



COMILLAS

UNIVERSIDAD PONTIFICIA

ICAI

ICADE

CIHS

Document Version

Accepted versión

Citation for published versión:

Monroy-Rodríguez S, Caro-Carretero R (2025;), "Beyond the stage: exploring the complex motivations driving music festival attendance". International Journal of Event and Festival Management, Vol. ahead-of-print No. ahead-of-print. <https://doi.org/10.1108/IJEFM-11-2024-0147>

Citing this paper

Please note that the full-text provided on Comillas' Research Portal is the Author Accepted Manuscript or Post-Print version.

General rights

This manuscript version is made available under the CC-BY-NC-ND 4.0 licence (<https://web.upcomillas.es/webcorporativo/RegulacionRepositorioInstitucionalComillas.pdf>).

Take down policy

If you believe that this document breaches copyright please contact Universidad Pontificia Comillas providing details, and we will remove access to the work immediately and investigate your claim.



Beyond the Stage: Exploring the complex motivations driving music festival attendance

Journal:	<i>International Journal of Event and Festival Management</i>
Manuscript ID	IJEFM-11-2024-0147
Manuscript Type:	Research Paper
Keywords:	Musical Festival attendances, motivational segmentation, experience design, EVENT MANAGEMENT

SCHOLARONE™
Manuscripts

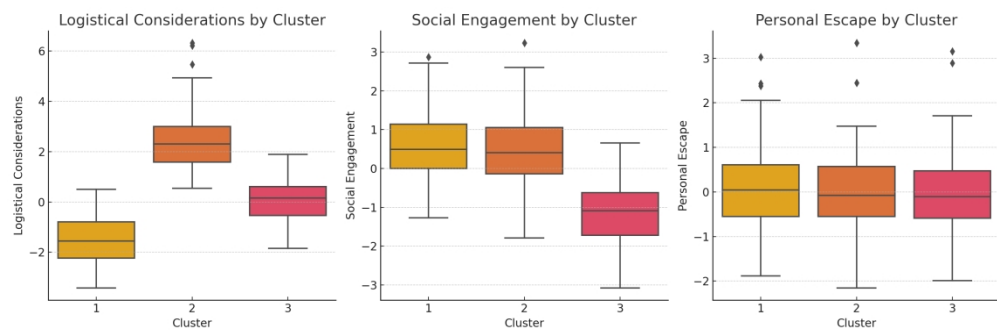


Figure 1 Comparative analysis of factors
958x315mm (79 x 79 DPI)

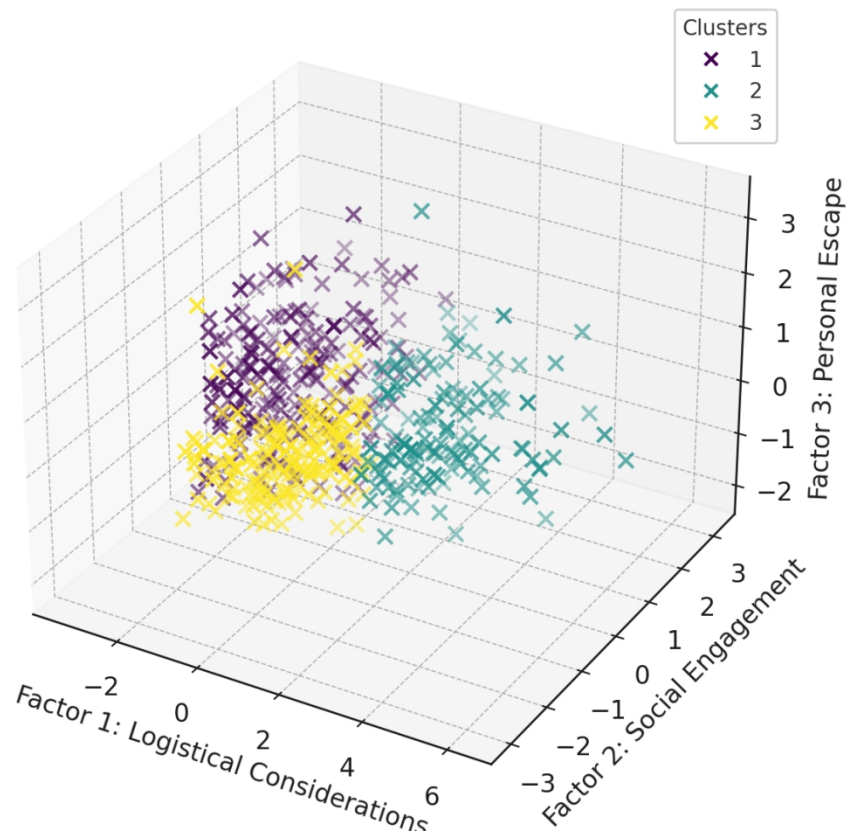


Figure 2 3D Cluster visualization

424x353mm (79 x 79 DPI)

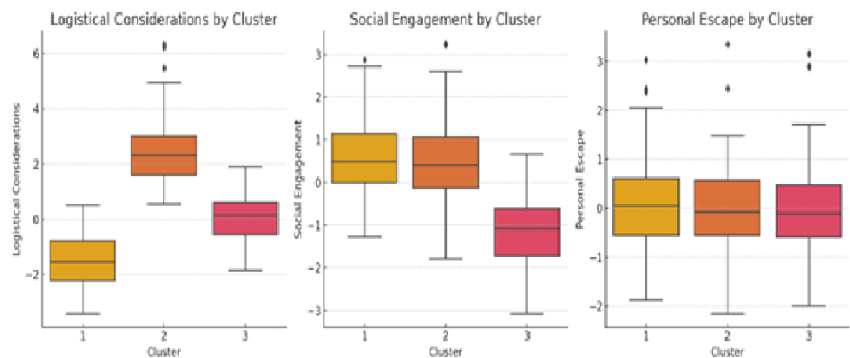


Figure 3 Boxplots differences between clusters fo the three factors

406x228mm (72 x 72 DPI)

Table I. The principal component scores for each variable

Variable	Mean	Standard deviation	Component 1	Component 2	Component 3
Transportation	3.66	1.170			
Connectivity			0.792		
Destination Safety	3.93	1.099	0.708		
Economic Cost	3.92	1.079	0.695		
Dates of the Festival	3.94	1.045	0.675		
Festival Destination	3.87	997	0.619		
Duration of the Festival	3.41	1.133	0.598		
Festival Theme	3.92	1.033	0.576		
Sense of Belonging to the Festival Community	3.08	1.310		0.793	
Meeting New People	2.71	1.310		0.676	
Seeing Friends	3.61	1.182		0.586	
Posting on social media	2.17	1.219			0.736
Escaping Daily Routine	3.70	1.180			0.566
% Variance explained			42.4	16.4	9.1

Beyond the Stage: Exploring the complex motivations driving music festival attendance

Abstract

Purpose: This study investigates the motivations behind festival attendance and segments attendees into groups based on their preferences. Understanding these motivations enables event organizers to enhance participant experiences and tailor their offerings to meet diverse needs.

Design/methodology/approach: Based on the data collected from 531 responses on festival-goers' motivations and preferences, The research begins with a descriptive analysis to gain initial insights, followed by exploratory factor analysis to identify underlying motivational components. A cluster analysis then categorizes attendees into key segments. The analysis of differences among these segments highlights the value of customizing festival experiences to align with each group's unique priorities.

Findings: This process identifies three main drivers: logistical considerations, social connections and escapism. Then, the analysis reveals key differences among attendee segments. "Socially Engaged but Logistically Unconcerned" attendees prioritize social interaction, while "Practical and Balanced Festival-Goers" value both logistics and social engagement. In contrast, "Logistically Neutral, Low Social Engagement" attendees focus primarily on practicality. Women often prioritize safety and logistics, whereas men emphasize themes and performers. Major motivators include escaping routines and fostering community.

Originality: This study contributes to the growing body of research on music festivals by offering a nuanced view of audience motivations through descriptive, factor and cluster analyses. By identifying unique attendee groups, the study reveals motivations that extend beyond demographics, incorporating logistical, social and escapist factors. These insights provide festival organizers with valuable guidance for designing tailored experiences. This approach challenges the one-size-fits-all model, allowing for a more personalized and satisfying festival experience for diverse audiences.

Keywords: Musical Festival attendances, motivational segmentation, experience design, event management.

Introduction

Music festivals have grown significantly in recent decades, driven by their integration into hospitality and tourism (Kement, 2024), economic impact (Čekrlija and Milić, 2024) and evolving attendee experiences (Simon, 2022).

This growth has elevated music festivals into major cultural and economic events worldwide. Beyond entertainment, they play a vital role in the cultural and social lives of attendees, fostering social interaction, collective experiences, and personal fulfillment (Packer and Ballantyne, 2011). As Getz (2008) notes, festivals contributed to urban

development, tourism, and reshaping social structures, drawing research interest for their universal appeal and unique experiences (Getz, 2010).

Understanding the motivations behind festival attendance is essential for enhancing participant experiences and tailoring event offerings. This study examines these motivation and segments attendees to provide a nuanced view of preferences. Unlike prior research relying heavily on case studies (Mair and Weber, 2019), this work employs a comprehensive methodological approach, including descriptive analysis to profile respondents, exploratory factor analysis to uncover motivations and cluster analysis for segmentation.

Three primary motivational components emerged: logistical considerations (transportation, cost), social connections (community engagement) and escapism (digital interaction, routine escape). Based on these, attendees were grouped into three clusters:

1. **Socially Engaged but Logistically Unconcerned:** Prioritize community and social interaction over practical concerns.
2. **Practical and Balanced Festival-Goers:** Value both logistical factors and social engagement.
3. **Logistically Neutral, Low Social Engagement:** Focus on practicality, with minimal interest in social or escapist elements.

Tailoring festival experiences to these diverse priorities enables organizers to create targeted marketing and engagement strategies, improving satisfaction for all attendee segments.

Literature Review

Festivals hold significant cultural, entertainment, economic, and social value. Dychkovskyy and Ivanov. (2020) identified their contribution to tourism and cultural development as central to modern leisure and consumption. Festivals provide a platform for escaping routines (Featherstone, 1992), fostering community, and promoting cultural expression (Getz et al., 2017).

Motivations to attend festivals are often categorized into push factors (e.g., escaping routines, seeking novelty) and pull factors (e.g., performer quality, logistics) (Crompton, 1979; Dann, 1981; Diez Romera, 2018; Carvache-Franco et al., 2023). The location and artistic quality significantly influence attendance (Amorim et al., 2020). Çakici and Yilmaz (2018) noted that while some attendees prioritize entertainment and community, others are drawn to sustainability initiatives, aligning with SDG goals (Monroy-Rodríguez and Caro Carretero, 2023).

Meta-analyses by Maeng et al. (2016) identified broad motivational categories, including socialization, escape, excitement, learning, and shopping, but noted tourism-based motives may not fully apply to festivals. Tools like the Concert Attendance Motivation Scale

(CAMS) highlight specific motivations, such as social interaction and artistic appreciation (Kulczynski et al., 2016).

Intrinsic motivations (enjoyment, personal growth, emotional experiences) and extrinsic factors (social interaction, escapism, atmosphere) drive attendance (Pegg and Patterson, 2010). Socialization is a key motivator, with attendees valuing the opportunity to meet people and bond over shared interests (Bowen and Daniels, 2005). For some, the prestige of high-profile events is an additional draw (Lee and Kyle, 2014).

Escape from daily life also plays a critical role, with festivals offering immersive, stimulating environments (Getz, 2010) that act as "temporary tourism" (Kim, Uysal, and Chen, 2002). Music enthusiasts often prioritize line-ups, traveling long distances or making financial sacrifices to attend performances by favorite artists (Kruger and Saayman, 2012; Ballantyne et al., 2014).

Demographics, especially age and gender, influence motivations. Millennials and Generation Z dominate festival culture, while older audiences prioritize comfort and security (Trusheva et al., 2022). Understanding these profiles is key to tailoring experiences.

Studies like Woosnam et al. (2016) show that motivations like social interaction and knowledge gain shape festivals' socio-cultural impacts. Muhs et al. (2020) emphasized friendships and subcultural ties in hardstyle festival attendance, while Perez-Monteagudo and Currás-Pérez (2022) highlighted differences between live and online festivals, noting live events' focus on escapism and novelty.

Segmentation based on psychographic motivations—e.g., escape, socialization, cultural exploration—is common (Kruger and Viljoen, 2021). Viljoen (2016) identified three segments: *Arts Seekers* (cultural focus), *Hedonic Festival-Goers* (social and escapist focus) and *Ambivalent Visitors* (moderate engagement). These insights are echoed in studies on wine festivals (Yuan et al., 2005) and music events (Vinnicombe and Sou, 2017; Kinnunen et al., 2018).

Festival-specific motivations, such as music or wine appreciation, play a critical role in shaping attendee behavior, distinguishing festivals from other cultural events. Together, these studies highlight the interplay between general motivations and unique festival characteristics.

Methodology

The study utilized a quantitative approach with structured surveys to collect data on festival-goers' motivations and preferences. The sample was drawn from residents of several countries including Spain (22.4%), Colombia (21.5%) and South Africa (31.6%), among others, aiming to capture a diverse range of cultural backgrounds. Surveys were distributed online via Google Forms and were available in both English and Spanish to ensure broad accessibility

and inclusivity, considering the diverse backgrounds of potential respondents, particularly within international festival audiences.

The survey included three major sections with 20 variables: 1) Sociodemographic Data: Gathering age, gender, nationality, place of residence (city and country), frequency of festival attendance and whether the respondents are financially independent or depend on others for economic support. Another key question asked if respondents had previously attended a music festival, providing insight into the experience level of the respondents with music festivals; 2) Motivational factors: Respondents rated their motivations for attending festivals, including factors such as social motivation (see friends, meet new people), economic cost, destination and festival duration and theme and 3) Preferences for festival experience: Participants expressed their views on aspects like festival logistics (dates of festival, location and interconnection of transportation systems), safety and overall experience quality (escaping the daily routine, sense of belonging to the festival community and social media engagement). Respondents were asked to rate their motivations and preferences on a Likert scale of 1 ("strongly disagree"); to 5 ("strongly agree"). A high score would indicate that it is a major motivator, while lower scores might suggest that other factors are more critical.

The survey was administered from April 26 to May 15, 2024, yielding 531 responses. The data were collected and then analyzed using SPSS Version 29 (IBM Corp, 2023). The analysis involved four stages. First, a descriptive analysis profiled the respondents' identifying patterns and trends across different demographic groups. Second, a Principal Component Analysis (PCA) was applied to the dataset to uncover the underlying dimensions that explain the variation in motivations for attending music festivals. This method was chosen for its ability to reduce the complexity of the data while preserving the most significant patterns. By analyzing the loadings of the variables on each component, the PCA revealed the main factors driving festival attendance. This approach is particularly useful in your case, where motivations for attending festivals are complex and multidimensional. Third, a cluster analysis segmented respondents according to these motivational factors, revealing audience heterogeneity. Lastly, an analysis of variance (ANOVA) assessed significant differences between the various market segments of festivals attendees (Caro-Carretero and Monroy-Rodríguez, 2024).

Ethical considerations

This study adhered to ethical research standards research involving human participants (Bryman, 2016), ensuring that respondents were informed about the study's purpose and that their participation was voluntary. Consent was obtained directly within the online questionnaire, where participants acknowledged their agreement before proceeding. Given that the study did not involve sensitive topics, vulnerable populations, or invasive methods, formal ethical committee approval was considered unnecessary (Gordon, 2020). All data collected were anonymized and reported in aggregate to protect individual confidentiality.

1
2
3
4
5
6
7
8
9
10
11
12
13
14
15
16
17
18
19
20
21
22
23
24
25
26
27
28
29
30
31
32
33
34
35
36
37
38
39
40
41
42
43
44
45
46
47
48
49
50
51
52
53
54
55
56
57
58
59
60

Results

Descriptive analysis

The survey reveals that Generation Z (18–27 years), accounting for 55.18% of the sample, are the most frequent festival attendees, mostly economically dependent. They prioritize entertainment quality, festival dates, and location security. Females (59.89%) slightly outnumber males (39.17%), with notable gender differences: women value safety (4.0409), logistics and shorter festivals, while men focus on themes and performers. Escaping daily life (3.7264) is slightly more critical for females than males (3.6490).

Most participants (79.66%) have attended festivals before, with 43.3% attending annually and a smaller group attending two or more times yearly. Key motivators include escaping routines (74.09%) and fostering community (61.62%). Safety (78.53%) and transportation (73.15%) are vital, outweighing economic costs (78.38%). Frequent attendees prioritize performance quality and organization, while infrequent attendees focus on cost and logistics..

The results also highlighted regional differences. For instance, participants from Bogotá were more inclined to emphasize the security and dates of festivals, while attendees from Johannesburg were more concerned about the cost and logistical ease of attending.

For older attendees, particularly those in the 44 to 59 age group, the motivating factors to attend music festivals differ somewhat from their younger counterparts. While younger participants are more likely to emphasize escaping daily routines through the immersive experience of a festival, prioritizing the overall vibe and excitement of the festival and seeking a sense of belonging and community, older attendees tend to focus more on practical and logistical aspects of the event. They place significant value on the safety of the festival's destination, indicating that security concerns are more prominent for this group. Additionally, they are likely to be more selective in choosing festivals that are well-organized in terms of transportation systems and overall infrastructure. The timing of the festival and the event's duration also play an important role for them, as they are more likely to prioritize convenient dates and shorter festival durations compared to younger participants who may prefer longer, immersive experiences. Furthermore, economic considerations are also notable for this group, particularly those aged 28 to 59, as older respondents are often more financially independent, allowing them to attend festivals with fewer economic constraints. However, while cost is a consideration, it tends to be less of a deciding factor compared to elements like safety and logistics.

Another notable difference is the role of social media. Younger festival-goers are more likely to see social media engagement as part of their festival experience. Though not the top motivation, many in this group consider posting on social networks as an added element of attending, allowing them to share their experiences with friends and a broader audience online.

Younger respondents (under 30) are likely to attend festivals more frequently compared to older respondents. The younger demographic often places a higher value on experiences like music festivals and social gatherings. As age increases, the frequency of attendance tends to decrease, suggesting that older participants may have other priorities or different interests. Males tend to place more emphasis on factors like type of festival and cost, indicating that they might be more pragmatic in their festival choices. Females, on the other hand, may place greater importance on the safety of the destination and community belonging, which aligns with a more social or security-conscious motivation. Respondents from wealthier or more developed countries (e.g., Western Europe) often prioritize the type of festival over the destination itself. Respondents from developing countries, or those where access to international events is less frequent, place a higher emphasis on the destination as a critical part of the festival experience. This suggests that for some, attending festivals is not just about the music but also about the opportunity to travel. Females tend to show slightly higher engagement with social media, reporting that posting about the festival experience is somewhat important. This reflects a greater focus on social sharing and digital presence. Males generally place less importance on social media as a motivator, indicating they may attend festivals for the experience itself rather than to share it online. There is a positive correlation between the sense of belonging to the festival community and the desire to escape from daily routine. Respondents who feel a strong connection to the festival community are more likely to view attending the festival as an opportunity to break away from their everyday responsibilities. This shows that festivals serve as both a social gathering and a form of personal escapism for many attendees. Respondents who prioritize the safety of the festival destination tend to also place high importance on the type of festival. This suggests that these respondents might be more selective in their festival choices, looking for events that meet both their safety concerns and their preferences in festival type.

There is a moderately strong correlation between cost and destination (0.49), suggesting that attendees who prioritize the festival's location also tend to be mindful of the cost. This implies that for many festival-goers, the destination and the associated costs are closely linked in their decision-making process. the correlation between dates (when the festival is held) and cost is 0.50, indicating that people who are concerned with the timing of the festival also tend to be sensitive to its cost. This might reflect individuals balancing both the feasibility of attending the event and its affordability. The strongest correlation in the matrix is between safety of the destination and transportation (0.54). This suggests that respondents who are concerned about the safety of the destination also highly value the availability and convenience of transportation options. These two logistical factors are closely intertwined in the minds of festival-goers. There is a relatively low correlation between posting on social media and the sense of belonging to the community (0.25). This indicates that while both relate to social engagement, they are somewhat independent motivations -people who feel a sense of community at the festival don't necessarily prioritize sharing their experiences online. There is a moderate correlation between escaping daily routine and belonging to the

festival community (0.47), suggesting that individuals who view festivals as an escape from daily life also feel a stronger connection to the festival community.

In summary, logistical factors (such as destination, cost, and safety) are often interrelated, meaning that individuals who consider one logistical aspect tend to also consider others. Social and personal factors (such as social media engagement and sense of belonging) show weaker correlations with logistical concerns, indicating that these are more independent motivations. The relationship between safety and transportation highlights the importance of perceived security and ease of access in the decision-making process.

Principal Component Analysis

A Principal Component Factor Analysis is used to reduce the dimensionality of a dataset by identifying the most important components or factors that explain the maximum variance in the data. In this context, PCA has been applied to the motivational variables (e.g., type of festival, cost, safety, transportation, etc.) to identify underlying dimensions that summarize the key reasons people attend music festivals.

The first three principal components explain around 68% of the total variance in the data. The first component explains 42.4% of the variance. The second component adds another 16.4%, making a cumulative total of 58.8%. The third component adds 9.1% more, bringing the cumulative variance explained to 67.9%. The first principal component is mainly associated with practical factors like the destination, cost and safety of the festival. The second component is driven by social and emotional motivations, such as community belonging and social media. The third component captures the influence of digital engagement and personal motivations like escaping from routine. Higher values suggest stronger relationships between the variable and the factor (Table I). The analysis yielded satisfactory results, with eigenvalues exceeding 1.00. Cronbach's alpha values - reflecting internal consistency - were 0.81, 0.77 and 0.78 for each factor, all above the acceptable threshold of 0.7 (DeVellis, 2021). Item loadings were all over 0.5, indicating a robust correlation between factors and items. Bartlett's test of sphericity was statistically significant ($p < 0.001$), which supports the factorability of the correlation matrix (Hair et al., 2019). Additionally, the Kaiser-Meyer-Olkin (KMO) measure was 0.875, confirming that the sample size was suitable for factor analysis (Fabrigar and Wegener, 2020). Based on mean values, the pull variables show a slightly higher mean, suggesting festival attributes are marginally more influential. Each principal component represents a set of interrelated motivations that can be labeled as distinct factors.

Table I. The principal component scores for each variable

The Figure 1 displays the loading strength for each variable under the respective component, highlighting which factors are most influential per component. Component 1 has

strong loadings in variables related to transportation and cost, while Component 2 emphasizes community and social connections. Component 3, contrastingly, shows notable loadings for social media engagement and escaping routines, providing distinct insights into each component's focus.

Figure 1: Comparative analysis of Factors

Based on the variable loadings on each component, the components or factors can be interpreted as follows:

Component 1: "Logistical Considerations" (Practical and logistical motivations)

This factor reflects the practical and logistical considerations attendees evaluate when choosing a music festival, including location, cost, dates, destination safety, and transportation availability. Strong loadings indicate these variables are highly influential. Attendees scoring high on this factor prioritize feasibility, affordability, and security in their decision-making.

Component 2: "Social and Community Engagement" (Social motivations and sense of belonging)

This factor captures social and emotional motivations for attending festivals, focusing on the sense of community, connection with others, and social media engagement. Attendees who score high on this factor see festivals as opportunities for social interaction, building relationships, and sharing experiences online. A stronger sense of belonging to the festival community enhances their overall experience. "Seeing friends" and "making friends" align with this sense of community, emphasizing the importance of social connections and engagement at festivals.

Component 3: "Personal Escape and Digital Expression" (Digital engagement and personal motivation)

This factor reflects motivations related to personal fulfillment and digital expression, driven by social media posting and a desire to escape daily routines. Attendees scoring high on this factor attend festivals not only for the event but also to share experiences online or seek personal satisfaction by disconnecting from daily responsibilities. This factor structure helps tailor festival offerings to address diverse motivations, from enhancing experiences and practical concerns to fostering community engagement.

Cluster Analysis

Furthermore, using the scores from the three principal components from the exploratory factor analysis, a cluster analysis has been conducted to classify each individual into different

but internally homogeneous groups of festival-goers based on their motivations. These scores represent the main dimensions of variation (logistical considerations, social/community engagement, and personal escape/digital expression). To achieve this, a two-step cluster analysis is initially performed, recommending the establishment of division into three distinct groups or clusters of attendees with similar profiles. Based on this information, a K-means cluster Analysis is then carried out. Each motivational aspect (social, logistical, emotional and practical) is examined, ensuring that the clustering isn't based on one-dimensional data. This gives a multi-faceted view of each group, making the segmentation more robust.

Cluster 1: "Socially Engaged but Logistically Unconcerned"

This cluster represents individuals who are socially oriented and attend festivals primarily for the community and social experiences, but they don't worry much about logistical details like cost or transportation.

This group has a low average score on factor 1 (Logistical Considerations), indicating that practical concerns like cost, safety, transportation and the festival's destination are not major factors in their decision-making. People in this group might be more flexible about attending festivals, regardless of logistical challenges. With a high positive score on factor 2 (Social Engagement), individuals in this cluster are strongly driven by the sense of community and social interactions at the festival. They highly value belonging to the festival community and are more likely to engage in social media activities related to the event. Their score on factor 3 (Personal Escape) is neutral, suggesting that escaping routine is not a significant motivator for them, but it also isn't entirely irrelevant. They are primarily driven by social aspects.

Cluster 2: "Practical and Balanced Festival-Goers"

This group is defined by their strong focus on logistics and practicalities, but they also appreciate the social aspect of festivals. They make careful decisions based on a mix of practical and social factors.

This cluster has a very high positive score on Factor 1, meaning they are highly influenced by practical concerns. People in this group carefully consider the destination, cost, safety, and transportation before deciding to attend a festival. This makes them highly pragmatic in their choices. They also show a moderate positive score on Factor 2, indicating that while logistical factors dominate, they also value social interaction and community belonging to some extent. However, this is not their primary motivation. Their score on factor 3 is slightly negative, suggesting that the desire to escape daily routines is less of a driver for this group compared to logistical concerns.

Cluster 3: "Logistically Neutral, Low Social Engagement"

This group represents individuals who are less socially engaged and don't prioritize logistical concerns as much. They might attend festivals for other reasons, but they are not driven by either community or personal escape motivations.

This cluster has a neutral score on Factor 1, indicating that practical concerns like cost and transportation are not major factors in their decisions, but they are not entirely irrelevant either. People in this group may be somewhat indifferent to logistical factors. They show a strong negative score on factor 2, indicating a low interest in community engagement or social media activities at festivals. This group is not motivated by a sense of belonging or the social aspects of the festival experience. Their score on personal escape is also slightly negative, suggesting that they don't see festivals as a way to escape daily life, and are more neutral or indifferent towards this aspect.

3D scatter plot (Figure 2) provides a clear view of how the different clusters are distributed in the space defined by these factors.

Figure 2: 3D Cluster visualization

The analysis of the demographic data across three clusters provides valuable insights into the composition and preferences of festival attendees. The data indicates a high proportion of Colombians and South Africans across all clusters, particularly noticeable in Cluster 2. Spanish nationals are predominantly found in Cluster 1, with a significant decline in Cluster 2. Cluster 2 has the highest number of females and a diverse age range, primarily attracting attendees aged 18 to 27. It also shows a strong representation from South Africa, indicating a possible cultural or thematic appeal.

Moreover, the data reveals a predominance of females, particularly in Cluster 2, which encompasses 68.5% of that cluster. Males represent a significant portion in Cluster 3, accounting for 45.7% of attendees. Clusters 1 and 2 show a particularly higher proportion of younger attendees. Colombians have a balanced representation across the clusters, while South Africans show a strong presence in Cluster 2 at 37.5%. Cluster 1 shows a notable 48.5% of individuals depending on others economically. Conversely, Cluster 3 reflects a similar trend with 6.4% of individuals relying on financial support. In terms of previous festival experience, 423 attendees (79.6%) have attended a music festival before, indicating a well-experienced demographic, particularly within Clusters 2 and 3. When considering frequency of attendance, 43.3% of respondents attend festivals once a year, with 230 attendees reporting this frequency. Cluster 2 has the highest number of attendees who go to festivals more than twice a year (21 participants), showcasing a commitment to engaging in music events more frequently.

The boxplots (Figure 3) visualize the differences between clusters for the three factors, which aligns with the ANOVA (Analysis of Variance) results of significant differences. There is a clear difference (p -value < 0.001) in factor 1 (logical considerations) between the clusters, with Cluster 2 having much higher scores, indicating that logistical concerns are very important to them, while Cluster 1 shows the lowest emphasis on logistics. Significant differences (p -value < 0.001) in factor 2 social engagement are visible here as well. Cluster 1

is highly socially engaged, while Cluster 3 shows the least interest in social aspects of festivals. There is little variation ($p\text{-value} < 0.37$) across clusters for the factor 3 personal escape, as shown by the boxplots.

Figure 3: Boxplots. Differences between clusters for the three factors

Discussion

The findings align with previous research regarding the motivations of festival-goers, particularly the importance of entertainment and logistical factors such as security and event dates (Crompton, 1979; Diez Romera, 2018). However, this study provides new insights into the role of frequent attendance in shaping preferences. Unlike the findings of Hodak et al. (2020), which emphasized cost as a significant barrier to festival participation, this study found that frequent attendees place less emphasis on cost and more on the quality and organization of the festival.

Moreover, the demographic analysis reaffirms the significant impact of age and gender on festival motivations, as supported by Çakici and Yilmaz (2018) and López-Bonilla et al. (2023). Younger attendees are driven by a desire for new experiences and entertainment, while older demographics, though less represented in the sample, showed a heightened concern for comfort and security. This suggests that festival organizers should tailor their marketing and event design strategies to cater to these distinct needs, particularly for different age groups.

Additionally, the findings of the present study align with prior research on visitor motivations and segmentation within arts and cultural festivals, particularly those examining South African contexts, such as the studies conducted by Viljoen (2016), Kruger and Saayman (2019) and Kinnunen et al. (2019). The Woordfees festival's visitor motivations closely reflect Crompton's (1979) and Dann's (1981) foundational concepts of the push-pull theory, suggesting that visitors are motivated by both intrinsic "push" and extrinsic "pull" factors. In this case, intrinsic motivations include the desire for socialization, escape and relaxation, while extrinsic motivators are festival-specific attributes, such as unique artistic and literary experiences offered at Woordfees. This blend of push and pull motives across segments provides a nuanced understanding of festivalgoer behavior, supporting personalized approaches to engagement and marketing, as demonstrated in similar segmentation research by Dolnicar (2014), Dowell et al. (2019) and Viljoen (2016). Moreover, the identification of three visitor segments parallels findings in other arts and festival segmentation studies, which commonly identify distinct engagement and spending patterns among similar groups (Dolnicar, 2014; Viljoen (2016).

The present study aligns closely with the prior research of Viljoen (2016), in its methodological approach (although the research utilizes multi-year data for 2018, 2019 and 2020 from attendees of the Woordfees festival in South Africa), which integrates exploratory factor analysis and cluster analysis to systematically identify and categorize visitor motivations. However, the inclusion of social media engagement and community connection as specific motivators in this work demonstrates a shift towards modern festival experiences where online engagement and a sense of belonging play significant roles. Both approaches could allow organizers to refine marketing strategies, improve festival offerings and enhance attendee experiences, fostering both financial success and cultural impact (Katsikari et al., 2020; Hajibaba et al., 2019).

While Alshammari et al. (2019) highlight gender-specific motivations to attend festivals in Saudi Arabia (utilizing network analysis and General Linear Models on data from 458 attendees), this study provides a more comprehensive understanding of how different types of attendees engage with festivals, emphasizing the complex interplay of practical and social factors that drive attendance. Similarly, the study by Yolal et al. (2012) investigates motivations for attending various types of festivals in Turkey, focusing on six distinct festival products: symphony, rock, world music, dance, ballet and theater. Using self-administered questionnaires from 523 attendees, the authors identify significant differences in motivation levels across these products and analyze the socio-economic impacts perceived by attendees. In contrast, this research examines broader motivational components, resulting in the segmentation of attendees into three groups. While Yolal et al. (2012) emphasize differences in motivations based on specific festival types, this research provides a more holistic understanding of how various practical and social factors influence attendance across different audience segments. In addition, Kang and Lee (2021) examine cannabis festival attendees through specific demographic and travel behaviors by employing latent class analysis and ANOVA, whereas this work focuses on the broader interactions between practical needs and social motivations across different festival-goer segments.

Finally, this study's findings regarding festival attributes that appeal to specific segments highlight broader implications for festival organizers, particularly for enhancing attendee satisfaction and long-term engagement. Tailoring marketing strategies to distinct motivational profiles could improve experiences across visitor types, aligning with recommendations in the segmentation literature on cultural events (Viljoen, 2016; Dowell et al., 2019; Prayag and Ryan, 2010). Such tailored approaches not only enhance the festival experience but also provide a foundation for building brand loyalty and increasing economic impact through strategically designed spending opportunities.

Implications

These results would be of interest to several key stakeholders across various industries, particularly those involved in event management, marketing, tourism and consumer behavior research. Then, understanding these three distinct attendee clusters offers substantial

benefits to stakeholders by enabling tailored experiences, services, and marketing strategies based on the unique motivations and behaviors of each group. Festival organizers can leverage this segmentation to create targeted experiences that align with each cluster's priorities. For example, the "Socially Engaged but Logistically Unconcerned" attendees prioritize community and social interactions, so organizers can focus on enhancing communal spaces and creating social media-friendly areas. For the "Practical and Balanced Festival-Goers," emphasizing safety, affordability, and logistical convenience -such as travel packages or discounts on accommodations- would address their pragmatic needs. Brands and sponsors can refine their marketing strategies based on each cluster's primary motivators. For instance, "Socially Engaged but Logistically Unconcerned" attendees are highly active on social media, making them ideal targets for brand collaborations that focus on visually appealing, shareable moments. The "Logistically Neutral, Low Social Engagement" group might respond better to more subtle on-site branding that does not rely on social interactions but still leaves a lasting impression.

The tourism and hospitality industry can tailor offerings to meet the preferences of the logistics-focused "Practical and Balanced Festival-Goers" by highlighting convenience and quality in accommodations, transportation options, and bundled packages. Meanwhile, more flexible packages that allow for spontaneous travel would better appeal to the "Socially Engaged" cluster.

Marketing and social media agencies can design campaigns that resonate with each group's interests. For example, promoting social engagement opportunities and exclusive content will attract the "Socially Engaged but Logistically Unconcerned" cluster, while practical, benefit-focused messaging is more likely to appeal to the "Practical and Balanced Festival-Goers."

Consumer behavior researchers could use these clusters to gain deeper insights into how social, logistical, and escapist factors drive festival attendance and spending. This information not only enhances understanding of experiential marketing but also informs future strategies across multiple industries.

Event technology and experience design firms can develop digital or physical installations that appeal to each group. Interactive, community-driven installations would captivate the "Socially Engaged" group, while technology that streamlines logistics -like efficient crowd management or easy-access digital tickets- would attract the "Practical and Balanced" cluster.

By recognizing these clusters, stakeholders can more effectively cater to diverse needs, leading to higher attendee satisfaction, increased engagement, and optimized revenue streams that align with each attendee type

Conclusions

This research contributes to the growing body of literature on motivation-based segmentation in festival tourism. The integration of push-pull theory offers a valuable framework for understanding the complexities of visitor motivations, while the comparative analysis of methodologies highlights both commonalities and unique approaches across studies. The study emphasizes the importance of understanding demographic trends in festival attendance and motivations.

Overall, the PCA reveals three dominant motivational dimensions behind festival attendance: logistical considerations, social and community engagement, and personal escape/digital expression. These factors explain how both practical concerns (such as cost, safety, and transportation) and social/emotional factors (such as community belonging, escape from routine, and social media engagement) drive decisions to attend music festivals. Three market segments are identified, providing a useful way to segment festival audiences and tailor strategies to target each group differently. Then, this analysis provides not just a description but actionable insights into festival-goers' behavior, helping with targeted event planning and marketing strategies.

In sum, the present study enriches the literature on motivation-based segmentation within festival tourism, particularly in the context of music festivals. The findings extend the relevance of push-pull theory to festival settings by demonstrating how push and pull factors coexist and interact in motivating music festival attendance across diverse visitor segments. Future research could further explore the applicability of these findings across different types of festivals and cultural contexts to establish a more comprehensive understanding of visitor motivations and preferences in festival tourism.

References

- Akhundova, A. (2024), "Role of festivals in stimulating the development of event tourism", *Theoretical and Practical Research in Economic Fields*, Vol. 15 No. 2, pp. 277–287.
- Alshammari, F., Whaley, J., Hur, S., and Kim, Y. (2019), "Gender differences in motivations to attend festivals in Saudi Arabia", *International Hospitality Review*, Vol. 33 No. 2, pp. 126–141.
- Amorim, D., Caballero, J.L.J. and Almeida, P. (2020), "The impact of performing arts festivals on tourism development: Analysis of participants' motivation, quality, satisfaction and loyalty", *Tourism & Management Studies*, Vol. 16 No. 4, pp. 45–57.
- Ballantyne, J., Ballantyne, R. and Packer, J. (2014), "Designing and managing music festival experiences to enhance attendees' psychological and social benefits", *Musicae Scientiae*, Vol. 18 No. 1, pp. 65–83.
- Bowen, H.E. and Daniels, M.J. (2005), "Does the music matter? Motivations for attending a music festival", *Event Management*, Vol. 9 No. 3, pp. 155–164.

Brown, A.E., Donne, K.E., Fallon, P. and Sharpley, R. (2019), "From headliners to hangovers: Digital media communication in the British rock music festival experience", *Tourist Studies*, Vol. 20 No. 1, pp. 75–95.

Bryman, A. (2016), *Social Research Methods*, 4th edn., Oxford University Press.

Çakıcı, A. and Yılmaz, B.E. (2018), "Clustering participants based on their motivations for attending 2013 Mersin International Music Festival", *Dokuz Eylül Üniversitesi Sosyal Bilimler Enstitüsü Dergisi*, Vol. 19 No. 4, pp. 683–704.

Caro-Carretero, R. and Monroy-Rodríguez, S. (2024), "Data collection and analysis. Factors of motivations on music festivals", *GitHub*, available at: <https://github.com/raquelcaro1caro/data-analysis-Factor-of-motivations-on-music-festivals>.

Carvache-Franco, M., Segarra-Oña, M., and Carrascosa-López, C. (2019), "Segmentation and motivations in eco-tourism: The case of a coastal national park", *Ocean & Coastal Management*, Vol. 178, 104812.

Čekrljija, S. and Milić, Z. (2024), "The significance of tourist consumption from the perspective of organizing music festivals", *SCIENCE International Journal*, Vol. 3 No. 1, pp. 133–137.

Crompton, J.L. (1979), "Motivations for pleasure vacation", *Annals of Tourism Research*, Vol. 6 No. 4, pp. 408–424.

Dann, G. M. (1981), "Tourist motivation an appraisal", *Annals of Tourism Research*, Vol. 8 No. 2, pp. 187–219.

DeVellis, R.F. (2021), *Scale Development: Theory and Applications*, 5th edn., SAGE.

Diez Romera, G. (2018), "Estudio sobre la motivación en la toma de decisiones para asistir a festivales de música", *Revista de Turismo Contemporáneo*, Vol. 26 No. 2, pp. 201–215.

Dolnicar, S. (2015), "Market segmentation approaches in tourism", *Routledge eBooks*.

Dowell, D., Garrod, B. and Turner, J. (2019), "Understanding value creation and word-of-mouth behaviour at cultural events", *Service Industries Journal*, Vol. 39 No. 7-8, pp. 498–518.

Dychkovskyy, S. and Ivanov, S. (2020), "Festival tourism as part of international tourism and a factor in the development of cultural tourism", *Vilnius University Press*, Vol. 89, pp. 73–82.

Featherstone, M. (1992), *Cultural Studies and Postmodernism*, Sage.

Fabrigar, L.R. and Wegener, D.T. (2020), *Exploratory Factor Analysis: Understanding Statistics*, 2nd edn., Oxford University Press.

Getz, D. (2008), "Event tourism: Definition, evolution, and research", *Tourism Management*, Vol. 29 No. 3, pp. 403–428.

1
2
3 Getz, D. (2010), "The nature and scope of festival studies", *International Journal of Event*
4 *Management Research*, Vol. 5 No. 1, pp. 1–47.

6
7 Getz, D., Andersson, T.D. and Carlsen, J. (2017), "Festival management studies: Developing a
8 framework and priorities for comparative and cross-cultural research", *International Journal*
9 *of Event and Festival Management*, Vol. 8 No. 1, pp. 34–48.

11
12 Gordon, B.G. (2020), "Vulnerability in research: Basic ethical concepts and general approach
13 to review", *Ochsner Journal*, Vol. 20 No. 1, pp. 34–38.

14
15 Hair, J.F., Black, W.C., Babin, B.J. and Anderson, R.E. (2019), *Multivariate Data Analysis*, 8th
16 edn., Cengage.

17
18 Hajibaba, H., Gretzel, U., Leisch, F. and Dolnicar, S. (2015), "Crisis-resistant tourists", *Annals*
19 *of Tourism Research*, Vol. 53, pp. 46–60.

20
21
22 Hodak, D., Roosenboom, M. and Ballantyne, E. (2020), "Barriers to participation in music
23 festivals: Financial, social, and logistical constraints", *Music and Event Management Journal*,
24 Vol. 12 No. 2, pp. 147–162.

25
26
27 Kang, S. K., and Lee, J. (2021), "A cannabis festival in urban space: visitors' motivation and
28 travel activity", *Journal of Hospitality and Tourism Insights*, Vol. 4 No. 2, pp. 142–162.

29
30
31 Katsikari, C., Hatzithomas, L., Fotiadis, T. and Folinas, D. (2020), "Push and Pull Travel
32 Motivation: Segmentation of the Greek Market for Social Media Marketing in Tourism",
33 *Sustainability*, Vol. 12 No. 11, 4770.

34
35
36 Kement, U. (2024), "Music festivals research in the hospitality and tourism industry: A
37 bibliometric analysis", *Worldwide Hospitality and Tourism Themes*, Vol. 16 No. 4, pp. 440–
38 456.

39
40
41 Kim, K., Uysal, M. and Chen, J.S. (2002), "Festival visitor motivation from the organizers' points
42 of view", *Event Management*, Vol. 7 No. 1, pp. 127–134.

43
44
45 Kinnunen, M., Luonila, M., and Honkanen, A. (2018), "Segmentation of music festival
46 attendees", *Scandinavian Journal of Hospitality and Tourism*, Vol. 19, pp. 278–299.

47
48
49 Kitterlin, M. and Yoo, M. (2014), "Festival motivation and loyalty factors", *Tourism &*
50 *Management Studies*, Vol. 10, pp. 119–126.

51
52
53 Kruger, M. and Viljoen, A. (2021), "A cause for celebration! A psychographic typology of
54 attendees at a benefit concert", *International Journal of Culture, Tourism and Hospitality*
55 *Research*.

56
57
58 Kruger, M. and Saayman, M. (2012), "Creating a memorable spectator experience at the Two
59 Oceans Marathon", *Journal of Sport & Tourism*, Vol. 17 No. 1, pp. 63–77.

60

- Kruger, M., and Saayman, M. (2019), “‘All that jazz’: the relationship between music festival visitors’ motives and behavioural intentions”, *Current Issues in Tourism*, Vol. 22, pp. 2399–2414.
- Kulczynski, A., Baxter, S. and Young, T. (2016), “Measuring motivations for popular music concert attendance”, *Event Management*, Vol. 20, pp. 239–254.
- Lee, J. (Jiyeon) and Kyle, G.T. (2014), “Segmenting festival visitors using psychological commitment”, *Journal of Travel Research*, Vol. 53 No. 5, pp. 656–669.
- López-Bonilla, J. M., Monroy-Rodríguez, S., López-Bonilla, L. M. and Granados-Perea, C. (2023), “Motivational factors to participate in conferences and gender differences”, *Tourism and Hospitality Research*, Vol. 23 No. 1, pp. 3–16.
- Maeng, H., Jang, H. and Li, J. (2016), “A critical review of the motivational factors for festival attendance based on meta-analysis”, *Tourism Management Perspectives*, Vol. 18, pp. 44–53.
- Mair, J. and Whitford, M. (2013), “Festival management: A review of research themes, issues and challenges”, *Journal of Strategic Marketing*, Vol. 21 No. 4, pp. 311–327.
- Monroy-Rodríguez, S. and Caro-Carretero, R. (2023) “Congress Tourism: Characteristics and application to sustainable tourism to facilitate collective action towards achieving the SDGs”, *Cogent Business & Management*, Vol. 10 No. 3.
- Muhs, C., Osinaike, A. and Thomas, L. (2020). Rave and hardstyle festival attendance motivations: A case study of Defqon.1 weekend festival. *International Journal of Event and Festival Management*, 11, pp. 161–180.
- Mulder, M. and Hitters, E. (2021). Visiting pop concerts and festivals: Measuring the value of an integrated live music motivation scale. *Cultural Trends*, No. 30, pp. 355–375.
- Packer, J. and Ballantyne, J. (2011). The impact of music festival attendance on young people’s psychological and social well-being. *Psychology of Music*, Vol. 39 No. 2, pp. 164–181.
- Pegg, S. and Patterson, I. (2010), “Rethinking music festivals as a staged event: Gaining insights from understanding visitor motivations and the experiences they seek”. *Journal of Convention & Event Tourism*, Vol. 11 No. 2, pp. 85–99.
- Perez-Monteagudo, A., and Curras-Perez, R. (2022), “Live and online music festivals in the COVID-19 era: analysis of motivational differences and value perceptions”, *Revista Brasileira de Gestão de Negócios*, Vol. 24 No. 3, pp. 420-438.
- Prayag, G. and Ryan, C. (2010). The relationship between the ‘push’ and ‘pull’ factors of a tourist destination: the role of nationality – an analytical qualitative research approach. *Current Issues in Tourism*, Vol. 14 No. 2, pp 121-143.
- Simon, J.P. (2022). *Managing cultural festivals*. Routledge.

1
2
3 Tkaczynski, A. and Toh, Z.H. (2014), Segmentation of visitors attending a multicultural festival:
4 An Australian scoping study. *Scandinavian Journal of Hospitality and Tourism*.

5
6 Trusheva, A., Akhundova, A. and Ivanov, S. (2022), Generational differences in festival
7 motivations and behavior. *International Journal of Event Management Research*, 14(3), pp.
8 112–128.
9
10

11 Uysal, M. and Hagan, L.A.R. (1993). Motivation of pleasure travel and tourism: A review of
12 literature. *Tourism Review*, 48(1), pp. 29–39.
13
14

15 Viljoen, A. (2023). Beyond a tug-of-war: Motivation-based segmentation of visitors to a
16 national arts festival. *Journal of Convention & Event Tourism*, 24(5), pp. 433–457.
17
18

19 Vinnicombe, T. and Sou, P. (2017). Socialization or genre appreciation: The motives of music
20 festival participants. *International Journal of Event and Festival Management*, 8, pp. 274–291.
21
22

23 Yolal, M., Woo, E., Cetinel, F., and Uysal, M. (2012). Comparative research of motivations
24 across different festival products. *International Journal of Event and Festival Management*,
25 3(1), pp. 66-80.
26

27 Yuan, J., Cai, L., Morrison, A. and Linton, S. (2005). An analysis of wine festival attendees'
28 motivations: A synergy of wine, travel and special events? *Journal of Vacation Marketing*, 11,
29 pp. 41–58.
30
31

32 Woosnam, K., Jiang, J., Winkle, C., Kim, H. and Maruyama, N. (2016). Explaining festival
33 impacts on a hosting community through motivations to attend. *Event Management*, 20, pp.
34 11–25.
35
36
37
38
39
40
41
42
43
44
45
46
47
48
49
50
51
52
53
54
55
56
57
58
59
60