to gather data for this study was a survey as that makes it possible to gather a large dataset within a short amount of time (Fink, 2003). Besides, the time it takes for respondents in this study is relatively low, compared to qualitative methods. As this survey took approximately seven minutes for respondents to complete, it encouraged even more people to complete the survey.

Because it takes little time and effort for respondents to participate in a survey, it is a convenient method for gathering quantitative information from a relatively large sample taken from a population. This ensured a broader view of perceptions; therefore, results can be easier generalized to the population (Matthew & Ross, 2010). Furthermore, a survey enables to measure latent concepts into measurable variables that can be tested through multiple items. Besides, survey collects data in a very standardized way which enhances the reliability of this study (Kelley, Clark, Brown, & Sitzia, 2003). As it provides to measure the latent concepts as well as the manifest questions in a consistent way. The same questions are asked in the same order to every respondent, which makes a survey very reliable. Moreover, surveys make it possible to measure the several relations, correlations, and differences between variables and between groups. This is useful for this study as it looks at multiple variables and consumer segments.

3.2 Sample

For this study, the sample was necessary to have attended live music performances, also known as concerts. This was mandatory as this group is already interested in concerts and would therefore be, more, interested in livestreams of live music. This is the group that marketeers ultimately want to reach as these people are already halfway in. In addition,

because of this, whether respondents attended concerts was not a control variable in this research. Respondents must be between 16 and 69, according to Brown & Knox (2017) those people are associated with the highest attendance to music concerts. To ensure a broad view of perceptions, there are no limitations regarding the respondents' nationality, level of education, or gender. Additionally, an English survey ensures that it can be shared more widely and, therefore, provides a broader view of perceptions.

Since there is no list available of all the people in the population, a random sample cannot be conducted. Therefore, a non-random sampling based upon convenience is conducted. A convenience sample is used to select respondents who are convenient to reach for the researcher. Even though a non-random sample method may have a shortcoming in the lack of generalizability, it is still used as it is less complicated and inexpensive and therefore easier to apply compared to randomized sampling methods (Showkat & Parveen, 2017). Next to a convenience sample, a snowball sample is conducted. The snowball technique means that people who respond to the survey are asked to spread further the survey (Scheepers et al., 2016). This is used as it was hard to reach people who enjoy going to live music events and watch livestreams of live music. Once someone identified as someone who falls into this segment, there is a high chance that he or she watches those livestreams with other people and thus knows other people to fill in the survey. It must be noted that within snowball sampling, it is important to use different "snowballs" and spread the survey link among different groups of people and ask more, different, people within the population.

Following this sampling strategy, between April 29th and May 9th, the questionnaire was distributed across multiple digital social media platforms. This ensured that many respondents as possible could be included, regardless of particular groups consisting of the same demographics. The questionnaire was distributed across Facebook, Instagram, Linked In and WhatsApp. Through WhatsApp, the researcher asked people in her own social surroundings and asked them to share it with their friends (Etikan, Musa, & Alkassim, 2016). On the social media platforms, the survey was shared on my own profile as well as that of family and friends. Additionally, to reach the target group more easily was the survey shared across multiple music and festival Facebook groups.

The termination of the survey on May 9th resulted in 228 recorded responses. However, 23 respondents did not complete the entire survey and were therefore immediately excluded from the research. This resulted in a total of 205 respondents who completed the survey and participated in this study. Moreover, since 11 respondents answered that they had never attended a concert, were they not qualified to participate in the survey and thus also

excluded from further analysis. Furthermore, 5 respondents were also excluded because they did not pass the validity test. The validity test consisted of controlling whether respondents had read the content of the survey. This was done by putting a statement "for control purposes select 'strongly agree' as your answer here" between the statements about motivations to watch a livestream. Everyone who did not answer with "strongly agree", and thus did not carefully read the survey, was excluded from the sample, because it is important that the answers of the respondents are truthful. Therefore, after the reductions, the final sample consisted of 189 (M_{age} = 25.02, SD_{age} = 7.91) respondents included in the analyses. The age of the respondent was quite distributed; it ranged between 18 and 62 years old.

As no one identified as non-binary or did not prefer to say, the sample consisted of 150 female (M_{age} = 24.33, SD_{age} = 7.37) respondents and 39 male (M_{age} = 27.69, SD_{age} = 9.36) respondents. The highest percentage of the sample was from the Netherlands, namely, 87.3 % (n = 165) of the respondents were Dutch. This was respectively followed by respondents from United Kingdom 3.2%, (n = 6), Belgium (2.1%, n = 4), Germany (1.6 %, n = 3) and Italy (1,1%, n = 2). Besides, the remaining 4.7% consisted of other nationalities and were all represented by less than one percent in the sample. These respondents were from China, Croatia, Georgia, Lithuania, Russia, Singapore, Tanzania, and Vietnam. The sample consisted of relatively highly educated people; most respondents completed a study at a university or university of applied sciences level. 31.7 % (n = 60) of respondents completed a university bachelor's degree, 25.4 % (n = 48) a university of applied sciences degree and 16.9 % (n = 32) a university Master's degree. The other 26 % had respectively obtained high school degree or equivalent or middle-level applied education (mbo).

3.2.1 Audience segments in sample

It is crucial for marketers to identify audience segments and their needs, therefore, for the aim of this study, the people who enjoy live music can be distinguished into three different segments. 1) People who enjoy live music but do not enjoy streaming live music. 2) People who enjoy live music and enjoy streaming live music but have not paid for it. 3) People who enjoy live music and enjoy streaming live music and have paid for it. These groups have been measured through control variables about frequency attending concerts, frequency watching livestreams and frequency paid for livestreams. However, the first group did not answer the question about frequency paid for livestreams, as they had never seen one. For the same reasons, they did not answer the questions about motivations to watch livestreams. The first consumer segment covered 15.87 % (n =30) of the sample, the second consumer segment

covered 58.20 % of the sample ($n = 110$). Lastly, respondents who attended concerts and paid for a livestream of live music covered the remaining 25.92 % of the sample ($n = 49$).

The demographics of each segment will be thoroughly discussed in the next paragraph. The first group, people who attended concerts but did no watch livestreams, consisted of 30 respondents, 5 males and 25 females. The average age of this group was 22.73 years ($SD = 2.07$). As within the whole sample, the highest degree of respondents was coming from the Netherlands (86.87%, $n = 26$), followed by respondents from the United Kingdom (6.67%, $n = 2$), Germany (3.33%, $n = 1$), and Belgium (3.33%, $n = 1$). Most respondents had completed a university bachelor's degree (33.33%, $n = 10$), followed by 23.33% ($n = 7$) who had received a university of applied Sciences degree (hbo) and 20% who had received a high school degree or equivalent ($n = 6$). The other seven respondents had respectively received university masters degree ($n = 4$) or middle-level applied education (mbo) ($n = 3$).

The second group, people who watched livestreams but only when they are free, consisted of 110 respondents, 19 males and 91 females. The average age of the second group was 24.26 years ($SD = 7.33$), the average age was in between the two other groups. Most respondents were coming from the Netherlands (90.0%, $n = 99$), followed by two respondents (1.82%) from Germany. From the following countries came one respondent each: Belgium, Croatia, Georgia, Italy, Lithuania, Russia, Singapore, Spain and the United Kingdom. Most respondents had either completed a university of applied sciences degree (hbo) (28.18%, $n = 31$) or a university bachelors degree (28.18%, $n = 31$). This was followed by a university masters degree (21.81%, $n = 24$) and high school degree or equivalent (17.27%, $n = 19$). The other five respondents had received a middle-level applied education (mbo) degree.

The third group, people who watched paid livestreams, consisted of 49 respondents, 15 males and 34 females. The average age of the last group was 28.12 years ($SD = 10.32$). Thus, this was quite older than the other two groups. An ANOVA even revealed a significant effect for the three groups on age $F(2, 186) = 345.71$, $p = .004$, partial $\eta2 = .06$. Tukey post-hoc comparisons revealed that respondents that paid a livestream ($M = 28.12$, $SD = 10.32$) were significantly older than people who watched it for free ($M = 24.26$, $SD = 7.33$), $p = .011$ and people who had never watched a livestream ($M = 22.73$, $SD = 2.07$), $p = .008$. Not surprisingly, most respondents came from the Netherlands (81.63%, $n = 40$), followed by three respondents from the United Kingdom (6.12%) and two respondents from Belgium (4.08%). From the following countries one respondent came from each country: China, Italy, Tanzania, and Vietnam. Most respondents had received a university bachelor's degree (38.76%, $n = 19$), followed by a university of applied sciences degree (20.41%, $n = 10$) and

high school or equivalent degree (20.41%, $n = 10$). The other ten respondents completed middle-level applied education (mbo) ($n = 6$) and a university master's degree ($n = 4$). Furthermore, the average price this group had paid for a livestream was 14 euros and ranged between 2 to 50 euros.

All three the groups were upset about concerts not happening right now, due to Covid-19. Group 3 was most upset about this ($M = 1.86$, $SD = 1.00$), followed by group 2 ($M = 2.30$, $SD = 1.21$), and group 1 ($M = 2.37$, $SD = 1.27$). Thus, the people who paid for a livestream were a bit more upset about concerts not taking place right now than people who only attended concerts or people who only watched free livestreams. However, this difference was not significant, $p = .062$, thus all groups equal regarding this variable. Table 1 provides an overview of the frequencies and means of the control variables for the three groups mentioned above.

Table 1. Frequencies and means control variables for the three consumer segments

	Group 1	Group 2	Group 3
Number of participants	30	110	49
Number of females	25	91	34
Number of males	5	19	15
Means			
Age	22.73	24.26	28.12
Education	4.10	4.33	4.02
How often attending concerts	3.20	3.53	3.92
Upset about not attending concerts	2.37	2.30	1.86
Frequency watched livestreams	0	3.15	3.61
Frequency paid for livestream	0	0	2.33

3.3 Procedure

To collect the large amount of data, an online survey was constructed with the use of Qualtrics. Qualtrics is an advanced survey tool that ensures anonymity for every respondent and enables to process the data into SPSS (Schmidt, 1997). The questionnaire consisted of 15 questions, both open-ended and closed questions, and was divided into 5 blocks. Before the respondents could start with the actual questionnaire, they had to agree with the informed consent. Through the informed consent, they got informed about the purpose of the study, the anonymity of the study and the possibility to end with the questionnaire and the study as whole whenever they wanted. After agreeing to participate in the online survey, the actual questionnaire began.

The first block consisted of questions about attending concerts and watching

livestreams of live music. Respondents who had never attended a concert were excluded from the survey as they did not belong to the target group. Moreover, the respondents who had never watched a livestream of live music could not answer questions about whether they had paid for a livestream and how much they had paid for a livestream. Furthermore, the first block contained the items to measure possible motivations to watch a livestream of live music, this was asked through 5-point Liker-scale questions with some motivation statements. However, these questions could not be answered by people who had never watched a livestream of live music, thus the first consumer segment was excluded from these questions. Nevertheless, regardless of whether respondents had seen a livestream of live music, all the other questions were required to all respondents.

The second block consisted of statements to measure fanship with the use of a 5-point Likert-scale. The third block consisted of statements to measure the downsides of concerts experienced by concert attendees, this was also measured through several statements with the use of a 5-point Likert-scale. The fourth block also consisted of several statements and a 5-point Likert-scale, however, this time, the statements were about the willingness to pay for livestreams of live music. The last block consisted of basic demographics, such as age, gender, level of education and nationality.

3.4 Variables and measures

Through surveys latent concepts and manifest questions can be measured. Latent concepts are concepts that cannot be measured by just asking one simple questions. These are concepts such as attitudes, beliefs, values, opinion, characteristics and behaviours (Scheepers et al., 2016). Several latent variables are measured in this study: the downsides of attending a concert, motivations to watch a livestream, fanship and the willingness to pay for a livestream of live music.

3.4.1 Independent variable
Downside of attending concerts

Downsides of attending concerts was not adapted from a previous study, as such a scale did not exist. As mentioned in the theoretical framework of this study, multiple downsides of attending concerts have been investigated in the literature (Black et al., 2007; Minor et al., 2004; Pitts, 2014). Therefore, all these downsides, such as waiting time, price, annoying other concert attendees, bad view, and bad experience in the concert venue, have been brought together into one scale. Three items were reversed to increase the internal validity of this study. The downsides of attending concerts were measured through eleven

items on which respondents had to indicate to what extent they agreed with the statements on a five-point Likert scale from (1) = *strongly disagree* to (5) = *strongly agree.* For example, two items are "*When I go to a concert, I am annoyed by the line for the restrooms"* and "*When I go to a concert, I am satisfied with the price I pay for the tickets".*

An explorative factor analysis was conducted to determine how many factors, thus how many (sub)scales, the downsides of attending concerts scale is consisting of. The eleven items which were Likert-scale based were entered into factor analysis using Principal Components extraction with Varimax rotation based on Eigenvalues (> 1.00), $KMO = 0.71$, X^2 ($N = 189, 55$) $= 383.40$, $p < .001$ The resultant model explained 51.1 % of the variance in downsides of attending concerts. Factor loadings of individual items onto the two factors found are presented in Table 2. Two factors were found, namely waiting time and annoying concert attendees.

- *Waiting time.* The first factor included four items related to the waiting time regarding concerts. Such as waiting to get into the concert venue, the restrooms, buying drinks, and purchasing concert tickets. It included a statement such as "*When I go to a concert, I am annoyed by the line for a drink or food".*
- *Annoying concert attendees.* The second factor included three items related to annoying other concerts attendees. It included a statement such as *"I am annoyed by the smell or unwelcome scents of other attendees".*

The other four items have not been considered for these two factors as they did not load on these two factors but on another, unreliable, factor. Furthermore, a reliability analysis for the two components showed that the waiting time scale is reliable with a Chronbach's alpha of .74 ($M = 3.38$, $SD = 0.87$) and the annoying concert attendees scale is reliable with a Chronbach's alpha of .61 ($M = 2.97$, $SD = 0.84$). Even though this Chronbach's alpha is not desirable, is it slightly enough to be used in this study. As Cortina (1993) argues, the α also depends on the number of items on the scale. The more items, the higher the α, therefore, it makes sense that this Chronbach's alpha is slightly low as it only exists of three items. Although the scale previously consisted of four items, the fourth item was deleted from this

scale as it made the Chronbach's alpha even lower. Therefore, the two subscales, waiting time and annoying concert attendees were created to make further analysis possible.

Table 2. Factor and reliability analyses for scale for Downsides of attending concerts (N = 189)

Item	Waiting time	Annoying concert attendees
When I go to a concert, I am annoyed by the time it takes to purchase tickets	.63	
When I go to a concert, I am annoyed by the line to enter the concert venue	.75	
When I go to a concert, I am annoyed by the line for the restrooms	.72	
When I go to a concert, I am annoyed by the line for a drink/food	.75	
When I go to a concert, I am annoyed by the smell or unwelcome scents of other attendees		.61
When I go to a concert, I am annoyed by other attendees touching me		.60
When I go to a concert, I am annoyed by other people dancing in front of me		.49
R^2	.28	.10
Chronbach's α	.74	.61

3.4.2 Dependent variables
Motivations to watch a livestream

Motivations to watch a livestream is consisting of combined scales from previous studies and adapted to this study. Because previous research was about motivations to attend concerts, whereas this study is about the motivations to watch a livestream of live music. Livestreams of live music is defined as "Livestreaming of live music is the instantaneous transmission of live music performance of an artist/band to people's devices. When you watch a livestream, it is happening at that moment, so it is not a stream of a live concert that was previously recorded.". This is an adapted definition of livestreaming, to the situation of live music, from the study of Mueser & Vlagos (2018) on theatrical livestreaming. The items of the scale are adapted from multiple studies on motivations to attend concerts and based on the theoretical framework of this study (Kruger & Saayman, 2012, 2015; Black et al., 2007; Kulczynski et al., 2016; Brown & Knox, 2017). Motivations to watch a livestream of live music was measured through 44 items on which respondents had to indicate to what extent they agreed with the statements on a five-point Likert scale from (1) = *strongly disagree* to (5) = *strongly agree* (Kulczynski et al., 2016). For example, two items are "*I watch a livestream*

because it is a unique experience" and "*I watch a livestream to have fun with my family and/or friends*".

An explorative factor analysis was conducted to determine how many factors, thus how many (sub)scales, the motivations scale is consisting of. The 44 items which were Likert-scale based were entered into factor analysis using Principal Components extraction with Varimax rotation based on Eigenvalues (> 1.00), *KMO* $= 0.79$, X^2 ($N = 159, 946$) $= 4056.77$, $p < .001$ The resultant model explained 65.0 % of the variance in motivations for livestreaming. Factor loadings of individual items onto the eight-factor found are presented in Table 3. Despite eight factors being found, are there twelve items that have been left out of any of these subscales. This is because they did not load on one of these factors or loaded to a factor that they theoretically could not belong to. Furthermore, it has been tested with a reliability analysis to add some of these statements to multiple factors, which only resulted in making the factor less reliable. Meaning that the Cronbach's Alpha of these scales is higher when these items are deleted from that scale. This was the case for escape from daily life scale for which the item "*when I watch a livestream, I engage in social behaviour that I otherwise not be allowed in a normal social setting*" has been deleted from the scale because it made the scale more reliable but also because it does not make any sense to add this variable to the scale.

Because the factor 'different song versions' consisted of only two items has it been deleted from these analyses. According to Field (2009), a scale consisting of two items has poor intern validity, deleting the scale makes this study more valid and reliable. Consequently, there are eight factors found, which cover 34 statements. Some of these factors overlap with motivations identified in literature; however, others do not. Motivations that turned out to be similar were group togetherness, socialization, status enhancement, escape from daily life, nostalgia and music aesthetics. Attractiveness of artist(s) and Live performance turned out to be different than the motivations to attend concerts identified in literature. For a more detailed discussion of the similarities and differences found between the motivations to attend concerts and motivations to watch livestreams, see the fifth chapter. The eight factors found are:

- *Group togetherness:* this factor included five items and is related to watching the livestream together with friends and/or family and having a nice time with them.
- *Socialization:* the second factor included five items related to feeling part of a group of like-minded people and possibly even interacting with them.

- *Status enhancement:* the third factor included six items and refers to being a bigger fan or obtaining a higher status when watching a livestream of live music.
- *Escape from daily life* includes four items and refers to watching a livestream of live music to do a different activity than usual.
- *Attractiveness of artist(s)* includes three items related to watching a livestream because the artist is attractive.
- *Live performance:* included four items refers to appreciating the performance skills and/or enjoying the stage show when watching a livestream.
- *Nostalgia* includes three items related to watching a livestream to evoke happy associations and reliving positive memories.
- *Music aesthetics:* included three items and refers to watching a livestream to admire the inherent beauty of the music.

Multiple reliability analyses for the eight components showed that all the scales are reliable. The Cronbach's alphas and factor loadings can be found in table 3. Additionally, the mean and standard deviation of each factor can be found in appendix 2. As all scales were reliable, eight subscales were created to make further analyses possible. Moreover, for post hoc analysis purposes, all factors are also brought together into one overarching scale, motivations to watch livestreams of live music. This scale is highly reliable with a Chronbach's alpha of .88 ($M = 3.22$, $SD = 0.45$).

Table 3. Factor and reliability analyses for the scales for motivations for watching a livestream of live music (N = 159)

Item	Group togetherness	Socialization	Status enhancement	Escape from daily life
I watch a livestream to share the experience with someone special	.76			
I watch a livestream for a chance to be with people who are enjoying themselves	.79			
I watch a livestream to spend time with family and/or friends	.83			
I watch a livestream to have fun with my family and/or friends	.59			
I watch a livestream of live music because it is a unique experience.	.53			
I watch a livestream to meet new people (online and/or offline)		.79		
I watch a livestream to interact with other fans who are watching as well		.84		
I watch a livestream as it is a great way to socialize with strangers		.85		
I watch a livestream to feel part of a group with similar interest		.67		
The more livestreams I watch, the bigger the fan I am			.71	
I like to talk and brag about the livestreams I have watched			.70	
I am not a true fan of my favourite artist if I do not watch their livestream(s)			.68	
Watching (a) livestream(s) that other people do not watch makes me feel special			.73	
I believe that the more livestreams I watch, the more people will be impressed by me			.61	
Watching a livestream is an important way to show my favourite artist(s) that I am a fan			.61	
Watching a livestream represents an escape for me from my day-to-day activities				.73
A livestream is a great change of pace from what I regularly do				.75
I look forward to watching a livestream because it is different to other leisure activities I normally do				.45
I watch a livestream to relive boredom of everyday life				.44
R^2	.21	.13	.06	.05
Chronbach's α	.83	.87	.81	.75

Table 3. Factor and reliability analyses for the scales for the motivations for watching a livestream of live music (N = 159)

Item	Attractiveness of artists	Live performance	Nostalgia	Music Aesthetics
I enjoy watching my favourite artist because they are physically attractive	.77			
The main reason I watch a livestream is because I find the performers attractive	.87			
The sex appeal of an individual band member/artist is more important to me than the music during a livestream	.65			
I appreciate the physical skills of the artist during a livestream		.78		
I enjoy watching a well-executed live stream performance		.63		
It is important for artists to showcase their skill level during livestreams		.63		
I watch a livestream of live music because I enjoy the stage show (such as decor and lights)		.63		
I like to watch a livestream because it takes me back to when I listened to them in my childhood.			.67	
Watching a livestream allows me to relive happy memories from the past.			.62	
I like to watch a livestream for nostalgic reasons			.81	
I appreciate the beauty inherent in the performance of livestreams				.71
I think the production and theatrical performance of a livestream is beautiful				.74
I have an artistic appreciation for the technical skill of the artists performing during a livestream				.53
R^2	.05	.04	.04	.03
Chronbach's α	.82	.72	.72	.72

Fanship

The fanship variable is adapted from the study of (Reysen & Branscombe, 2010). However, to fit this study "my interest" has been changed into "my favorite artist(s)". Moreover, one item was reversed, to increase the internal validity of the study (Reysen & Branscombe, 2010). Fanship was measured through eleven items on which respondents had to indicate to what extent they agreed with the statements on a five-point Likert scale from (1) = *strongly disagree* to (5) = *strongly agree* (Reysen & Branscombe, 2010). Two items are for example "*I am emotionally connected to my favorite artist(s)*" and "*I want to be friends with people who like my favorite artist(s)*".

A confirmative factor analysis was conducted to verify the scales of the already existing fanship scale. The eleven items which were Likert-scale based were entered into factor analysis using Principal Components extraction with Varimax rotation based on Eigenvalues (> 1.00), $KMO = 0.91$, X^2 ($N = 189, 55$) = 1154.97, $p < .001$. The resultant model explained 54.7 % of the variance in fanship. Factor loadings of individual items onto the factor found are presented in Table 4. One overall factor was found, namely fanship. Furthermore, A reliability analysis showed that the fanship scale is reliable with a Chronbach's alpha of .92 ($M = 2.77$, $SD = 0.94$). Therefore, one overall scale based up on these five items was created to make further analysis with this variable possible.

Table 4. Factor and reliability analyses for scale for fanship (N = 189)

Item	Fanship
I have rescheduled my work to accommodate my interest for my favourite artist(s)	.61
I am emotionally connected to my favourite artist(s)	.82
I spend a considerable amount of money on my favourite artist(s)	.74
I do not devote much energy to my favourite artist(s)*	.53
I want everyone to know I am connected to my favourite artist(s)	.76
I would devote all my time to my favourite artist(s) if I could	.77
I would be devasted if I were told I could not pursue my interest for my favourite artist(s)	.82
I strongly identify with my favourite artist(s)	.83
When my favourite artist(s) is/are popular, I feel great	.60
My favourite artist(s) is/are part of me	.82
I want to be friends with people who like my favourite artist(s)	.77
R^2	.54
Chronbach's α	.92

*Reverse-scored item.

Willingness to pay

The willingness to pay variable is adapted from different studies, as none of the studies had a variable that contained at least four items, which is needed for a reliable and valid factor analysis. Moreover, the content of the items themselves did not fully meet the content of the survey, therefore, the items of several scales are combined into one scale. Willingness to pay was measured through five items on which respondents had to indicate to what extent they agreed with the statements on a five-point Likert scale from (1) = *strongly disagree* to (5) = *strongly agree* (Kruger & Saayman, 2015; Lin, Hsu, & Chen, 2013; Juster, 1966). Two items are, for example, "*it is likely that I will buy tickets for a livestream of live music*" and "*I will buy tickets for a livestream of live music when I want to experience live music*".

An explorative factor analysis was conducted to determine how many factors, thus how many (sub)scales, the willingness to pay is consisting of. The five items which were Likert-scale based were entered into factor analysis using Principal Components extraction with Varimax rotation based on Eigenvalues (> 1.00), $KMO = 0.88$, X^2 ($N = 189, 10$) = 610.68, $p < .001$. The resultant model explained 73.1% of the variance in willingness to pay. Factor loadings of individual items onto the factor found are presented in Table 5. One overall factor was found, namely willingness to pay. Furthermore, A reliability analysis showed that the willingness to pay scale is reliable with a Chronbach's alpha of .91 ($M = 2.88$, $SD = 1.05$). Therefore, one overall scale based up on these five items was created to make further analysis with this variable possible.

Table 5. Factor and reliability analyses for scale for willingness to pay (N = 189)

Item	Willingness to pay
It is likely that I will buy tickets for a livestream of live music	.90
I will buy tickets for a live stream of live music when I want to experience live music	.84
I will buy tickets for a livestream of live music when I want to listen to music	.79
I will watch a paid livestream of live music in the near future	.91
A livestream of live music a value for money	.83
R^2	.73
Chronbach's α	.91

3.4.3   Demographics and control variables

The demographics variables that have been considered in this study are age, gender, education and nationality. Age has been measured through an open-ended question in which respondents had to type their age in numbers. Gender is measured with the question "what is your gender?" and answer options "male", "female", "non-binary/ third gender" and "prefer not to say". Level of education is measured through the question "what is the highest level of school you have completed or the highest degree you have received?" and could be answered by options ranging from "less than high school degree" to "PhD or higher". Nationality has been measured by selecting a country from a drop-down menu list of countries.

Moreover, several control variables have been measured in this study. Three of them were questions about frequency attending concerts, frequency watching a livestream and frequency paid for livestreams. These were asked as research has shown that behaviour predicts behaviour, as according to the consistency heuristic, current behaviour is based upon behaviour from the past instead of reasoned decisions (Van der Pligt & Vliek, 2017). The first two could be answered through a seven-point Likert scale from (1) = *never* to (7) = *about several times a week.* Frequency paid for livestreams was measured through a five-point Likert scale from (1) = *never* to (7) = *more than six times.* How upset a respondent was about concerts not happening now was measured through a five-point Likert scale from (1) = *very upset* to (5) = *not upset at all.* This was a control variable as it could influence why people would be more willing to buy livestream tickets. The amount paid for livestreams was asked as an open-ended question and should have been answered in euros.

3.5   Validity and reliability

To improve the validity and reliability of the study, scales to measure the concepts, such as for motivations, were based upon previous studies. By doing so, the validity and reliability are satisfactory. Moreover, the scales consisted of multi-items such as a Likert scale to improve the predictive validity (Sarstedt et al., 2017; Scheepers et al., 2016). Besides, to increase the validity of the scales, some items have been asked reversely. All the reliability scores of the scales can be found in the aforementioned tables or in the appendix.

Moreover, a pilot test was done to ensure that the questions were understandable and not pushing respondents towards certain answers (Rowley, 2014). The survey was distributed among seven test respondents, who answered and looked very closely at every question and provided feedback on the survey. The outcome of the pilot test was that some questions should be formulated differently, to not push respondents in a certain direction or make it

clearer. Moreover, some spelling and grammar errors were noticed, and when everything was corrected, the survey was distributed online.

Finally, as the survey was completely anonymous, respondents were not likely to fill in socially desirable answers. This might have been different when the same questions were asked during interviews or focus groups as respondents might feel obligated to answer what the other person(s) wants to hear. This has improved the validity of this study.

3.6   Data preparation

The time that people could fill in the questionnaire was 9 days as the aimed number of respondents, 160, was reached. There was a minimum of 160 respondents required since the sample size to conduct a factor analysis in SPSS should at least be 150, and there are always some people who do not fill in every question or give meaningless answers (Pallant, 2007). The standardized format of the surveys in Qualtrics is convenient for entering data into the computer and analyzing it statistically (Matthew & Ross, 2010). Therefore, the dataset could be imported from Qualtrics straight into IBM SPSS. The dataset had to be cleaned to start with the fundamental analysis. This meant that respondents who did not fill in every question or who did fail to meet the validity test of selecting a certain answer for a particular statement were deleted from the dataset. Moreover, people who had never attended a concert were removed as well. The cleaned dataset resulted in 189 results and was then prepared to be used to conduct tests on the data.

The data preparation also included checking the data for normal distributions and conducting factor analyses and reliability tests for the scales. The assumption of whether the sample is normally distributed cannot be met for this data set. As the Kolmogorov-Smirnov statistic is significant ($p < .001$), thus, suggests violation of the assumption of normality. However, as the sample is larger than 30 respondents ($n = 189$), are the tests reasonably robust for violation of this assumption (Pallant, 2007). Before conducting factor analyses, reversed coded items were recoded to be applicable for the factor analyses. As has been previously mentioned, apart from the 'annoying concert attendees', all scales had a Chronbach's alpha above .70, or even above .80 and .90 and thus had relatively high reliability. Therefore, new variables were computed and used for further analysis. Finally, as respondents only identified as female or male, and not as non-binary or did not prefer to say, gender could be recoded into a dichotomous variable. This was convenient for further analyses. After this, the dataset was ready to use, and the hypotheses presented in this study were tested through multiple regression analysis. The results are presented in chapter four.

3.7 Methodology overview

In brief, in this methodological section of the thesis it was first argued why a survey was found to be the most suitable method for this research due to its efficiency regarding time, the willingness of people to complete and the ability to measure latent concepts. The dataset was gathered through convenience and snowball sampling. The sample and each group of the study was described in detail as well as the procedure of the questionnaire. Furthermore, the results from the factor analysis were presented to indicate that the theoretical concepts of downsides of concerts, motivations to watch livestreams, fanship and willingness to pay were successfully operationalized and ready to be used in statistical test to answer hypotheses. Even though the reliability of the scales had already been discussed through the Chronbach's alphas, is the validity and reliability of the survey discussed after this. Finally, the steps for data preparation have been discussed.

4 RESULTS

As already discussed in the previous chapter, through cleaning the data, recoding variables, performing factor analyses, reliability analyses and producing the factors the dataset was ready to provide answers to the hypotheses. Several multiple regression analyses have been performed in IBM SPSS 24. In this chapter the findings of these tests will be presented.

4.1 Correlation matrix

Before starting with the actual hypotheses testing through multiple regression analyses, the data has been put into a correlation matrix to see whether significant results can be expected. As positive significant correlations might refer to a significant result on the regression analysis. The means, standard deviations and correlations are presented in table 6. The positive significant correlations between all the factors of the motivations are noteworthy. Although, this is obvious as all these motivations are related to each other. Besides these positive significant correlations, the significant correlations on fanship and willingness to pay are also notable. Such as socialization, status enhancement, attractiveness of artists, live performance, nostalgia and music aesthetics together with fanship. This might indicate moderation effects between these variables, especially for socialization as the correlation is relatively strong ($r = 0.417$, $p < .001$). Moreover, the correlation between fanship and waiting for concerts ($r = -0.127$, $p = .080$) is remarkable. Research about motivations to attend concerts and about sport games has shown that fans with a higher degree of fanship are more willing to travel to several cities and countries for music concerts or sports games (Kulczynksi, 2014; Wann and Branscombe, 1993). Therefore, it makes sense that people who have a high degree of fanship are less likely to experience the waiting time involved with attending concerts as a negative thing. Furthermore, the correlations of willingness to pay and music aesthetics ($r = 0.301$, $p < .001$), nostalgia ($r = 0.291$, $p < .001$), live performance ($r = 0.282$, $p < .001$), and fanship ($r = 0.279$, $p < .001$), are also significant and moderately high. The significant correlations between frequency paid for livestreams and other variables are remarkable as well. Based on this, is expected that several significant effects of variables on willingness to pay and moderating with fanship, will be found.

Table 6. Correlation matrix.

Variables	M	SD	(1)	(2)	(3)	(4)	(5)	(6)	(7)	(8)	(9)	(10)	(11)	(12)	(13)	(14)	(15)	(16)	(17)	(18)
(1) Waiting concert	3.38	0.87																		
(2) Annoying concert attendees	2.97	0.84	0.466***																	
(3) Group togetherness	3.60	0.78	-0.086	-0.107																
(4) Socialization	2.98	0.95	-.148*	0.010	0.219***															
(5) Status enhancement	2.77	0.80	0.092	0.079	0.041	0.334***														
(6) Escape from daily life	3.61	0.69	-0.020	0.050	0.523***	0.143*	-0.169**													
(7) Attractiveness of artists	2.24	0.89	0.129	0.112	0.329***	0.364***	0.305***	0.091												
(8) Live performance	3.70	0.64	-0.112	0.002	0.338**	0.209***	-0.111	0.268***	0.115											
(9) Nostalgia	3.26	0.78	-0.096	-0.012	0.357***	0.432***	0.117	0.249***	0.333***	0.395***										
(10) Music Aesthetics	3.46	0.73	-0.019	0.105	0.405***	0.266***	0.104	0.432***	0.257***	0.399***	0.352***									
(11) Fanship	2.77	0.94	-0.127*	0.059	-0.003	0.417***	0.234***	0.091	0.168**	0.235***	0.237***	0.165**								
(12) Willingness to pay	2.88	1.05	-0.114	0.025	0.240***	0.245***	0.050	0.220***	0.088	0.282***	0.297***	0.301***	0.279***							
(13) Gender	0.79	0.41	0.021	0.115	0.004	0.076	-0.039	0.018	0.091	-0.004	-0.041	0.100	-0.027	0.000						
(14) Education	4.21	1.33	-0.012	0.112	0.046	-0.125	0.107	0.058	-0.028	-0.066	0.087	0.088	-0.170**	0.075	-0.076					
(15) Age	25.02	7.91	-0.008	-0.069	0.041	-0.105	0.046	-0.052	-0.030	0.057	-0.039	-0.115	-0.238***	0.131*	-0.173**	-0.001				
(16) Frequency attending live concerts	3.58	0.97	-0.211***	-0.076	0.060	0.202**	0.040	0.022	-0.010	0.212***	0.169**	0.079	0.516***	0.238***	-0.061	-0.062	-0.072			
(17) Upset about concerts	2.20	1.18	0.165**	0.067	-0.173**	-0.270***	-0.039	-0.149*	-0.132*	-0.171**	-0.124	-0.223***	-0.492***	-0.218***	-0.104	0.058	0.212***	-0.616***		
(18) frequency watched livestreams	2.93	1.23	-0.026	0.001	0.139*	0.081	0.028	0.134*	0.002	0.101	0.063	0.079	0.190***	0.357***	-0.082	0.012	0.090	0.266***	-0.167**	
(19) frequency paid for livestreams	1.41	0.70	-0.204***	-0.063	0.302***	0.159**	-0.150*	0.271***	-0.032	0.385***	0.209***	0.268***	0.253***	0.547***	-0.157**	-0.103	0.250***	0.231***	-0.193**	0.305***

*$p < 0.10$

** $p < 0.05$

*** $p < 0.01$

4.2   Direct effect of independent variables on willingness to pay

To test the first hypothesis, The higher the degree of downsides experienced during a real-life concert, the more willing to pay for a livestream of live music someone is, a multiple regression analysis was carried out. A hierarchical regression analysis was conducted with willingness to pay as the dependent variable. A hierarchical regression analysis was conducted because this method enables to check for control variables and know the impact on the dependent variable. This is important to know since a model can be significant because of the control variables, instead of the independent variables (Pallant, 2007). Age, gender, education, frequency attending concerts, being upset about concerts not happening, frequency watching livestreams and frequency paid for livestreams were included as control variables in the first block, whereas annoying concert attendees and waiting for concerts were added in the second block. Even though Age (β = .03, p = .693), gender (β = .10, p = .124), frequency attending concerts (β = .05 p = .529), and being upset about concerts not happening (β = -0.06, p = .466), were not significant in the first block, together with education (β = .14, p = .036), frequency watching livestreams (β = .19, p = .008) and frequency paid for livestreams (β = .49, p < .001), as predictors, the model reached significance R^2 = .37, F (7, 151) = 12.93, p < .001. However, after adding annoying concert attendees (β = .04, p = .559), and waiting for concerts (β = -.01, p = .913), the predicted value of the model decreased, and the Sig. F change was insignificant, meaning that the second model is not better than the first model, Δ R^2= .00, Δ F (2, 149) = 0.190, Δ p = .827. Age (β = .03, p = .664), gender (β = .10, p = .150), frequency attending concerts (β = .05, p = .536) and being upset about concerts not happening (β = -0.07, p = .449), remained insignificant and education (β = .113, p = .047), frequency watching livestreams (β = .19, p = .008), and frequency paid for livestreams (β = .49, p < .001), as predictors remains significant. However, the model itself was significant (p < .001), but not significantly better than the first model. The results of both models can be found on table 7.

In sum, both blocks were significant, however the second block was not significantly better than the first block that only included the control variables. Therefore, in both models some of the control variables, such as education, frequency livestreams watched and frequency paid for livestreams, explain the effect in willingness to pay. Meaning that people

who are higher educated, or who have already seen a livestream or who have already paid for a livestream are more willing to pay next time. However, the effect is relatively low for education and frequency livestreams watched, while it is relatively large for frequency paid for livestreams. To conclude, there has been no direct statistically significant effect found of the independent variables, waiting for concerts and annoying concert attendees, on willingness to pay. Therefore, based on these results, hypothesis one can be rejected.

Table 7. Hierarchical regression analysis on willingness to pay

| | Willingness to pay | | | |
| | Model 1a | | Model 1b | |
	Beta	T	Beta	T
(constant)		0.980		0.687
Control variables				
Age	0.027	0.395	0.031	0.436
Gender	0.104	1.549	0.099	1.447
Education	0.138	2.121 **	0.133	2.001 **
Frequency attending concerts	0.053	0.631	0.053	0.620
Upset about concerts	-0.062	-0.730	-0.065	-0.760
Frequency watched livestreams	0.188	2.707 ***	0.187	2.670 ***
Frequency paid for livestreams	0.489	6.756 ***	0.488	6.573 ***
Independent variables				
Waiting for concerts			-0.008	-0.110
Annoying concert attendees			0.044	0.586
Mediator variables				
Group togetherness				
Socialization				
Status enhancement				
Escape from daily life				
Attractiveness of artists				
Live performance				
Nostalgia				
Music Aesthetics				
Moderation				
Fanship				
R^2	0.375		0.376	
Adjusted R^2	0.346		0.339	
F	12.926	***	9.988	***

Notes: *** Correlation is significant at the 0.01 level (two-tailed). ** Correlation is significant at the 0.05 level (two-tailed). * Correlation is significant at the 0.10 level (two-tailed).

4.3   Livestream motivations

To test the second hypothesis, the higher the degree of downsides experienced during a real-life concert, the more motivated someone is to watch a livestream of live music, eight hierarchical multiple regression analyses were carried out for the independent variables waiting for concerts and annoying concert attendees, on every motivation separately. As has been previously mentioned, in the first block the control variables were entered whereas in the second block the independent variables were entered. The results of the second blocks of each hierarchical regression analysis can be found in table 8 in the appendices. However, there were no statistically significant results found of the independent variables on each motivation. Therefore, the second hypothesis could be rejected. Moreover, the third hypothesis, the higher the motivations to watch a livestream of live music, the more willing to pay for a livestream of live music someone is, could not be tested. According to Baron and Kenny (1986), first step of mediation is a direct effect between the independent variable(s) and dependent

variable(s). However, as there has been no significant effect found of waiting for concerts and annoying concert attendees on willingness to pay, a mediation analysis could not be carried out. Therefore, the third hypothesis could be rejected as well.

The fourth hypothesis, the higher the motivations to watch a livestream of live music, the more willing to pay for a livestream of live music someone is, has been tested by carrying out by a hierarchical regression analysis. Again, the control variables were entered in the first block, and the livestream motivations in the second block. The willingness to pay was the dependent variable. The first block, only including the control variables, has found to be significant, see table 9 model 3a. However, when adding the eight livestream motivations, the predicted value of the model decreased, and the Sig. F change was insignificant, meaning that the second model is not better than the first model, $\Delta R^2 = .04$, $\Delta F (8, 143) = 1.324$, $\Delta p = .236$. Nonetheless, the second model itself was found to be significant, $F (8, 143) = 13.90$, $p < .001$, $R^2 = .42$. However, as can be seen in table 9 model 3b, none of the separate motivations turned out to be significant, therefore, hypothesis four has been rejected.

Table 9. Hierarchical regression analysis on willingness to pay

	Willingness to pay			
	Model 3a		Model 3b	
	Beta	T	Beta	T
(constant)		0.980		-0.821
Control variables				
Age	0.027	0.395	0.051	0.713
Gender	0.104	1.549	0.095	1.408
Education	0.138	2.121 **	0.116	1.717
Frequency attending concerts	0.053	0.631	0.039	0.451
Upset about concerts	-0.062	-0.730	-0.034	-0.387
Frequency watched livestreams	0.188	2.707 ***	0.189	2.725 ***
Frequency paid for livestreams	0.489	6.756 ***	0.445	5.463 ***
Independent variables				
Waiting for concerts				
Annoying concert attendees				
Mediator variables				
Group togetherness			-0.041	-0.485
Socialization			0.065	0.804
Status enhancement			0.058	0.756
Escape from daily life			0.018	0.216
Attractiveness of artists			0.003	0.035
Live performance			0.003	0.042
Nostalgia			0.121	1.489
Music Aesthetics			0.083	1.012
Moderation				
Fanship				
R^2	0.375		0.418	
Adjusted R^2	0.346		0.357	
F	12.926	***	6.842	***

Notes: *** Correlation is significant at the 0.01 level (two-tailed). ** Correlation is significant at the 0.05 level (two-tailed). * Correlation is significant at the 0.10 level (two-tailed).

4.4 Moderated effect of fanship

Based on hypothesis five it is expected that the higher the motivations to watch a livestream are, the more willing people will be to pay for the livestream and that this effect is stronger for people who score high on the fanship scale. This hypothesis has been tested with the use of a hierarchical regression analysis. Again, the control variables are put in the first block and willingness to pay as dependent variable. The fanship scale and every motivation were all mean centered to avoid multicollinearity issues (Pallant, 2007). Besides, because mean centering is crucial to avoid multicollinearity issues are the interaction variables of each

mean centred motivation variable and the mean centred fanship scale computed (Nooy, 2018). All these variables were put in a hierarchical regression analysis as independent variables. As with the first hierarchical regression, the control variables education, frequency livestreams watched and frequency paid for livestreams were significant for the first, second and third block. For detailed results of the results of the control variables see table 10, model 4A. However, in block 2, after adding all the mean centred variables and interaction variables, there were only three statistically significant variables of the newly added variables. These were status enhancement * fanship (β = .23, p = .005), this interaction was highly significant. Whereas the interaction of socialization * fanship (β = -.15, p = .099), and escape * fanship (β = .17, p = .074), were found to be weakly significant (between p = 0.05 and p = 0.10). All the results of the other variables can be found in table 10, model 4B. After adding all the motivations and interaction variables, the model was found to be significant, $F(17, 134)$ = 5.19, p < .001, R^2 = .48. Thus, the hierarchical regression analysis showed that there has been found a positive effect of extent of fanship on the effect of the status enhancement motivation on willingness to pay. Furthermore, when looking at a significance level of <.100, there has also been found a negative effect of extent of fanship on the effect of socialization motivation on willingness to pay and a positive effect of the extent of fanship on the effect of escape from daily life on willingness to pay.

Table 10. (hierarchical) Regression analyses on willingness to pay and mean centered variables

	Model 4A			Model 4B			Model 4C		
	Beta	T		Beta	T		Beta	T	
(constant)		0.864			0.955			0.670	
Control variables									
Age	0.027	0.395		0.049	0.663		0.050	0.673	
Gender	0.104	1.549		0.098	1.463		0.095	1.392	
Education	0.138	2.121	**	0.119	1.725	*	0.116	1.636	*
Frequency attending concerts	0.053	0.631		0.029	0.326		0.032	0.347	
Upset about concerts	-0.062	-0.730		-0.004	-0.043		-0.006	-0.065	
Frequency watched livestreams	0.188	2.707	***	0.203	2.952	***	0.203	2.914	***
Frequency paid for livestreams	0.489	6.756	***	0.421	4.882	***	0.424	4.802	***
Independent variables									
Waiting for concerts							0.004	0.055	
Annoying concert attendees							0.022	0.284	
Mediator variables									
Group togetherness				0.028	0.307		0.034	0.366	
Socialization				-0.045	-0.524		-0.044	-0.502	
Status enhancement				0.055	0.664		0.055	0.652	
Escape from daily life				-0.009	-0.111		-0.013	-0.155	
Attractiveness of artists				-0.022	-0.272		-0.026	-0.320	
Live performance				0.048	0.598		0.047	0.582	
Nostalgia				0.167	2.032	**	0.169	2.036	**
Music Aesthetics				0.090	1.115		0.088	1.082	
Moderation									
Fanship				0.110	1.179		0.107	1.129	
Group togetherness * fanship				0.051	0.525		0.047	0.468	
Socialization * fanship				-0.145	-1.662	*	-0.151	-1.682	*
Status enhancement * fanship				0.230	2.865	***	0.232	2.865	***
Escape from daily life * fanship				0.168	1.799	*	0.168	1.791	*
Attractiveness of artists * fanship				0.011	0.133		0.011	0.130	
Live performance * fanship				0.082	0.971		0.079	0.930	
Nostalgia * fanship				0.092	0.916		0.101	0.962	
Music Aesthetics * fanship				-0.150	-1.692		-0.153	-1.704	
R^2	0.375			0.482			0.482		
Adjusted R^2	0.346			0.389			0.380		
F	12.926	***		5.188	***		4.726	***	

Notes: ***correlation is significant at the 0.01 level (two-tailed). **Correlation is significant at the 0.05 level (two-tailed). *Correlation is significant at the 0.10 level (two-tailed).

The interaction effects of the different motivations with fanship, can be found in figure 1 for status enhancement, figure 2 for socialization and figure 3 for escape from daily life.

For figure 1, when someone is highly motivated by status enhancement to watch a livestream, the willingness to pay is higher for people with a high degree of fanship. The reverse is true for low status enhancement, then people with a high degree of fanship tend to score lower on willingness to pay. Thus, when someone is a fan is that person more willing to pay for a livestream of live music when motivated by status enhancement.
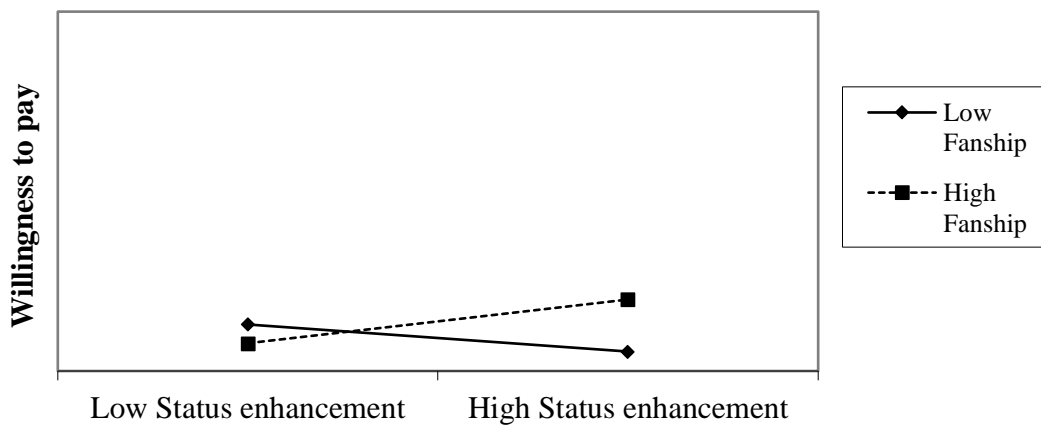
Figure 1. Interaction effect of status enhancement and fanship.

For figure 2, someone with a high degree of fanship is more willing to pay when they have a low degree on socialization motivation than when they are motivated by socialization. Contrasting, someone with a low degree of fanship is more willing to pay when they are more motivated by the socialization motivation than when they are not that much motivated by the socialization motivation. Thus, when people have a higher degree of fanship, they are more willing to pay when they are not motivated by socialization.
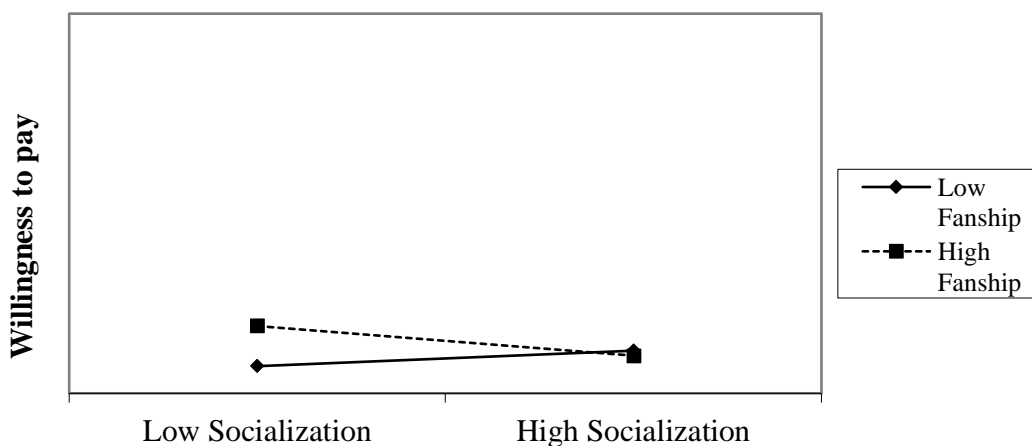
Figure 2. Interaction effect of socialization and fanship.

For figure 3, someone who is highly motivated to watch a livestream of live music by the escape from daily life motivation will be more willing to pay under the condition that they have a higher degree of fanship. The opposite is true when they have a lower degree of fanship.
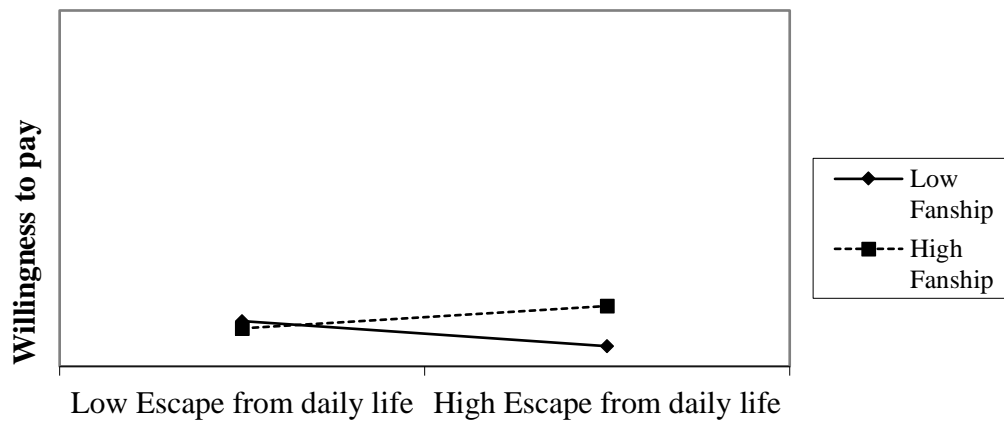
Figure 3. Interaction effect of escape from daily life and fanship.

Overall, hypothesis five can be mostly rejected, for six out of eight motivations. Nevertheless, the extent to which someone is a fan, makes the effect for status enhancement and escape from daily life on willingness to pay, even stronger. However, for socialization it is the other way around, as the effect is negative. Therefore, for status enhancement and escape from daily life, the hypothesis could be accepted.

4.5 Whole model

To test the predicted value of the model, all variables were put together into one multiple regression analysis. The results of this can be easily seen in table 10, model 4C. A multiple linear regression with the willingness to pay as criterion was conducted. The predictors were the control variables, the independent variables, all livestream motivations, fanship and the interaction variables. The whole model was found to be significant $F(26, 132) = 4.726$, $p < .001$, $R^2 = .48$. However, only frequency watching livestreams ($\beta = .20$, $p = .004$), frequency paying for livestreams ($\beta = .42$, $p < .001$), nostalgia ($\beta = .17$, $p = .044$), and the interaction effect of status enhancement and fanship ($\beta = .23$, $p = .005$), have found to be significant predictors, whereas the other variables were insignificant.

4.6 Post-hoc analysis livestream motivations together

According to the correlation matrix there are multiple significant correlations, therefore, however, the significant results found were limited. Additionally, as the whole sample is too small for all variables test (Field, 2009), is it convenient to do an explorative

analysis with less variables.

Firstly, all motivations are put together into one variable to see whether a significant effect on willingness to pay will be found. A multiple linear regression with the willingness to pay as criterion was conducted. Predictors were motivations to watch livestreams and the control variables; age, gender, education, frequency attending concerts, being upset about concerts, frequency watched livestreams, and frequency paid for livestreams. The model was found to be significant $F(8, 150) = 13.90, p < .001, R^2 = .41$. Frequency watched livestreams ($\beta = .18, p = .009$), frequency paid for livestreams ($\beta = .45, p < .001$), motivations for watching livestreams ($\beta = .19, p = .006$) and education ($\beta = .13, p = .051$) were found to be a significant predictor. However, Age ($\beta = .04, p = .604$), gender ($\beta = .09, p = .153$), frequency attending concerts ($\beta = .06, p = .468$), and being upset about concerts ($\beta = -.02, p = .823$) were not significant for willingness to pay. To test whether there is also a direct effect of the motivations to watch livestreams on willingness to pay, a simple regression analysis was conducted. The model was found to be significant, $F(1, 157) = 21.51\ p < .001, R^2 = .12$. Motivations to watch a livestream had a positive significant influence on willingness to pay ($\beta = .35, p < .001$). This can be seen in table 11, model 5b.

Table 11. Multiple regression and simple regression on willingness to pay

| | Willingness to pay | | | | | |
| | Model 5a | | | Model 5b | | |
	Beta	T		Beta	T	
(constant)		-1.082			0.606	
Control variables						
Age	0.035	0.520				
Gender	0.094	1.436				
Education	0.126	1.969	*			
Frequency attending concerts	0.060	0.728				
Upset about concerts	-0.019	-0.224				
Frequency watched livestreams	0.180	2.657	***			
Frequency paid for livestreams	0.445	6.126	***			
Dependent variable						
All motivations	0.187	2.766	***	0.347	5.638	***
R^2	0.405				0.121	
Adjusted R^2	0.373				0.115	
F	12.765	***			21.512	***

Notes: ***correlation is significant at the 0.01 level (two-tailed). **Correlation is significant at the 0.05 level (two-tailed). *Correlation is significant at the 0.10 level (two-tailed).

It is notable that there has been found a significant effect of all the motivations put together on willingness to pay, whereas this effect has not been found when all motivations were put separately. This might be explained by overestimation, variables are more powerful in a regression analysis when less variables are put into the model. This might be due to the fact that every variable needs at least ten respondents, when more variables are put into the

model, more respondents are needed (Field, 2009; Pallant, 2007). As the sample of this study is relatively small, it was harder to find significant effects when many variables are put into the model. According to Stevens (1996), 15 variables per predictor are needed. Because this study had 17 predictors, 255 respondents were needed at least. Nonetheless, analyses with less respondents are possible, but the results might be less significant and have a poorer generalizability (Pallant, 2007). When the motivations are put together, they have a stronger effect than when they are separately entered, as the effect of most motivations is too small to be significant. When put together into one variable, the effect of all eight motivations is strong enough to be significant (Field, 2009; Pallant, 2007).

All motivations put together into one variable have found to have a statistically significant effect, therefore, it is interesting to examine if this effect is also visible when moderated by fanship. A hierarchical regression analysis has been conducted. The control variables were included in the first block, and fanship, all motivations and the interaction variable of fanship and all motivations were added in the second block. As previously mentioned, when the control variables were used as a single predictor, the model reached significance $R^2 = .38$, $F(7, 151) = 12.93$, $p < .001$. However, adding fanship ($\beta = .12$, $p = .157$), all the motivations ($\beta = .15$, $p = .033$), and the interaction variables ($\beta = .14$, p = .033) in the second block, the predictive value of decreased, but the model still reached significance, $\Delta R^2 = .05$, $F(3, 148) = 11.12$, $p < .001$. To conclude, this means that there has been found an interaction effect of fanship and all motivations. Thus, the higher the extent of fanship, the more positive effect of all the motivations on willingness to pay. See the results in table 12 and the interaction effect of all motivations and fanship in figure 4.
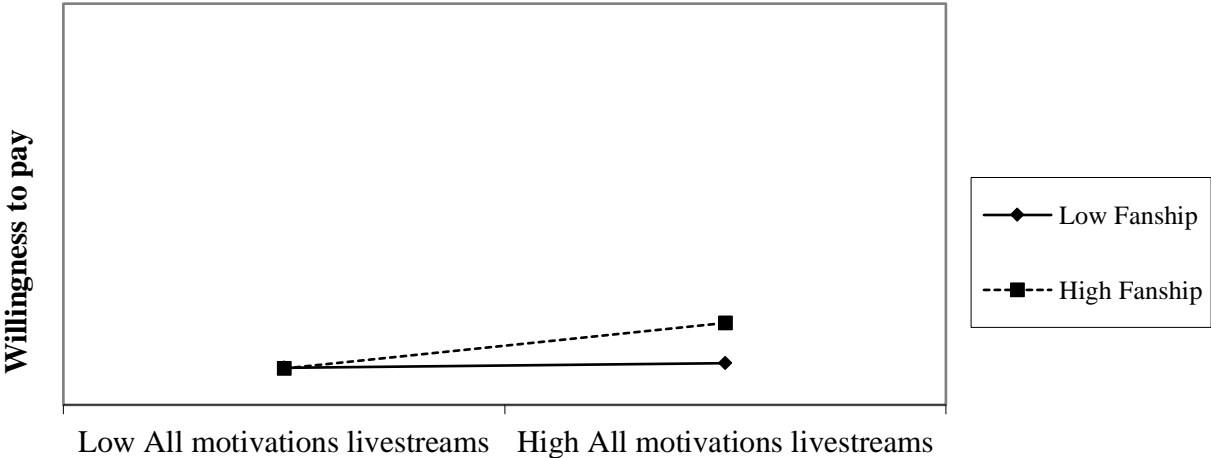
Figure 4. Interaction effect of all motivations livestreams and fanship

For figure 4, there is no effect found from people with a low degree of fanship on willingness to pay, it stays constant regardless of the extent of motivation. In contrast, for people with a high degree of fanship, the willingness to pay increases along with the motivation to watch a livestream. Thus, the more motivated to watch a livestream someone with a high degree of fanship is, the more willing to pay.

Table 12. Hierarchical regression analyses on willingness to pay and mean centered variables

| | Willingness to pay | | | | | |
| | Model 6a | | | Model 6b | | |
	Beta	T		Beta	T	
(constant)		0.864			1.067	
Control variables						
Age	0.027	0.395		0.041	0.594	
Gender	0.104	1.549		0.097	1.487	
Education	0.138	2.121	**	0.143	2.230	**
Frequency attending concerts	0.053	0.631		0.023	0.274	
Upset about concerts	-0.062	-0.730		-0.007	-0.096	
Frequency livestreams watched	0.188	2.707	***	0.185	2.758	***
Frequency livestreams paid	0.489	6.756	***	0.407	5.549	***
Independent variable						
Motivations livestreams				0.149	2.150	**
Moderator						
Fanship				0.117	1.421	
Moderation						
Fanship * motivations livestreams				0.139	2.150	**
R^2	0.375			0.429		
Adjusted R^2	0.346			0.390		
F	12.926	***		7.494	***	

Notes: ***correlation is significant at the 0.01 level (two-tailed). **Correlation is significant at the 0.05 level (two-tailed). *Correlation is significant at the 0.10 level (two-tailed).

4.7 Post hoc analysis direct and moderated effect

It is also interesting to investigate the role of the control variables and examine whether the motivations moderate the effect of the control variables. Frequency watched livestreams and frequency paid for livestreams have proven to be significant on willingness to pay. Therefore, a hierarchical regression analysis was conducted with willingness to pay as the dependent variable. Age, gender, education, frequency attending concerts, being upset about concerts not happening, were included as control variables in the first block; whereas all the motivations and interaction variables were entered into the second block. Age ($\beta = .18$, $p = .230$), gender ($\beta = .03$, $p = .833$), frequency attending concerts ($\beta = .16$, $p = .394$), and being upset about concerts not happening ($\beta = -0.16$, $p = .403$), were not significant in the first block and therefore the model was insignificant $R^2 = .10$, $F(5, 43) = 1.00$, $p = .429$.

However, adding all motivations ($\beta = -1.24$, $p < .001$), frequency watched livestreams

(β = .67, p < .001), frequency paid for livestreams (β = .27, p = .031), and the interaction variable of frequency paid for livestreams and all motivations (β = 1.74, p < .001) improved the predictive value of the model significantly, $\Delta R2$= .54, $F(5, 38)$ = 6.81, p < .001. Whereas the interaction variable of frequency livestreams watched, and motivations was insignificant (β = -.10, p = .346) and age (β = -.04, p = .682), gender (β = -.06, p = .581) and being upset about concerts not happening (β = .24, p = .107) remains insignificant while education (β = .38, p = .001) and frequency attending concerts (β = .40, p = .009) turned significant. See table 13 for detailed results. In sum, an interaction effect has been found of frequency paid for livestreams and all the livestream motivations. The effect of frequency paid for livestreams on willingness to pay is stronger for people who have higher motivations to watch a livestream.

Table 13. Hierarchical regression analysis on willingness to pay and mean centered variables

	Willingness to pay				
	Model 7a		Model 7b		
	Beta	T	Beta	T	
(constant)		1.209		-0.876	
Control variables					
Age	0.182	1.218	-0.044	-0.413	
Gender	0.032	0.212	-0.057	-0.556	
Education	0.097	0.668	0.384	3.466	***
Frequency attending concerts	0.160	0.861	0.398	2.763	***
Upset about concerts	-0.160	-0.844	0.244	1.651	
Independent variables					
Frequency livestreams watched			0.667	5.422	***
Frequency livestreams paid			0.269	2.244	**
Moderator variables					
Motivations livestreams			-1.242	-4.778	***
Moderation					
Frequency livestreams watched * motivations livestreams			-0.104	-0.954	
Frequency livestreams paid * motivations livestreams			1.740	6.346	***
R^2	0.104		0.642		
Adjusted R^2	0.000		0.547		
F	1.000		6.807	***	

Notes: ***correlation is significant at the 0.01 level (two-tailed). **Correlation is significant at the 0.05 level (two-tailed). *Correlation is significant at the 0.10 level (two-tailed).

Fanship has proven to be an important variable in this research, therefore, it is interesting to examine whether fanship influences the effect of downsides of attending concerts on willingness to pay. A hierarchical regression analysis, with the control variables in block one and the others in block two, has shown that there is no interaction effect of waiting for concerts and annoying concert attendees together with fanship on willingness to pay. As both the interaction effect of annoying concert attendees and fanship (β = -.05, p = .505) and waiting for concerts and fanship (β = .12, p = .156) turned out to be insignificant.

Nonetheless, the model itself, block two, was found to be significant $F(5, 146) = 8.05$, $p < .001$, $R^2 = .35$. For detailed results see table 14.

Table 14. Hierarchical regression analysis on willingness to pay and mean centered variables

| | Willingness to pay | | | | | |
| | Model 8a | | | Model 8b | | |
	Beta	T		Beta	T	
(constant)		0.864			0.871	
Control variables						
Age	0.027	0.395		0.061	0.847	
Gender	0.104	1.549		0.109	1.610	
Education	0.138	2.121	**	0.147	2.186	**
Frequency attending concerts	0.053	0.631		0.023	0.274	
Upset about concerts	-0.062	-0.730		-0.030	-0.336	
Frequency livestreams watched	0.188	2.707	***	0.183	2.630	***
Frequency livestreams paid	0.489	6.756	***	0.481	6.367	***
Independent variable						
Annoying concert attendees				0.024	0.351	
Waiting for concerts				0.015	0.194	
Moderator						
Fanship				0.146	1.741	*
Moderation						
Fanship * Annoying concert attendees				-0.054	-0.668	
Fanship * Waiting for concerts				0.116	1.427	
R^2	0.375			0.398		
Adjusted R^2	0.346			0.349		
F	12.926	***		8.053	***	

Notes: ***correlation is significant at the 0.01 level (two-tailed). **Correlation is significant at the 0.05 level (two-tailed). *Correlation is significant at the 0.10 level (two-tailed).

4.8   Overview of results

The most important significant result in this study is the effect of all motivations to watch a livestream on willingness to pay and the interaction effect with fanship. Additionally, the interaction effect of the separate motivations; status enhancement, escape from daily life and socialization, on willingness to pay was also interesting to find. Furthermore, the significant effect of the control variables education, frequency watching livestreams and frequency paid for livestreams was also notable. Because it demonstrates that behaviour from the past can predict future behaviour, this will be discussed in more detail in the next chapter. It was remarkable, however, that no direct significant effects of the downsides of concerts on willingness to pay have been found.

5 CONCLUSION AND DISCUSSION

The last chapter of this research is focused on answering the main research question and presenting central conclusions to the findings in the previous chapter. The results will be explored considering relevant literature and previous findings. Moreover, the limitations of this research will be presented since they are a fundamental reflection of the study. Additionally, recommendations for future research that are interesting in studying livestreams of live music or a similar topic will be underlined. Because livestreaming of live music is quite a new phenomenon, in comparison to livestreaming of sports and theatre, research in this field is still behind and there is still enough to explore. Due to a lack of time, this could not be fully investigated in this study, however, it is interesting to include in future research.

The overall aim of this research was to get insights into the willingness to pay for livestreams of live music. Furthermore, this study examined insights into motivations for livestreaming of live music, downsides of concerts, and fanship's important role in all of this. Even though the statistical analysis from the data gathered through a survey failed to meet the assumption stated in the hypotheses, there are still many interesting findings within this study to consider for future research. Moreover, this indicates that insights about motivations for real-life concerts not automatically transfer to a livestreaming setting.

5.1 Livestream motivations

Motivations to watch livestreams of live music found in this research are similar and different from the motivations to attend concerts investigated in literature. The motivations for livestreaming examined in the survey were based on literature about motivations to attend concerts. After conducting a factor analysis, however, it turned out that some items did not load on a factor or belonged to a different component than the original motivation. Nevertheless, other motivations were exactly, or almost, similar to the motivations for attending concerts. Motivations that turned out to be similar were group togetherness, socialization, status enhancement, escape from daily life, nostalgia and music aesthetics. Nonetheless, for group togetherness, an item from the motivation uniqueness of event identified in literature about motivations to attend concerts (Brown & Knox, 2017), belonged to this motivation to watch the livestream instead of another motivation. Group togetherness is about spending and enjoying live music experience with family and friends (Kruger & Saayman, 2015, Holt, 2010). It makes sense that the unique experience also belongs to this as it is a unique experience to watch a livestream with family and friends, especially because livestreaming has become popular recently. This is in accordance with the novelty motivation

found in literature about watching livestreams of theatrical plays. People wanted to experience the new practice and enjoy this with people they liked (Mueser & Vlachos, 2018). Even though the same motivations were found in this research, the meanings (for the various variables) could be quite different. For instance, socialization is about feeling part of a group of like-minded people and socializing with strangers during the concert. The first part is still the same when watching a livestream; however, meeting strangers is taking place online, instead of physically at a concert (Kruger & Saayman, 2012; Kulczynksi et al., 2016).

Motivations that were different from previously identified in literature were attractiveness of artist(s) and live performance. Attractiveness of artist(s) in this study is a combination of the physical attraction of an artist and the proximity to artists identified in literature about motivations for concert attendance (Kulczynski et al., 2016; Brown & Knox, 2017; Black et al, 2007). The data gathered through the survey, however, shows that for livestreaming, it is just one component, attractiveness of artist(s). The live performance motivation identified in this study, is according to previous literature, a combination of two components, namely appreciation of the physical skill of artist(s) and the visual elements of a live performance (Kulczynski et al., 2016; Brown & Knox, 2017; Black et al, 2007). It is notable that the proximity to artists has proven to still motivate watching livestreams of live music. This is contrasting to literature about livestreaming of theatrical plays, in which proximity of artists was less present as a motivation than when attending the theatrical play in real life (Mueser & Vlachos, 2018).

To conclude, almost all motivations identified in literature to attend concerts have been identified in this study, through a factor analysis, as motivations to watch livestreams. However, supporting a concert venue, purchasing merchandise, uninhibited behaviour and different music versions, have not been identified as motivations to watch a livestream of live music. They did not load on a factor when conducting the factor analysis, while they have been identified in previous literature as motivations to attend a concert. Nonetheless, there can be stated that for the sample in this study, people watch a livestream of live music to fulfil nearly the same needs as when attending a concert.

5.2 Downside of concerts

Research of Kim & Mao (2019) has shown that the benefits of mediated sports consumption are mostly its low costs and convenience, the opposite are the disadvantages of attending a sports game. Therefore, it was expected that these downsides would affect whether people want to watch livestreams and if they want to pay for it. The downsides of

concerts, however, do not significantly affect the motivations to watch a livestream, neither on the willingness to pay. This might be due to several things. Firstly, the scale of the subfactor annoying concert attendees might not have been reliable enough ($\alpha = .61$). When a scale is not reliable enough, there are issues regarding internal consistency. Therefore, results could have been different, thus significant, when the scale would have been reliable (Field, 2011; Pallant, 2007). Secondly, another possible explanation might be that after going to a concert the downsides are not the things that you usually remember. Mostly concert attendees remember the songs they played, dancing, singing, laughing and drinking, not the downsides. Especially since most concerts did not happen anymore after March 2020, the memories that people might have from those concerts are probably not that clear anymore. Moreover, due to Covid-19 people might have thought of concerts as a euphoric event. This has already been shown in the study of Vandenberg, Bergham & Schaap (2020), who examined livestreams make people nostalgic to pre-Covid-19 activities and events. Therefore, concerts might have been glorified when people thought about it, instead of reporting the downsides they experienced when going to a concert. Thirdly, people might be motivated to watch a livestream or buy tickets for a livestream by numerous of other motivations, apart from downsides of concerts. This might especially be the case when the downsides of concerts are not negative enough for them.

5.3   Direct effect on willingness to pay

Three control variables directly affect willingness to pay; education, frequency livestreams watched, and frequency paid for livestreams. Thus, the higher the level of education, the number of livestreams watched and paid for livestreams, the higher the willingness to pay. This is in line with literature about the consistency heuristic what means that current attitudes and behaviour are more based upon behaviour from the past than on reasoned decisions (Van der Pligt, & Vliek, 2017). Moreover, it can also be seen in the descriptive of the different consumer segments in the methodology and table 1. It turns out that the people who have paid for livestreams have watched more livestreams than the people who did not pay. Moreover, they have also attended more concerts and are older than the people in the other two groups. Additionally, the effect of education might be explained by the fact that people who are higher educated generally earn more money. Although, to be able to make this conclusion, the income of respondents should also have been included in this research (Kulczynski et al., 2016). According to the results of hypotheses testing, however, no direct effect on willingness to pay are found. None of the individual motivations had found to

have a direct effect on willingness to pay. This contrasts with Kulczynski's (2014) research, about motivations for attending concerts, in which music aesthetics and physical skills were found to influence the willingness to pay. In this study, no significant effect has been found of the separate motivations to watch livestream on willingness to pay. This might be due to two dissimilar reasons.

Firstly, it can be argued that motivations are less prevalent when watching a livestream as everything is communicated through mediated forms of consumption. According to Holt (2010), "the live experience is associated with co-presence in the here and now, and the strict meaning involves a face-to-face relation in the same physical space (p. 245)". Therefore, when live music performance is mediated through livestreaming, the essence is different, and people are less motivated to watch (Holt, 2010). The second reason for the absence of a significant effect of the individual motivations might be due to the small size of the sample, explained earlier in this study (Stevens, 1996).

Nonetheless, after conducting the post hoc analyses, an effect of all the motivations together on willingness to pay has been found. When people are more motivated to watch a livestream, they are more willing to pay for the livestream. This effect has also been found in the research of Kulczynski (2014), in which people who are more motivated to attend concerts are more willing to pay for concerts tickets. Additionally, in post hoc analysis, there is also a significant interaction effect found for all motivations together and frequency paid for livestreams. Thus, the effect of frequency paid for livestreams on willingness to pay is stronger for people who have higher motivations to watch a livestream. This an interesting finding as it on the one hand shows that current behaviour is based upon behaviour from the past (Van der Pligt & Vliek, 2017), on the other hand, it demonstrates the strong effect of motivations. The findings in this paragraph demonstrate the importance of being motivated to watch, on willingness to pay.

5.4   Fanship
In accordance with the hypothesis testing, the only motivations that are significantly moderating with fanship are status enhancement, socialization and escape. The moderation between status enhancement and fanship was the most significant, which is not surprising as literature has stated that status enhancement is especially high for fans (Kulczsynki et al., 2016; Lingel & Naaman, 2011; Kruger & Saayman, 2012). Fanship is about identifying with fan interests (Reysen & Branscombe, 1993), whereas being motivated by status enhancement to watch a livestream means that people watch a livestream to achieve a higher status, online

and/or offline. This especially applies to fans as it is a way to show that you are a 'better' fan. Additionally, it ensures a connection with other fans, within online communities. Therefore, it is not surprising that the effect of status enhancement on willingness to pay is stronger for people with a higher degree of fanship (Kulczynski et al., 2016; Holt, 2010).

The negative effect of socialization on willingness to pay moderated by fanship can be explained by literature. Fans want to identify with other fans and like-minded individuals, however, when watching a livestream this sense of like-minded individuals in a concert venue is different. It is harder to share judgements about the performances or meet with strangers in a livestreaming setting than when attending a concert (Kulczynski et al., 2016). While this is such an important motivation for fans to attend a concert (Black et al., 2007). Therefore, it might be that, in the livestreaming setting, the influence of the socialization motivation is negative for fans on willingness to pay, instead of positive. The livestreaming setting cannot provide the physical atmosphere of like-minded individuals that a concert does. The effect of escape from daily life motivation moderating with fanship could be explained by the fact that fans are more invested in an artist or band than the usual concert attendee and therefore more easily 'lose' themselves in the event (Reysen & Branscombe, 1993; Kulczynski et al., 2016). Therefore, the escape from daily life motivation is stronger for fans, and as the higher motivated, they are more willing to pay for a livestream. Thus, it is logical that the escape from daily life on willingness to pay is stronger for people with a higher degree of fanship.

Additionally, after conducting post hoc analysis, all motivations together have also found to have a significant moderating effect with fanship. Hence, the higher the motivation, the more willing to pay and this effect is stronger for people with a high degree of fanship. This finding resonates with literature about mediated sports consumption and livestreaming of theatre plays and willingness to pay and its effect of fanship (Johnsen & Solvoll, 2007; Hammervol & Shollberg, 2006; Tainsky et al., 2013; Ham & Lee, 2020; Mueser & Valchos, 2018). Additionally, it is remarkable that the strongest effect on willingness to pay is found for people who have already watched and paid for a livestream more often, those people are more motivated to watch, and when they are a fan, this effect is even stronger. Thus, fanship is an important variable in this research and it explains why people are motivated to watch and, therefore, more willing to pay for a livestream of live music.

To conclude, answering the research question, to what extent are the downsides of a concert mediated by the motivations to watch a livestream influencing the willingness to pay for a livestream of live music? and to what extent is the degree of fanship influencing this? The downsides of concerts do not influence the willingness to pay and are therefore not

mediated by the motivations. However, the degree of fanship influences the willingness to pay, especially when people are motivated through status enhancement and escape from daily life. The stronger the degree of fanship, the more willing to pay for a livestream of your idol.

As literature has stated, to attend a concert and thus buy tickets, several motivations have been found. In this study, the motivations to watch a livestream have been investigated while, in the case of a livestream, there are also many options to watch it for free (Rendell, 2020; Gijssel, 2020). Therefore, when buying tickets for a livestream, the importance of fanship is even stronger than when buying tickets for a concert. People need to be a stronger fan to buy a ticket for a livestream, than when attending a concert, also because in the case of concerts many other important motivations have been found (Kulczynksi et al., 2016; Kruger & Saayman, 2012; Brown & Knox, 2017).

5.5   Implications for marketers

Following the findings of this research, marketers in the live music industry should acknowledge livestreams of live music as a medium to satisfy fans. According to this research, when someone is more motivated to watch a livestream of live music, they are also more motivated to buy tickets for a livestream of live music, this effect is powerful for people with a high degree of fanship. Even though this research focused on three consumer groups, it is for marketers interesting to just focus on the last group, the people who have already paid for livestreams. Because this research has shown that previous behaviour predicts currents behaviour. For music fans, livestreams are a relevant value proposition as they are more motivated to watch a livestream and will particularly be motivated to show their status enhancement and to escape from daily life, Moreover, livestreams are a way to give fans something extra, that would not be available when attending a concert. This could even be highlighted by adding backstage shots or other exclusive material to the livestream, which can only be seen when watching the livestream (Mueser & Vlachos, 2018). Because all of this, livestreams are relevant for fans and will eventually lead to more profit for music marketeers.

According to the insights of this study, livestreams of live music should be seen as contributions to real-life concert attendance. Of course, during the Covid-19 pandemic, livestreams were more of substitution; however, as many people still enjoy concerts and did not report many downsides of concerts, it is expected that concerts will attract many people. Therefore, livestreams should be additional to concerts, especially for fans, and should be a new value proposition that is part of the business model of the music industry. Furthermore, as with mediated sports consumption or livestreaming of theatre plays, livestreams of live

music could also be watched in a cinema or at a café (Mueser & Vlachos, 2018; Tainsky et al., 2013). As research has shown, these livestreams are especially enjoyed as they are watched with other people (Vladica & Davis, 2013). This is because it provides a sense of community with like-minded individuals, which is important to fans, but what according to this research, is not visible online when watching a livestream.

5.6   Limitations and suggestions for further research

This research has several limitations that might have influenced the results, and therefore may be the cause of the absence of any significant effects, in this research. The first limitation arises from the sample. Firstly, the sample was not normally distributed. This might be due to the small sample size or the bimodal data, which means that there are two peaks instead of one (Field, 2009). Nonetheless, analyses still could continue; however, the generalizability of the study is poor. Because when assumptions are violated, findings cannot be generalized beyond the sample (Field, 2009). Secondly, the small sample might have had consequences on conducting the regression analyses. An assumption of regression analysis is namely a sample that is big enough. According to Stevens (1996), this means that per predictor 15 respondents are needed. This study, however, had 159 respondents for the motivations while it had 17 predictors. The lack of respondents might have influenced the number of significant results found (Pallant, 2007; Field, 2009). Therefore, it is essential for future research to have a bigger sample, which is at least big enough for all the variables in the analyses. Thirdly, due to the use of a convenience and snowball sample, the sample primarily consists of students. This might explain why there are not many significant effects found on the willingness to pay, as students may have less money to spend than people with a full-time job. Therefore, it would be interesting to consider the income of respondents for future research. Logically, it might be that when having a higher income, people are more willing to pay (Kulczynski et al., 2016). Besides, it would also be interesting to examine how much money people would spend on livestream tickets and under what circumstances or additions they would like to spend more money. To test this, a more varied sample is needed for future research.

The unreliable scale, a Chronbach's Alpha under .70, for annoying concert attendees was another limitation. The Chronbach's alpha was probably not high enough as the researcher developed the scale herself, whereas already existing scales are usually more reliable (Field, 2009). Moreover, an unreliable scale means that there are issues regarding the scale's internal consistency, which has consequences on doing the analyses because the scale might not measure what needs to be measured (Pallant, 2007). The quantitative nature of this

research might be a limitation as well, which lacks in-depth insights. For future research, it would be interesting to embed the exploratory aspect of qualitative research on this topic by doing a content analysis of livestreams of live music or by interviewing people who pay for livestreams. This may provide additional insights into people's motivations to watch livestreams and the willingness to pay for livestreams, which would further complement the findings of this thesis. After conducting these explorative studies, a new survey could be dispatched with probable new motivations to watch and pay for livestreams. Moreover, it is interesting to examine whether the motivations to watch mediated sports consumption and livestreams of theatre also apply for watching a livestream of live music, such as multitasking, authenticity and ownership (Kim & Mao, 2019).

Covid-19 is not a limitation to this research; nonetheless, is it noticeable. On the one hand, Covid-19 made this research relevant and interesting. On the other hand, due to Covid-19, people were upset about not attending a concert or did not go to a concert for a while, therefore, it might be that they could not think of the downsides of concerts that well. Consequently, the question arises whether the results of this study would have been the same without Covid-19. It might be that livestreams would not be that well known to the general audience, or it could be that fans would never consider it as they did not consider it as a legitimate concert. Hence, it would be interesting to do this research again when the pandemic has ended and see whether the results are the same. Even though it is debatable whether the study results would be the same without Covid-19 happening, are the results interesting enough to know that livestreams of live music are a great addition to real-life concerts, especially for fans, and should therefore continue, even after the Covid-19 pandemic.

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7 APPENDICES

7.1 Appendix 1. Survey

Q1
Dear participant,

You are invited to participate in a web-based online survey on the livestreaming of live music. This research project is being conducted under the responsibility of the Erasmus School of History, Culture and Communication, part of the Erasmus University Rotterdam. It should take approximately ten minutes to complete the questionnaire.

Because the research is conducted under the responsibility of the Erasmus University Rotterdam, you have the following guarantees:
1. I am aware of the research in which I will participate. I know what the study is about and what is expected of me.
2. I am participating in this study voluntarily and may stop at any time. I can withdraw my consent for this study up to 7 days after participating. I do not have to give a reason for doing so.
3. If my data are used in scientific papers or made public in any other way, this will be done anonymously.

If you have questions at any time about the study or the procedures, you may contact the researcher via email at 583570ah@eur.nl

I hope this consent form has provided you with sufficient information and I would like to thank you in advance for participating in the study.

The questionnaire will start when you have read the above and agree to participate below.

○ I agree (1)

○ I disagree (2)

Q2 The next questions are about your experiences with concerts and livestreaming of live music. Read the definitions carefully before you start with the survey.

A concert involves going to see the performance of any band/artist at a stadium, entertainment center, music venue, or similar.

Livestreaming of live music is the instantaneous transmission of live music performance of an

artist/band to people's devices. When you watch a livestream it is happening at that moment, so it is **not** a stream of a live concert that was previously recorded.

Q3 How often do you attend concerts (In a normal situation, before Covid-19)?

○ Never (1)

○ About once in a few years (2)

○ About once a year (3)

○ About several times a year (4)

○ About once a month (5)

○ About once a week (6)

○ About several times a week (7)

Skip To: End of Survey If Q3 = Never

Q4 How upset are you that you cannot attend real life concerts during Covid-19?

	1 (1)	2 (2)	3 (3)	4 (4)	5 (5)	
Very upset	○	○	○	○	○	Not upset at all

Q5 How often have you watched a livestream of live music?

As a reminder: Livestreaming of live music is the instantaneous transmission of live music

performance of an artist/band to people's devices. When you watch a live stream it is happening at that moment, so it is not a stream of a live concert that was previously recorded.

○ Never (1)

○ About once in a few years (2)

○ About once a year (3)

○ About several times a year (4)

○ About once a month (5)

○ About once a week (6)

○ About several times a week (7)

Skip To: End of Block If Q5 = Never

Q6 How many times have you paid for a livestream of live music?

○ Never (1)

○ One to two times (2)

○ Three to four times (3)

○ Five to six times (4)

○ More than six times (5)

Skip To: Q8 If Q6 = Never

Q7 How much have you paid for a livestream of live music? Write the answer in euros with two decimal points. (..,..)

_____

Q8 The next questions are about possible motivations to watch livestreams of live music.

As a reminder: Livestreaming of live music is the instantaneous transmission of live music performance of an artist/band to people's devices. When you watch a livestream it is happening at that moment, so it is not a stream of a live concert that was previously recorded.
Please indicate to what extent you agree with the following statements.

Q9 I watch a livestream of live music because ...

	Strongly disagree (1)	Somewhat disagree (2)	Neither agree nor disagree (3)	Somewhat agree (4)	Strongly agree (5)
I appreciate the physical skills of the artist during a livestream (1)	○	○	○	○	○
I enjoy watching a well-executed livestream performance (2)	○	○	○	○	○
It is important for artists to showcase their skill level during livestreams (3)	○	○	○	○	○
it is a unique experience (4)	○	○	○	○	○
I enjoy hearing artist(s) play covers during a livestream (5)	○	○	○	○	○
I enjoy hearing acoustic versions of songs during a livestream (6)	○	○	○	○	○
I enjoy the stage show (such as decor and lights) (7)	○	○	○	○	○
to hear music that has not yet been released (8)	○	○	○	○	○

Q10 I watch a livestream of live music ...

	Strongly disagree (1)	Somewhat disagree (2)	Neither agree nor disagree (3)	Somewhat agree (4)	Strongly agree (5)
to share the experience with someone special (1)	○	○	○	○	○
for a chance to be with people who are enjoying themselves (2)	○	○	○	○	○
to spend time with family and/or friends (3)	○	○	○	○	○
to have fun with my family and/or friends (4)	○	○	○	○	○
to meet new people (online and/or offline) (5)	○	○	○	○	○
because it is a sociable event (6)	○	○	○	○	○
to interact with other fans who are watching as well (7)	○	○	○	○	○
as it is a great way to socialize with strangers (8)	○	○	○	○	○
to feel part of a group with similar interest (9)	○	○	○	○	○
For control purposes, select 'strongly agree' as your answer here. (10)	○	○	○	○	○
because it takes me back to when I listened to that artist in my childhood. (11)	○	○	○	○	○

because I didn't get to see that artist as a child. (12)	○	○	○	○	○
because it allows me to relive happy memories from the past. (13)	○	○	○	○	○
for nostalgic reasons (14)	○	○	○	○	○
to see my favorite artist(s) (15)	○	○	○	○	○
to feel in close proximity to my favorite artist(s) (16)	○	○	○	○	○
of my favorite artist(s) to show my support and dedication (17)	○	○	○	○	○

Q11 Please indicate to what extent you agree with the following statements

	Strongly disagree (1)	Somewhat disagree (2)	Neither agree nor disagree (3)	Somewhat agree (4)	Strongly agree (5)
The more livestreams I watch, the bigger the fan I am (1)	○	○	○	○	○
I like to talk and brag about the livestreams I have watched (2)	○	○	○	○	○
I am not a true fan of my favourite artist if I do not watch their livestream(s) (3)	○	○	○	○	○
Watching (a) livestream(s) that other people do not watch makes me feel special (4)	○	○	○	○	○
I believe that the more livestreams I watch, the more people will be impressed by me (5)	○	○	○	○	○
Watching a livestream is an important way to show my favorite artist(s) that I am a fan (6)	○	○	○	○	○
I appreciate the beauty inherent in the performance of livestreams (7)	○	○	○	○	○
I think the production and theatrical performance of a livestream is beautiful (8)	○	○	○	○	○

I experience the music more in depth when watching a livestream (9)	○	○	○	○	○
I have an artistic appreciation for the technical skill of the artists performing during a livestream (10)	○	○	○	○	○
Watching a livestream represents an escape for me from my day-to-day activities. (11)	○	○	○	○	○
A livestream is a great change of pace from what I regularly do. (12)	○	○	○	○	○
I look forward to watching a livestream because it is different to other leisure activities I normally do. (13)	○	○	○	○	○
I watch a livestream to relieve the boredom of everyday life. (14)	○	○	○	○	○
When I watch a livestream, I engage in social behavior that I otherwise not be allowed in a normal social setting. (15)	○	○	○	○	○

The livestream experience stimulates me in a way that I would not normally act. (16)	○	○	○	○	○
Being able to dance, "head-bang," or air guitar in an uninhibited setting is an important reason why I watch a livestream (17)	○	○	○	○	○
The sex appeal of an individual band member/artist is more important to me than the music during a livestream (18)	○	○	○	○	○
The main reason I watch a livestream is because I find the performers attractive (19)	○	○	○	○	○
I enjoy watching my favorite artist(s) because they are physically attractive (20)	○	○	○	○	○

Q12 The next questions are about being a fan of an artist(s).

Q13 Please indicate to what extent you agree with the following statements

	Strongly disagree (1)	Somewhat disagree (2)	Neither agree nor disagree (3)	Somewhat agree (4)	Strongly agree (5)
I have rescheduled my work to accommodate my interest for my favorite artist(s) (1)	○	○	○	○	○
I am emotionally connected to my favorite artist(s) (2)	○	○	○	○	○
I spend a considerable amount of money on my favorite artist(s) (3)	○	○	○	○	○
I do not devote much energy to my favorite artist(s) (4)	○	○	○	○	○
I want everyone to know I am connected to my favorite artist(s) (5)	○	○	○	○	○
I would devote all my time to my favorite artist(s) if I could (6)	○	○	○	○	○
I would be devasted if I were told I could not pursue my interest for my favorite artist(s) (7)	○	○	○	○	○
I strongly identify with my favorite artist(s) (8)	○	○	○	○	○
When my favorite artist(s) is/are popular, I feel great (9)	○	○	○	○	○

My favorite artist(s) is/are part of me (10)	○	○	○	○	○
I want to be friends with people who like my favorite artist(s) (11)	○	○	○	○	○

Q14 The next questions are about attending concerts. Please indicate to what extent you agree with the following statements.

Q15 When I go to a concert ...

	Strongly disagree (1)	Somewhat disagree (2)	Neither agree nor disagree (3)	Somewhat agree (4)	Strongly agree (5)
my view is often blocked by someone taller than me (1)	○	○	○	○	○
I am satisfied with the price I pay for the concert tickets (2)	○	○	○	○	○
I am annoyed by the smell or unwelcome scents of other attendees (3)	○	○	○	○	○
I am satisfied with the sound quality of the concert (4)	○	○	○	○	○
I am annoyed by other attendees touching me (5)	○	○	○	○	○
I am annoyed by other people dancing in front of me (6)	○	○	○	○	○
I am annoyed by the time it takes to purchase concert tickets (7)	○	○	○	○	○
I am annoyed by the line to enter the concert venue (8)	○	○	○	○	○
I am annoyed by the line for the restrooms (9)	○	○	○	○	○
I am annoyed by the line for a drink or food (10)	○	○	○	○	○

I am satisfied with the price I pay to travel to the concert venue (11)	○	○	○	○	○

Q16 The next questions are about paying for a livestream of live music.

As a reminder: Livestreaming of live music is the instantaneous transmission of live music performance of an artist/band to people's devices. When you watch a livestream it is happening at that moment, so it is not a stream of a live concert that was previously recorded.

Q17 Please indicate to what extent you agree to the following statements

	Strongly disagree (1)	Somewhat disagree (2)	Neither agree nor disagree (3)	Somewhat agree (4)	Strongly agree (5)
It is likely that I will buy tickets for a live stream of live music (1)	○	○	○	○	○
I will buy tickets for a live stream of live music when I want to experience live music (2)	○	○	○	○	○
I will buy tickets for a live stream of live music when I want to listen to music (3)	○	○	○	○	○
I will watch a paid livestream of live music in the near future (4)	○	○	○	○	○
A livestream of live music is a value for money (5)	○	○	○	○	○

End of Block: Willingness to pay

Start of Block: Demographics

✳

Q18 What is your age in numbers?

_____

Q19 What is your gender?

○ Male (1)

○ Female (2)

○ Non-binary / third gender (3)

○ Prefer not to say (4)

Q20 What is the highest level of school you have completed or the highest degree you have received?

○ Less than high school degree (1)

○ High school degree or equivalent (2)

○ Middle-level applied education (mbo) (3)

○ University of applied Sciences degree (hbo) (4)

○ University bachelor's degree (5)

○ University master's degree (6)

○ PhD or higher (7)

X→

Q21 From which country are you?

▼ Afghanistan (1) ... Zimbabwe (1357)

Q22 If you want to participate in the lottery for a bol.com voucher, please enter your email address here (this is not necessary but only required if you want to participate in the lottery). The email addresses will not be used for other purposes than to notify the winner. The winner will be announced at the beginning of June.

To submit the survey, please click on the button below to go to the next page.

_____

End of Block: E-mail to win

7.2 Appendix 2. Motivations to watch livestreams scales.

Reliability, mean and standard deviations of subscales of the motivation to watch livestreams scale.

Group togetherness is reliable with a Chronbach's alpha of .83 ($M = 3.60$, $SD = 0.78$).

Socialization is reliable with a Chronbach's alpha of .85 ($M = 2.98$, $SD = 0.95$).

Status enhancement is reliable with a Chronbach's alpha of .81 ($M = 2.77$, $SD = 0.80$).

Escape from daily life is reliable with a Chronbach's alpha of .75 ($M = 3.61$, $SD = 0.69$).

Attractiveness of artist(s) is reliable with a Chronbach's alpha of .82 ($M = 2.24$, $SD = 0.89$).

Live performance is reliable with a Chronbach's alpha of .72 ($M = 3.70$, $SD = 0.64$).

Nostalgia is reliable with a Chronbach's alpha of .72 ($M = 3.26$, $SD = 0.78$).

Music aesthetics is reliable with a Chronbach's alpha of .72 ($M = 3.46$, $SD = 0.73$).

Livestream motivations is reliable with a Chronbach's alpha of .88 ($M = 3.22$, $SD = 0.45$).

7.3 Appendix 3. Multiple regression analyses on motivations to watch livestreams

The dependent variabele of every model is a different motivation. The models represent the following motivations:

- Model 2a: Group togetherness
- Model 2b: Socialization
- Model 2c: Status enhancement
- Model 2d: Escape from daily life
- Model 2e: Attractiveness of artist(s)
- Model 2f: Live performance
- Model 2g: Nostalgia
- Model 2h: Music Aesthetics

Table 8. Multiple regression analyses on motivations to watch livestreams.

	Motivations															
	Model 2a		Model 2b		Model 2c		Model 2d		Model 2e		Model 2f		Model 2g		Model 2h	
	Beta	T	Beta	T	Beta	T	Beta	T	Beta	T	Beta	T	Beta	T	Beta	T
(constant)		5.401 **		4.708 **		3.142 **		6.092 **		3.080 **		5.820 **	3.924 **			5.391 **
Control variables																
Age	0.000	0.004	-0.067	-0.788	0.123	1.404	-0.093	-1.102	0.040	0.459	-0.004	-0.055	-0.083	-0.961	-0.131	-1.591
Gender	0.043	0.531	0.052	0.635	-0.047	-0.564	0.022	0.267	0.051	0.600	0.057	0.715	-0.002	-0.018	0.096	1.211
Education	0.093	1.193	-0.119	-1.518	0.086	1.065	0.087	1.108	-0.026	-0.319	-0.025	-0.332	0.110	1.370	0.122	1.595
Frequency attending concerts	-0.115	-1.130	0.028	0.274	0.038	0.360	-0.159	-1.550	-0.118	-1.110	0.121	1.208	0.120	1.142	-0.110	-1.099
Upset about concerts	-0.180	-1.746	-0.190	-1.838	-0.090	-0.839	-0.160	-1.543	-0.230	-2.138 *	-0.024	-0.234	0.008	0.077	-0.198	-1.962
Frequency watched livestreams	0.048	0.593	-0.003	-0.043	0.071	0.835	0.055	0.666	0.009	0.110	-0.042	-0.528	-0.029	-0.348	-0.021	-0.261
Frequency paid for livestreams	0.296	3.366 **	0.105	1.192	-0.212	-2.325 *	0.302	3.411 **	-0.032	-0.354	0.368	4.282 **	0.218	2.404 *	0.330	3.828 **
Independent variables																
Waiting for concerts	0.038	0.415	-0.145	-1.571	0.057	0.602	0.016	0.170	0.096	1.007	-0.034	-0.380	-0.026	-0.275	0.009	0.100
Annoying concert attendees	-0.105	0.083	0.090	0.998	0.051	0.549	0.049	0.547	0.071	0.760	0.039	0.441	-0.003	-0.029	0.095	1.082
Dependent variables																
Group togetherness																
Socialization																
Status enhancement																
Escape from daily life																
Attractiveness of artists																
Live performance																
Nostalgia																
Music Aesthetics																
Moderation																
Fanship																
R^2	0.134		0.122		0.065		0.122		0.057		0.172		0.078		0.167	
Adjusted R^2	0.081		0.069		0.000		0.069		0.000		0.122		0.023		0.117	
F	2.551	**	2.297	**	1.151		2.295	*	1.002		3.437	**	1.406		3.329	**

Notes: ** correlation is significant at the 0.01 level (two-tailed). *Correlation is significant at the 0.05 level (two-tailed).