UNDERSTANDING INTERNAL CONNECTIONS OF MUSIC FESTIVALS' EXPERIENCE DIMENSIONS

Tamás Iványi
Szilvia Bíró-Szigeti

Abstract

Purpose – For Generation Z (born after 1995) tourism during the summer usually means visiting festivals (especially music festivals) or seeking for extraordinary experiences. For them, the classical tourist attractions are not satisfying and interesting anymore. The aim of the paper is to examine experience factors based on models from the literature review and understand the internal connections among the experience dimensions in the case of music festivals in Hungary.

Design / Methodology / Approach – For testing the suggested model based on the literature review and previous researches, a quantitative primary research was conducted. A structured questionnaire was used focusing on five factors of experience economy in case of Hungarian music festivals. The data was collected by an online survey via LimeSurvey, and PLS-SEM path analysis was used to interpret the acquired data.

Findings – As a result of the quantitative research significant connection appear among the five experience factors in the field of festivals like other previous researches suggested in other fields. Education, entertainment and escapism experience can be built on aesthetics and economic value – the fifth experience factor – can be built on these four factors.

Originality of the research – Knowing how experience factors are based on each other and how they can influence each other is an important factor for festival managers to create an optimal and balanced mix of experience for visitors. By achieving this memorable experience and long lasting memories of the event can be reached.

Keywords experience economy, festival tourism, generation Z, 5E model

INTRODUCTION

The relationship between festivals and tourism has a long history, but these events may have never been so popular within tourism as in recent years. Visiting a music festival has become a must-have summer program for Generation Y and Z. Events like these have significant economic, cultural, and social value for many stakeholders of the destination. Festivals can enhance the gained experience of the tourists and locals also. The overall experience can be influenced in several ways, different events and festivals can stimulate components of the experience in different degrees (Zátori 2014), and this overall experience can create a unique and memorable experience in the visitors' mind (Morgan 2008).

There are several models to understand the dimensions of experience. Scientific articles usually deal with the effect of the dimensions on electronic word-of-mouth, post-travel behavior, loyalty and long-lasting memories. Experiences from the festivals can be

shared in social media during and after the events; these provide feedbacks for the organizers and for further visitors too. Lecinski (2011) in his zero moment of truth model shows that the experience of using a product or a service (like visiting a music festival) can have a considerable influence on the feedback loop, so creating a rich experience, the one that the visitor desires, is a strategical goal of the event organizers. Generation Z has unique characteristics for travel decision-making (Dimitriou and AbouElgheit 2019) and their previous experiences, but as this generation has just recently entered the consumer markets only a few research articles deal with their behavior.

Experience economy in tourism is a widely used topic in research articles and several models can be found (see for example Pine and Gilmore 1998; Schmitt 1999; Gentile et al. 2007). The consequence of extraordinary experience is also a frequently used element in modelling (see for example Rivera el al. 2015; Semrad and Rivera, 2018; Radder and Han 2015; Kelemen-Erdős and Mitev 2020), and can be an important factor for the feedback loop in the model by Lecinski (2011). However, the feedback part of the model can only be a valuable factor for the service providers if the components of the experience are in harmony (Pine and Gilmore 1998), but only a few articles can be found in this topic (see Park et al. 2010 and Ásványi et al. 2019a).

The aim of the study is to suggest and validate a model on experience economy in the field of festivals focusing on the internal connections of experience dimensions. Although this field of research has not been the topic of many scientific articles, by understanding the internal connections, the tourism destination managers and other service providers can enrich experiences in a more efficient way. Based on the secondary research, a primary research was conducted to understand the internal connections of experience dimensions. For this quantitative research, constructs were created for experience dimensions, and PLS-SEM modeling was used to understand internal connections as part of an exploratory research about Hungarian music festivals.

1. LITERATURE REVIEW

1.1. Events and music festivals in Hungary

Today's travelers are not bound by the existing infrastructure, features and attractions of a city, but rather by the experience. Events and related experiences today have a decisive influence on tourism marketing. Husz (2012) emphasizes that tourist attractions become more attractive if we associate events and experiences with them. Soldić Frleta (2018) also shows the significant change of importance and performance of cultural events and entertainment during a trip between 2014 and 2016.

Experiences can attract more visitors, and in many cases, these can involve numerous local stakeholders, so these events can have an important impact on the destination. We can see that not only residents of other cities are worthy of communicating with, but these events are also tourist programs for the locals.

Events as community programs have appeared at all stages of our history. Events and festivals provide a tourist experience not just for tourists but also for locals, so they can have a touristic feeling in their home town. The goals of these are enchasing the mood of the people, providing them experience, let them escape from their everyday life (Harsányi 2013, 300-301). To define touristic events, the most important factors are pre-organized, temporary availability, have such purpose, specific aim and place (Fazekas and Harsányi 2011). One of the most essential factors in tourism is the change of the environment that consumers are used to. Akgunduz and Coşar (2018), Morgan (2008) and Getz (2008) provides several, quite similar definitions of events in tourism. The most important factors are: these events emerge with a good idea, have cultural basis, events are carefully designed experiences where people get together and have particular duration and concept.

Festival tourism is an increasingly popular feature of event tourism. Festivals can be interpreted as a series of events (Kundi 2011). Festival tourism happens when people travel to a destination at the time of the festival to visit at least some of the events (O'Sullivan and Jackson 2002). Jászberényi et al. (2016) shows that festival tourism is connected to both tourism management and festival management. Because of the complexity, festivals "combine different cultures and genres, from which the audience and the cultural-artistic life can both win" (Hunyadi et al. 2006, 25). Hunyadi et al. (2006) also shows that there are different types of festivals, but in many cases, a festival can belong to several categories and can include numerous types of cultural-artistic events. Thus, the visitor will receive a concentrated package of various individual programs in a short period of time to maximize their utility. Jászberényi et al. (2016) describes the festivals as usually a secondary attraction of the destination because it can enhance the consumer's perceived value, but usually the visitors choose a destination not because of the festival itself. In the case of older generations, and as well as for gastronomical, traditional and art festivals, visitors do not visit to the destination in particular because of the festival.

On the other hand, a festival - especially music festivals - for younger generations can also function as a primary attraction. This type of event encourages tourists to consume more and more, stay longer at the destination, "strengthen the attractiveness of tourist destinations." (Husz 2012, 94) According to Hunyadi et al. (2006, 31) basically, if the festival was their goal for traveling, more is going to be spent on meals, tickets and other programs too.

In Hungary, the most important and most popular music festivals are Sziget Festival, VOLT, Balaton Sound, EFOTT and Strand. These names have also become trademarks of Hungarian festival tourism (MTÜ 2017). There are several literature sources which have analyzed the habits of Hungarian youngsters about their music festival attendance and can be used to define the target population of a questionnaire about music festivals in Hungary (Kovács 2009a; Kovács 2009b; Sija and Schauermann 2009, Deli-Gray 2010; Rátz 2012, Süli and Martyin 2017). The most important cultural festival is Művészetek völgye. The questionnaire of the primary research was focusing on the visitors of these festivals.

According to Sija and Schauermann's (2009) survey of 15-25-year-olds: 56% had already attended a festival during the summer. On a regular basis 22% of young people attend festivals, which means that they go to an event every summer. Based on the mentioned references, it can be summarized that 1/3 of the Hungarian audience of Sziget Festival was under 20 years old, 3 out of 10 visitors 20-24 years old, only less than 20% of the visitors are aged 29 and over. In the case of foreigners, the proportion of people over 29 is even lower (15%), although visitors less than 20 years old are under 20% also (Kovács 2009a). The majority of the Hungarian visitors come from the capital (60%) and another 13.4% from Pest County. Furthermore, almost every second visitor attends university or college (55.6% of the visitors are full-time students; Kovács 2009a).

1.2. Experience economy in tourism and festival tourism

For understanding the process of tourism, the consumer decision process proposed by Keller and Kotler (2016) and the three-part travel process (pre-, during, and post-trip, proposed by for example Choe et al. 2017) are merged together in this study. During pre-trip phase problem recognition, information gathering, alternative evaluation and decision happens about the destination (or the festival itself). After the decision further information gathering appears about details of the trip. During the trip further problem recognitions appear and further decision processes run. The fifth phase the post-purchase effect suggested by Keller and Kotler (2016) and its post-purchase dissonance can appear during the three phases of the travel process too.

Several articles and studies show that the customer experience has different components, but these components work together and researchers should understand experience in a holistic way of thinking in case of tourism too (Zátori 2014).

Understanding the components of experience is a research topic not just for tourism marketing but generally for a much broader field of marketing and management. For example, Pine and Gilmore (1998), Schmitt (1999) and Gentile et al. (2007) also created generally usable and adaptable models for examining the dimensions of experience.

As Pine and Gilmore (1998) shows, marketers should create experiences instead of products and services, and they should provide memorable experiences to the consumers. They provide four factors of experience that should be created in different ways and can have effects on the customers in different methods. According to Pine and Gilmore (1998), the richest experience can be achieved by providing great value in every four dimensions, but many journal articles demonstrate that these four realms have different significance in different cases. The optimal mixture of the four experience realms is called the sweet spot.

With more factors of experience Schmitt (1999) emphasizes that experience is created either mentally, through senses or in the heart. He defines five strategic modules for experience: relate, sense, feel, think and act. Close to Schmitt's (1999) model, Gentile et al. (2007) suggests six realms for experience in customer co-creation. Their general framework consists of sensorial, emotional, cognitive, pragmatic, lifestyle and relational experiences. The model of Addis and Holbrook (2001) is also integrated into their

framework, which divides customer value into two factors: utilitarian and hedonistic value. Based on this, three product types exist: utilitarian, hedonic and balanced products.

Compared to Pine and Gilmore's (1998), Schmitt's (1999) and Gentile's et al. (2007) models Kim et al. (2012) creates much different constructs in their quantitative research for experience in tourism: hedonism (like being excited, thrilled), novelty (like uniqueness, once in a lifetime experience), local culture (like closely experienced local culture and friendliness of the locals), refreshment (like enjoyed sense of freedom), meaningfulness (like doing something important, meaningful), involvement (like do things that were planned and wanted for a longer time) and knowledge (like understanding new cultures). Although Kim et al. (2012) created a model for tourism, the model of Pine and Gilmore (1998) is frequently used and adapted for cases in tourism and also sometimes extended with other factors or some factors are hidden from the model (see for example Oh et al. 2007, Park et al. 2010, Mehmetoglu and Engen 2011, Radder and Han 2015, Rivera et al. 2015). The current study also uses the model of Pine and Gilmore (1998) as a basis for the primary research.

To understand the experience economy factors by Pine and Gilmore (1998) in tourism Radder and Han (2015) describe and Ásványi et al. (2019a) shows festival examples. The originally suggested four realms of experience manifests across two dimensions. The first dimension is about the consumers' participation in creating the experience (active or passive). For example, if the visitors of the festival listens to a concert, they are not part of the experience creation, but if they are participating in a dancing event, they become part of the creation process too. The second dimension is about connection, which has two significant extremes (absorption and immersion). In the case of absorption, the consumer is mentally involved like listening to a concert or watching a performance. On the other hand, in case of immersion the consumer is physically involved like being there at the festival site.

Research articles frequently use these realms as independent constructs or as the equally working components of an overall experience. In both ways of interpretation several articles dealing with outer connections of the elements (like with long lasting memories, loyalty, electronic Word-of-Mouth) can be found.

Manthiou et al. (2014) uses structural equation modeling and regression analysis to understand the connection between the four factors of experience and vivid memory and attendee loyalty. In case of a university festival to unite students in Iowa state, they found that esthetics play the most important role for loyalty and vivid memory too. Entertainment also has a significant effect on loyalty.

Radder and Han (2015) used the same four factors to understand the experience of a museum and to find connections between the factors and overall satisfaction, revisit intention and intention to word-of-mouth. Their factor analysis shows that in the case of the museum, entertainment and education belong to the same factor, and they use three factors in their model.

Compared to this, Rivera et al. (2015) finds that in the case of a music festival at the Caribbean's five factors can be used to measure overall satisfaction and experience. They provide economic value as a fifth factor besides the four realms suggested by Pine and Gilmore (1998). They and Semrad and Rivera (2018) also found that education was the most essential factor in the case of a small island music festival. Nevertheless, entertainment, escapism had also a really strong connection to the overall festival experience. The least important factor, esthetics still has a moderate strong connection to the overall festival experience.

Closely connected to the findings by Semrad and Rivera (2018) Kelemen-Erdős and Mitev (2020) focusing only on escapism, overall (memorable) experience and the outer connections tries to include transformation (like the visitors find their real selves) as a new construct between escapism and overall experience as a mediating variable. They show that in case of ruin bars as tourist attractions the transformation can be an important step after escapism and can have a significant influence on overall experience.

Also there can be found research articles showing that the different experience components have different effects on overall experience. Mehmetoglu and Engen (2011) found that different experiential dimensions suggested by Pine and Gilmore (1998) influence the visitors' overall satisfaction in different contexts while they conducted a research on a museum and a music festival. They show that while escapism had a significant effect in the case of the music festival, in the case of the museum education had the most significant effect on overall satisfaction.

Oh et al. (2007) used a survey to understand experience economy in the case of Bed & Breakfast operators. They used correlation analysis to show connections among the four factors by Pine and Gilmore (1998) and memory, overall quality, satisfaction and arousal. They find that the different factors have differently strong connections to the mentioned effects on the tourists. The most important realm was esthetics for memory, overall quality and satisfaction, and the other three realms of experience have much less effect on these factors.

Radder and Han (2015) also shows that age and connected to this the generation of the visitors can have a significant effect on the different factors of experience in tourism and for festivals. Also, based on the mentioned examples, the different types of festivals stimulate different realms of experience.

For family-friendly gastronomy festivals Ásványi et al. (2019b) also show significant and moderately strong connections using regression analysis among the dimensions of the five 5 model suggested by Semrad and Rivera (2018) with major changes from the original statements of the constructs.

Furthermore, some research articles like Park et al. (2010) suggests that these four realms appear not beside each other, but escapism is a consequence of the three other factors. Based on this research Ásványi et al. (2019a), using PLS-SEM modeling, found for two different gastronomy festivals that the four dimensions of experience can be based on each other. They suggest that when a visitor arrives, first they have esthetical experience, based on this education and mainly entertainment experience appears, and escapism

appears following these dimensions. Esthetical experience has just a moderate direct effect on escapism, but through entertainment and education it gets more importance for escapism. According to Ásványi et al. (2019a) this means that for reaching the escapism experience the visitor should have rich educational and entertainment experiences too.

2. METHODOLOGY AND RESEARCH QUESTIONS

2.1. Research questions and hypothesis

As it was mentioned in the literature review, earlier researches suggested that dimensions of experience are based on each other and can have a significant effect on each other. As several research articles focus on the outer connections of experience dimensions and only a few articles dealing with internal connections among the dimensions can be found we decided to focus on the later one. As part of the exploratory research, we were focusing on Hungarian music festivals generally so in the questionnaire the visitors of the music festivals in 2019 had to answer questions regarding their general experiences. The outer connections (like loyalty, overall experience, long lasting memories) can rather be connected to a specific experience at specific festivals, so in our research model we did not include outer connections.

For festival tourism the 5E model of Rivera et al. (2015) was selected, which is based on the 4E model of Pine and Gilmore (1998), which is the basis of several researches in tourism about experience economy. As Ásványi et al. (2019a) suggests, esthetics have direct impact on educational and entertainment experience, and an indirect effect on escapism. To enrich this model, economic value was included from the 5E model and it was connected to the original model as a result of the other four experience dimensions. Based on this, the suggested structural model can be seen in Figure 1.

Figure 1: **The suggested structural model of the primary research**
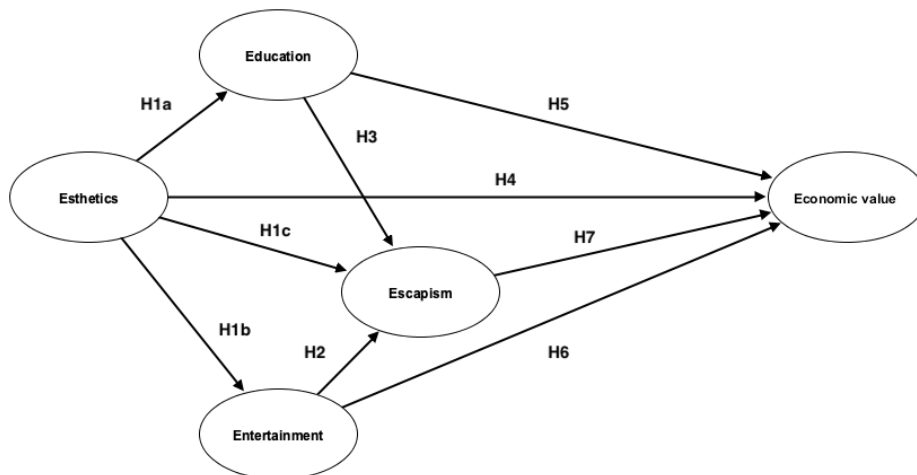
Source: Authors' own research

Our research question was: *Are there strong connections among the experience dimensions according to the 5E model in the case of Hungarian music festivals?*

Based on the structural model, seven hypotheses were created for answering the research question:

H1: In the case of Hungarian music festivals, aesthetics has a significant direct effect on educational (H1a), entertainment (H1b) and escapism (H1c) experience.
H2: In the case of Hungarian music festivals, entertainment has a significant direct effect on escapism.
H3: In the case of Hungarian music festivals, education has a significant direct effect on escapism.
H4: In the case of Hungarian music festivals, esthetics does not have a significant direct effect on economic value. (So the visitor has to go through education, entertainment or escapism to reach economical value experience, esthetics on its own is not enough).
H5: In the case of Hungarian music festivals, education has a significant direct effect on economic value.
H6: In the case of Hungarian music festivals, entertainment has a significant direct effect on economic value.
H7: In the case of Hungarian music festivals, escapism has a significant direct effect on economic value.

2.2. Methodology

Based on the results of previous researches by the authors a questionnaire survey had been designed to collect information about the factors of experience for Generation Z regarding tourism generally, festival tourism and five specific festivals in Hungary (VOLT, Balaton Sound, EFOTT, SZIGET Festival and Strand). This structured questionnaire was part of an exploratory research for Hungarian festivals.

The target population was the members of Generation Z (only over 18 years and under 25 years) who live in Hungary and attended at least one music festival in the same year. This filter helped to collect relevant answers concerning festival experiences. Convenient and snowball sampling method was used combined to collect answers. Sampling was based on a homogeneous group, where members of Generation Z – mainly university students from Budapest and major Hungarian cities - were asked.

An online questionnaire software (Limesurvey 2.64.7) was used to collect the answers into a database. This online software provides a wide variety of question types and also has an advanced system of creating conditions. Based on the festival attendance questions, the users had to answer semantic scale questions about the overall experience and the dimensions of experience in general and for specific festivals too. Each statement was measured with a seven-point semantic scale where 1 denoted Strongly disagree and 7 denoted Strongly agree. To ensure a degree of randomness and to reduce the repetitive responses for the same experience dimension (same construct) of statements, the sequence of the items was randomized.

For measuring the dimensions of the experience, a pilot survey was conducted in September-October in 2018 in order to ensure construct validity. Based on the results some of the statements were modified. For creating the constructs of the suggested model 3-3 statements were used for the original 4E of Pine and Gilmore (1998) and for the economic value one statement was used from the final questionnaire to ensure construct reliability. The statements were based on the statements of Rivera et al. (2015) but these were highly modified. During the sampling period of time (September-October) in 2019 *740* valuable answers were received, out of which 572 (effective sample size) answered that they visited at least one music festival in 2019; these answers were analyzed.

The statistical evaluation was made with IBM SPSS v26 based on Sajtos and Mitev (2007) and Hair et al. (2014). To test the hypotheses Partial Least Square (PLS or PLS-SEM) method was used with ADANCO 2.1.1. modeling software (Dijkstra and Henseler 2015). This method has been becoming more and more powerful and popular for marketing research over the past decade (Bakshi et al. 2019). As this quantitative research was part of an exploratory research, based on the suggestions by Hair et al. (2012) and Mitev et al. (2017) about the exploratory nature of the research we decided to use PLS-SEM instead of CB-SEM. Although PLS-SEM does not require the variables to have normal distribution, all of the used variables were tested for normality (see Table 2 in the Results part).

3.   RESULTS

For answering the research question the results of the PLS-SEM modeling was analyzed. The basic demographics of the sample can be seen in Table 1. Although the distribution of the age is not even because of the small range of the years for the exploratory research this distribution was accepted.

Table 1: **Demographic data for the questionnaire**

Category	Percentage	Category	Percentage
Sex		Age	
Male	56.3	18	11.1
Female	43.8	19	27.0
Residency		20	23.8
Capital city	48.0	21	19.6
City	15.5	22	9.1
Town	25.2	23	4.6
Village	11.3	24	2.5
		25	2.3

Source: Authors' own research

As in the methodology part was mentioned 13 variables were selected for creating the five constructs of the suggested model. The descriptive statistics and the results of the normality test can be found in Table 2.

Table 2: **Descriptive statistics for the items in the suggested model**

	Mean	Std. Deviation	Skewness	Kurtosis	Kolmogorov-Smirnov		Shapiro-Wilk	
					Stat.	Sig.	Stat.	Sig.
Education1	4,024	1,707	0,002	-0,776	0,125	5,61E-24	0,945	1,16E-13
Education2	3,003	1,500	0,504	-0,341	0,171	3,3E-46	0,923	1,57E-16
Education3	4,093	1,680	-0,055	-0,801	0,118	4,24E-21	0,948	2,72E-13
Entertainment1	5,140	1,583	-0,548	-0,531	0,163	1,53E-41	0,904	1,59E-18
Entertainment2	5,247	1,482	-0,630	-0,194	0,175	2,31E-48	0,903	1,41E-18
Entertainment3	5,657	1,416	-1,017	0,495	0,213	2,17E-72	0,845	3,08E-23
Escapism1	5,114	1,634	-0,600	-0,462	0,154	6,86E-37	0,900	7,12E-19
Escapism2	5,260	1,700	-0,783	-0,306	0,193	5,83E-59	0,871	2,4E-21
Escapism3	5,371	1,579	-0,794	-0,100	0,181	7,58E-52	0,873	3,66E-21
Esthetics1	5,257	1,517	-0,737	-0,043	0,183	9,22E-53	0,896	3,11E-19
Esthetics2	4,829	1,537	-0,410	-0,374	0,146	5,94E-33	0,932	1,86E-15
Esthetics3	4,402	1,731	-0,120	-0,895	0,120	7,84E-22	0,939	1,3E-14
Economic_value	4,675	1,577	-0,323	-0,443	0,143	1,33E-31	0,937	7,35E-15

Source: Authors' own research

For ensuring the validity of the measurement model several quality criteria can be used. It is possible to test convergence validity with standardized factor loadings. These should be more than 0.5 (0.4 in exploratory research), but, ideally it is more than 0.7 (Hair et al. 2012). Table 3 shows factor loadings of each item.

Table 3: **Factor loadings for each item in the model**

Indicator	Esthetics	Education	Entertainment	Escapism	Economical value
Edu1		0.8338			
Edu2		0.7559			
Edu3		0.8477			
Ent1			0.8668		
Ent2			0.8920		
Ent3			0.8791		
Esc1				0.8579	
Esc2				0.8453	

Indicator	Esthetics	Education	Entertainment	Escapism	Economical value
Esc3				0.8796	
Est1	0.8823				
Est2	0.8696				
Est3	0.7621				
Eco1					1.0000

Source: Authors' own research, made with ADANCO

Table 4 indicates Dijkstra–Henseler's ρA values – the index of internal consistency reliability measure of constructs, which is well above the suggested cut-off value (0.7) in each case (Dijkstra and Henseler 2015). Cronbach alpha was also measured and it also should be more than 0.7. To measure convergent validity average variance extracted (AVE) was used, where values should be more than 0.5 in each construct (Hair et al. 2012). The data meet the required criteria in every case.

Table 4: **Construct reliability and convergent validity for the model**

Construct	Dijkstra-Henseler's rho (ρ_A)	Cronbach's alpha (α)	Average variance extracted (AVE)
Esthetics	0.8074	0.7901	0.7052
Education	0.7662	0.7470	0.6617
Entertainment	0.8534	0.8533	0.7732
Escapism	0.8315	0.8260	0.7414
Economical value	1.0000		1.0000

Source: Authors' own research, made with ADANCO

Discriminant validity was measured by Fornell and Larcker's test (1981), where, in all cases, the AVE measure should be larger than the squared latent variable correlations of all the other constructs (all AVE values should be higher than the squared correlations in the corresponding row and column). As Table 5 demonstrates, this requirement has been met, discriminant validity was accepted.

Table 5: **Discriminant validity with Fornell-Larcker's criteria**

Construct	Esthetics	Education	Entertainment	Escapism	Economical value
Esthetics	0.7052				
Education	0.2511	0.6617			
Entertainment	0.5915	0.1396	0.7732		
Escapism	0.5269	0.1579	0.6494	0.7414	
Economical value	0.3231	0.0711	0.3568	0.2739	1.0000

Squared correlations; AVE in the diagonal.

Source: Authors' own research, made with ADANCO

For PLS modeling the standardized root mean square residual (SRMR) is applied to measure model fit, this value should be less than 0.08 (Mitev et al. 2017). The suggested model has an appropriate model fit, because SRMR = 0.0694.

For analyzing the structural model, the results (see Table 6 and Figure 2) demonstrate that not every hypothesis were accepted. Bootstrapping procedure was also performed to determine the significance of each connection, direct and indirect effects.

Table 6: **Direct and indirect effects in the model**

| Effect	Beta (direct effect)	Indirect effects	Total effect	Cohen's f^2	p-value (direct effect)	p-value (indirect effect)
Esthetics -> Education (H1a)	**0.4998**		0.4998	0.3331	0.0000	
Esthetics -> Entertainment (H1b)	**0.7699**		0.7699	1.4556	0.0000	
Esthetics -> Escapism (H1c)	**0.2324**	**0.4943**	0.7267	0.0598	0.0000	0.0000
Esthetics -> Economical value (H4)	**0.2678**	**0.3015**	0.5693	0.0392	0.0001	0.0000
Education -> Escapism (H3)	0.0546		0.0546	0.0070	0.0547	
Education -> Economical value (H5)	-0.0205	0.0024	-0.0181	0.0005	0.5917	0.5392
Entertainment -> Escapism (H2)	**0.6065**		0.6065	0.4670	0.0000	
Entertainment -> Economical value (H6)	**0.3632**	0.0268	0.3900	0.0597	0.0000	0.4984
Escapism -> Economical value (H7)	0.0442		0.0442	0.0010	0.4966	

Source: Authors' own research, made with ADANCO

As Figure 2 presents in the case of music festival in Hungary for the younger generation (who are the most important target market for these events) esthetics have a strongly positive effect directly on entertainment ($\beta = 0.770$, $p < 0.0001$, *H1b*), and also a significant effect on educational experience ($\beta = 0.500$, $p < 0.0001$, *H1a*). The direct effect on escapism less but still positive and significant ($\beta = 0.232$, $p < 0.0001$, *H1c*). According to these results *H1 can be accepted*.

Entertainment has a significant direct effect on escapism ($\beta = 0.607$, $p < 0.0001$, *H2 can be accepted*), but education does not have a significant direct effect on escapism ($\beta = 0.055$, $p < 0.0547$, *H3 should be rejected*). Looking at the indirect effect (0.494) and the total effect (0.727) value of esthetics on escapism, the results show a significant indirect effect which means entertainment has an important mediating effect in this path. This can be described as visitors can reach escapism directly from esthetical experiences but it is also common that they get entertainment experiences before reaching the escapism feeling. This result suggests the same results as Ásványi et al. (2019a) mentioned:

dimensions of experience have internal connections and they can be built on each other, significant sequences can be seen here.

According to *H4* esthetics does not have a significant direct effect on economic value, so the users should feel other dimensions of experience too to have economic value experience too. The results show that H4 should be rejected as esthetics on its own can be enough to reach economic value ($\beta = 0.268$, $p = 0.0001$, H4), although it also have a significant indirect effect too on economic value (0.302, $p < 0.0001$). This can be interpreted like the previous results: there are a significant number of visitors who reach economical value through other dimensions of experience starting their journey from esthetics.

Figure 2: **The results of the analysis**
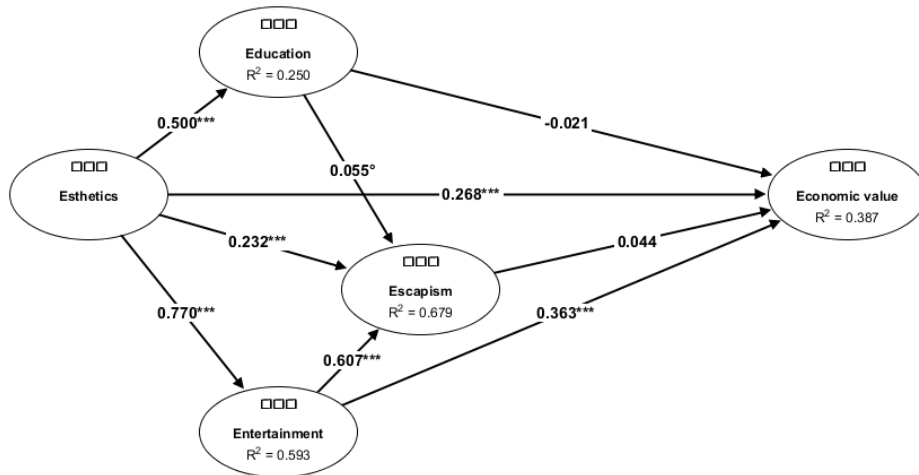
Source: Authors' own research, made with ADANCO

For the other three direct connections of economic value the results show that only entertainment has a significant connection ($\beta = 0.363$, $p < 0.0001$, *H6 can be accepted*). Escapism ($\beta = 0.044$, $p = 0.497$, *H7 should be rejected*) and education ($\beta = -0.021$, $p = 0.592$, *H5 should be rejected*) does not have a significant direct effect on economic value. Also, the indirect effect of education (0.002, $p = 0.539$) and entertainment (0.027, $p = 0.498$) through escapism is not significant on economic value.

Figure 3 shows only the significant connections of the model.

Figure 3: **The significant connections of the model in the case of Hungarian music festivals**
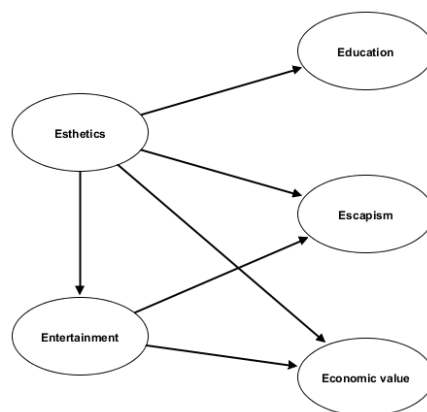
Source: Authors' own research

CONCLUSIONS AND LIMITATIONS

Based on the results detailed in the previous section, some important managerial implications can be formed. Understanding how experiences evolve in visitors of a festival is an important step for organizers and marketers. This can help to create the right order and the right mixture of experiences that can affect further behavior of the visitors. As Rivera et al. (2015), Semrad and Rivera (2018) and Radder and Han (2015) showed the overall experience has strong effects on outer connections like loyalty, memorable experiences and sharing experiences, it is also an important component to understand the dimensions of overall experience and the inner connections. This study aimed to model these inner connections with an exploratory research, that can deepen the knowledge about the visitors of a music festival.

The results of the model suggest that economical value part of experience can be reached mainly from entertainment and esthetics (directly and indirectly). For escapism the same interpretation can be mentioned: both directly and indirectly through entertainment it can be reached from esthetics. Education and escapism are not significant inputs of economic value; these three dimensions are not built on each other.

Based on the decisions about the hypotheses, a new model (Figure 2 and 3) was constructed and can be suggested for using in further researches combined with other models mentioned in the literature review. Compared to the one suggested by Ásványi et al. (2019a) where escapism is the last point of the routes from esthetics in the case of gastronomy festivals, in our case – with music festivals – we could find two important end points for the routes from esthetics: economic value and escapism. Knowing this inner connection, and combined with the newly discovered mediating effect of transformation between escapism and memorable experiences (see Kelemen-Erdős and Mitev 2020) the models of outer connections can be extended. As in this study it was pointed out the exploratory research only dealt with the inner connections because the

respondents were asked about their general experiences at music festivals. But in the case of a specific festival the extended inner connection model can be combined with the outer connections.

As a further research possibility we recommend to validate inner connections and possible connections to outer elements in the case of specific music festivals. This can mean also that the upcoming researches can focus on not just the on-trip phase but the post-trip phase of tourism too, as one of the limitation of the current PLS-SEM model is that it is only focusing on the on-trip phase. The limitation that that the pre-trip phase is also missing from the model can be eliminated with including constructs about pre-trip expectations and its components. As Zátori et al. (2018) and Wang et al. (2020) points out the on-trip experience part of the model can also be enriched and combined with elements of creative tourism and interactivity (as part of the active involvement in the Pine and Gilmore (1998) model).

Besides further researches should implement more elements of other models, there are also some other limitations of the current study. Firstly, it is limited to the Hungarian attendants of music and cultural festivals from Hungary, so the findings cannot simply be generalized to other events like gastronomy or classical music festivals. Further researches about these types of events could help to understand the difference among the different types of events and festivals. Also although convenient sampling method was an efficient way to reach the local visitors of Hungarian music festivals, it can limit the generalization too. This study focuses on generation Z (the target market of Hungarian music festivals), so further studies should pay more attention on other generations and those results should be compared to these. Also the nowadays rapidly changing environment of tourism and tourism marketing should be included in further studies.

REFERENCES

Addis, M. and Holbrook, M. B. (2001), "On the conceptual link between mass customisation and experiential consumption: an explosion of subjectivity", *Journal of Consumer Behaviour*, Vol. 1, No. 1, pp. 50-66. https://doi.org/10.1002/cb.53

Akgunduz, Y. and Coşar, Y. (2018), "Motivations of event tourism participants and behavioural intentions", *Tourism and Hospitality Management*, Vol. 24, No. 2, pp. 341-357. https://doi.org/10.20867/thm.24.2.4

Ásványi, K., Mitev, A.Z. and Jászberényi, M. (2019a), "Élménydimenziók belső struktúrája a családi fesztiváloknál", in Veres, Z. and Sasné Grósz, A. and Liska, F. (Ed.), *Ismerjük a vevők? A vásárlás pszichológiája – Az Egyesület a Marketing Oktatásért és Kutatásért XXV. Országos Konferenciájának előadásai*, Pannon Egyetem, Veszprém, pp. 253-265.

Ásványi, K., Mitev, A., Jászberényi, M. and Mert, M. (2019b), "Családok fesztiválélménye – két családbarát fesztivál elemzése", *Turizmus Bulletin*, Vol. 19, No. 3, pp. 30-37.

Bakshi, S., Dogra, N. and Gupta, A. (2019), "What motivates posting online travel reviews? Integrating gratifications with technological acceptance factors", *Tourism and Hospitality Management*, Vol. 25, No. 2, pp. 335-354. https://doi.org/10.20867/thm.25.2.5

Choe, Y., Kim, J. and Fesenmaier, D. R. (2017), "Use of social media across the trip experience: An application of latent transition analysis", *Journal of Travel & Tourism Marketing*, Vol. 34, No. 4, pp. 431-443. https://doi.org/10.1080/10548408.2016.1182459

Deli-Gray, Zs. (2010), "A Sziget", in Deli-Gray, Zs. and Árva, L. (Ed.), *Turizmusmarketing esettanulmányok,* Akadémiai Kiadó, Budapest, pp. 129-137. https://doi.org/10.1556/9789630597180

Dijkstra, T.K. and Henseler, J. (2015), "Consistent Partial Least Squares Path Modeling", *MIS Quarterly*, Vol. 39, No. 2, pp. 297-316. https://doi.org/10.25300/MISQ/2015/39.2.02

Dimitriou, C.K. and AbouElgheit, E. (2019). "Understanding generation Z's social decision-making in travel", *Tourism and Hospitality Management*, Vol. 25, No. 2, pp. 311-334. https://doi.org/10.20867/thm.25.2.4

Fazekas, I. and Harsányi, D. (2011), *Marketingkommunikáció érthetően*, Szokratész Kiadó, Budapest.

Fornell, C. and Larcker, D.F. (1981), "Evaluating Structural Equation Models with Unobservable Variables and Measurement Error", *Journal of Marketing Research*, Vol. 18, No. 1, pp. 39-50. https://doi.org/10.2307/3151312

Gentile, C., Spiller, N. and Noci, G. (2007), "How to Sustain the Customer Experience", *European Management Journal*, Vol. 25, No. 5, pp. 395-410. https://doi.org/10.1016/j.emj.2007.08.005

Getz, D. (2008), "Event tourism: Definition, evolution, and research", *Tourism Management*, Vol. 29, No. 3, pp. 403–428. https://doi.org/10.1016/j.tourman.2007.07.017

Hair, J.F., Sarstedt, M., Ringle, C.M. and Mena, J.A. (2012), "An assessment of the use of partial least squares structural equation modeling in marketing research", *Journal of the Academy of Marketing Science*, Vol. 40, No. 3, pp. 414-433. https://doi.org/10.1007/s11747-011-0261-6

Hair, J.F., Black, W.C., Babin, B.J. and Anderson, R.E. (2014), *Multivariate data analysis, Seventh Edition,* Pearson, Essex.

Harsányi, D. (2013), "Események és élmények", in: Horváth, D. and Bauer, A. (Ed.), *Marketingkommunikáció*, Akadémiai Kiadó, Budapest. https://doi.org/10.1556/9789630597227

Hunyadi, Zs., Inkei, P. and Szabó, J.Z. (2006), *Fesztivál-Világ*, Kelet-Közép-Európai Kulturális Obszervatórium Alapítvány, Budapest.

Husz, A. (2012), "Turizmus, fesztiválok és helyi vonzerő", in Aubert A. and Gyuricza L. and Huszti Zs. (Ed.), *A kultúra turizmusa a turizmus kultúrája*, Publikon Kiadó, Pécs, pp. 91-102.

Jászberényi, M. and Zátori, A. and Ásványi, K. (2017), *Fesztiválturizmus*, Akadémiai Kiadó, Budapest. https://doi.org/10.1556/9789634540083

Kelemen-Erdős, A. and Mitev A. (2020), "Eszképizmustól az ajánlásig – Élményfokozatok és hatásai a romkocsmákban", *Turizmus Bulletin*, Vol. 20, No. 2, pp. 14-21. http://unipub.lib.uni-corvinus.hu/5971/

Keller, K.L. and Kotler, P. (2016), *Marketingmenedzsment*, Akadémiai Kiadó, Budapest, https://doi.org/10.1556/9789630597784

Kim, J.-H., Ritchie, J.R.B. and McCormick, B. (2012), "Development of a Scale to Measure Memorable Tourism Experiences", *Journal of Travel Research*, Vol. 51, No. 1, pp. 12-25. https://doi.org/10.1177/0047287510385467

Kovács, G. (2009a), "A Sziget Fesztivál turisztikai vonatkozásai", *Turizmus Bulletin*, Vol. 13, No. 1, pp. 28-33.

Kovács, G. (2009b), "A Sziget Fesztivál és a Balaton Sound látogatói", *Turizmus Bulletin*, Vol. 13, No. 3, pp. 71-72.

Kundi, V. (2011), "Rendezvények, fesztiválok hatása a városok fejlődésére", in Michalkó, G. and Rátz T. (Ed.), *A turizmus dimenziói: humánum, ökonómikum, politikum*, Kodolányi János Főiskola, Székesfehérvár, pp. 342-351.

Lecinski, J. (2011), *Winning the Zero Moment of Truth*, viewed 1 June 2019. https://www.thinkwithgoogle.com/research-studies/2011-winning-zmot-ebook.html

Manthiou, A., Lee, S., Tang, L. and Chiang, L. (2014), "The experience economy approach to festival marketing: vivid memory and attendee loyalty", *Journal of Services Marketing*, Vol. 28, No. 1, pp. 22-35. https://doi.org/10.1108/JSM-06-2012-0105

Mehmetoglu, M. and Engen, M. (2011), "Pine and Gilmore's Concept of Experience Economy and Its Dimensions: An Empirical Examination in Tourism", *Journal of Quality Assurance in Hospitality and Tourism*, Vol. 12, No. 4, pp. 237-255. https://doi.org/10.1080/1528008X.2011.541847

Mitev, A., Irimiás, A., Michalkó, G. and Franch, M. (2017), "Mind the scenery! Landscape depiction and the travel intentions of Game of Thrones fans: some insights for DMOs", *Regional Statistics*, Vol. 7, No. 2, pp. 1-17. http://real.mtak.hu/86104/

Morgan, M. (2008), "What makes a Good Festival? Understanding the Event Experience", *Event Management*, Vol. 12, No. 2, pp. 81-93, https://doi.org/10.3727/152599509787992562

MTÜ (2017), *Riport a rekordévről – Turizmus Magyarországon 2016,* Magyar Turisztikai Ügynökség, Budapest, viewed 12 January 2020, https://mtu.gov.hu/documents/prod/mid_HU_Turizmus_mo_2016_spreads.pdf

Oh, H., Fiore, A. M. and Jeoung, M. (2007), "Measuring Experience Economy Concepts: Tourism Applications", *Journal of Travel Research*, Vol. 46, No. 2, pp. 119-132. https://doi.org/10.1177/0047287507304039

O'Sullivan, D. and Jackson, M. J. (2002), "Festival Tourism: A Contributor to Sustainable Local Economic Development?", *Journal of Sustainable Tourism*, Vol. 10, No. 4, pp. 325-342. https://doi.org/10.1080/09669580208667171

Park, M., Oh, H. and Park, J. (2010), "Measuring the Experience Economy of Film Festival Participants", *International Journal of Tourism Sciences*, Vol. 10, No. 2, pp. 35-54. https://doi.org/10.1080/15980634.2010.11434625

Pine, B.J. and Gilmore, J.H. (1998), "Welcome to the experience economy", *Harvard Business Review*, Vol. 76, No. 6, pp. 97-105.

Radder, L. and Han, X. (2015), "An Examination Of The Museum Experience Based On Pine And Gilmore's Experience Economy Realms", *Journal of Applied Business Research*, Vol. 31, No. 2, pp. 455-470. https://doi.org/10.19030/jabr.v31i2.9129

Rátz, T. (2012), "A kultúra élménye, az élmény kultúrálja – A fesztiválok szerepe a kulturális turizmusban", in Aubert, A. and Gyuricza L., and Huszti, Zs. (Ed.), *A kultúra turizmusa a turizmus kultúrája*, Publikon Kiadó, Pécs, pp. 35-44.

Rivera, M., Semrad, K. and Croes, R. (2015), "The five E's in festival experience in the context of Gen Y: Evidence from a small island destination", *Revista Española de Investigación de Marketing ESIC*, Vol.19, No. 2, pp. 95-106, http://doi.org/10.1016/j.reimke.2015.06.001

Sajtos, L. and Mitev, A. (2007), *SPSS Kutatási és adatelemzési kézikönyv*, Alinea Kiadó, Budapest.

Schmitt, B. (1999), "Experiential Marketing", *Journal of Marketing Management*, Vol. 15, No. 1-3, pp. 53-67. https://doi.org/10.1362/026725799784870496

Semrad, K. and Rivera, M. (2018), "Advancing the 5E's in festival experience for the Gen Y framework in the context of eWOM", *Journal of Destination Marketing & Management*, Vol. 7, pp. 58-67, https://doi.org/10.1016/j.jdmm.2016.08.003

Sija, M. and Schauermann, P. (2009), "A 15-25 éves fiatalok fesztivállátogatási szokásai", *Turizmus Bulletin*, Vol. 13, No. 3, pp. 28-30.

Soldić Frleta, D., (2018), "Shifts in tourists' attitudes towards the destination offering", *Tourism and Hospitality Management*, Vol. 24, No. 2, pp. 257-270. https://doi.org/10.20867/thm.24.2.2

Süli, D. and Martyin, Z. (2017), "A közösségi média szerepe a fesztiválturizmusban – a Szegedi Ifjúsági Napok és a Green Future példáján", *Turizmus Bulletin*, Vol. 17, No. 3-4, pp. 24-32.

Wang, C., Liu, J., Wei, L. and Zhang, T. (2020), „Impact of tourist experience on memorability and authenticity: a study of creative tourism", *Journal of Travel & Tourism Marketing*, Vol. 37, No. 1, pp. 48-63. https://doi.org/10.1080/10548408.2020.1711846

Zátori, A. (2014), "Az élménymenedzsment koncepcionális alapjai", *Vezetéstudomány – Budapest Management Review*, Vol. 45, No. 9, pp. 57-66.

Zátori, A., Smith, M. K., and Puczko, L. (2018), "Experience-involvement, memorability and authenticity: The service provider's effect on tourist experience", *Tourism Management*, Vol. 67, No. Aug, pp. 111-126. https://doi.org/10.1016/j.tourman.2017.12.013

Tamás Iványi, Assistant Lecturer (Corresponding Author)
Budapest University of Technology and Economics, Faculty of Economic and Social
Sciences
Department of Management and Business Economics
Magyar Tudósok körútja 2., QB303a, Budapest, Hungary
Phone: +36-1-463-2434
E-mail: ivanyi@mvt.bme.hu

Szilvia Bíró-Szigeti, PhD, Associate Professor
Budapest University of Technology and Economics, Faculty of Economic and Social
Sciences
Department of Management and Business Economics
Magyar Tudósok körútja 2., QB305, Budapest, Hungary
Phone: +36-1-463-3882
E-mail: szigetisz@mvt.bme.hu