

A Study of Music Tourism Consumer Motivation and Influencing Factors

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Abstract: With the development of the times and the improvement of people's living standards, travel demand has gradually increased, and music festivals have become a new choice for Chinese consumers to travel. Based on Push-pull Theory, this study explores the motivation of Chinese music tourism consumers and their influencing factors. The results of the study show that music tourism consumers are mostly young women and have a high level of consumption; music tourism mainly aims to relax and chase stars; the most popular music styles in music tourism are folk and pop music, and music festivals and concerts are the most popular. Music tourism consumers attach great importance to the safety factor of music tourism, and academic qualifications influence consumers' behavioral choices.

Keywords: Music Tourism; Consumer Motivation; Push-Pull Theory; Influencing Factors

1. Introduction

In the post epidemic era since 2023, the cultural tourism market consumption recovery is obvious, according to recent data from cellular information, more and more young people will go to a city for a music festival, concerts, and gradually formed a new cultural tourism model of "music + tourism"[1,2]. As a new type of tourism model, music tourism has a broad source market and is gradually attracting travelers, with great potential for future development[3]. It is predicted to have great potential for future development.

With the popularity of cross-city concerts, adopting the "music + tourism" model can attract a large number of people in a short period of time and drive tourism consumption[3]. It is also an excellent strategy to enhance the city's brand image and cultural

attractiveness by utilizing the IP of famous music festivals[4]. In the long run, young festival users have high consumption potential, and the role of promoting consumption in music festivals is very important.

In this context, music tourism needs to tap into innovative points to meet the rapid evolution of consumer demand, enhance consumer motivation and willingness to revisit music tourists, and promote the vigorous development of the tourism industry. Therefore, the study of consumer motivation and influencing factors of music tourism has become a direction we need to pay attention to.

Therefore, this study analyzes the motivation of consumers to participate in music tourism and the influencing factors of the hosting place based on the push and pull dimensions of the Push-pull Theory, and puts forward corresponding suggestions to music tourism destinations and music performance organizers based on the results of the study and the current situation of music tourism, to promote the enhancement of consumers' motivation to participate in music tourism and to help the music tourism industry develop vigorously.

2. Research Theory

2.1 Music Tourism

Music tourism that is, tourism-related enterprises to provide a kind of music art, music culture and carry out, in order to realize the consumer demand for tourism and the interests of the operator of the consistency of tourism activities[5].

2.2 Push-pull Theory

As a classic theory, the Push-pull Theory for exploring population migration and population mobility[6] is applied in the study of tourism consumer mobility. Combined with the research background of tourism, push is a type

of demand from the inner depth of tourism consumers that pushes consumers to generate tourism motivation. Pull refers to the external attraction of the tourism destination itself, which mainly refers to what tourism attributes the destination possesses and what services it can provide to consumers[7]. This study mainly analyzes and researches music tourism consumer motivation and influencing factors through a data analysis method based on the Push-pull Theory framework.

3. Questionnaire Design and Data Collection

3.1 Questionnaire Design

The questionnaire was divided into three parts. The first part focuses on the demographic characteristics of consumers; the second part includes questions on consumers' information collection channels, favorite music styles, travel experiences, travel motives and ticket acceptability; the third part is designed in the form of a scale to investigate the internal and external factors affecting consumers' music tourism and is divided into two aspects: "push" and "pull". The third section was designed as a

scale to investigate internal and external factors affecting consumers' music tourism, categorized into "push" and "pull" aspects. A formal questionnaire comprising 44 questions was finalized for the distribution.

3.2 Data Collection

The formal distribution of the questionnaire was mainly carried out online and offline through a combination of the questionnaire placed on the WeChat platform and the scanning of the code on the scene of the music performance. At the Guiyang Love Future Music Festival and Luhan's three concert tours (Chongqing), consumers were randomly found to scan the QR code of the questionnaire to fill out the questionnaire, reflecting the relevance of the study and the authenticity of the data.

A total of 328 questionnaires were sent, with a recovery rate of 100%. The valid questionnaires were screened according to the answer to the question "Have you ever participated in music tourism", and the answer of "Yes" is a valid questionnaire, while "No" is an invalid questionnaire. Therefore, 223 questionnaires were valid, with a validity rate of 67.9%, and the data were all primary data.

Table 1. Demographic Characterization of Music Tourism Consumers

		number of people	Percentage (%)
distinguishing between the sexes	male	58	26
	women	165	74
(a person's) age	Under 18	1	0.4
	18-25 years	200	89.7
	26-35 years	14	6.3
	36-45 years	3	1.3
	46-55 years	2	0.9
	55+	3	1.3
education attainment	Below elementary school	2	0.9
	junior high school	5	2.2
	High school/secondary school	3	1.3
	three-year college	30	13.5
	undergraduate (adjective)	167	74.9
	Master's degree or above	16	7.2
careers	schoolchildren	175	78.5
	employee of an organization	17	7.6
	Professionals (teachers/doctors/lawyers)	7	3.1
	Freelancers and self-employed	8	3.6
	retiree	4	1.8
	service provider	4	1.8
	else	8	3.6
monthly salary	Less than \$2,000	138	61.9
	2,000-5,000 yuan	47	21.1
	5000-8000 yuan	22	9.9
	8000-11000 yuan	14	6.3
	11,000 or more	2	0.9

4. Data Analysis

4.1 Music Tourism Consumer Demographics Analysis

The demographic characteristics of music

tourism consumers are shown in Table 1.

Those who spend on music tourism are mainly young women aged 18-25 (89.7%) (74% female), and more than 70% (78.5%) are students, mostly undergraduates (the proportion of undergraduates is 74.9%). The monthly income was mainly under 2,000 yuan (61.9%). This finding suggests that young female students, even with lower monthly incomes, are still willing to spend money on music performances and music travel.

4.2 Music Tourism Consumer Behavioral Preferences Analysis

4.2.1 Analysis of music tourism information channel sources

Multiple response analysis is a data analysis

Table 2. Multiple Response Analysis of Music Tourism Consumer Travel Preferences

		Number of cases	Percentage of cases (%)
Main information channels	relative and friend (idiom); make friends with whom one is acquainted	74	33.2
	News	63	28.3
	Travel APP	88	39.5
	Tik-tok, Little Red Book	186	83.4
	Twitter, ins	127	57
	weekly magazine	28	12.6
	(sth. or sb) else	15	6.7

Table 3. Frequency Analysis of Consumer Traveling Preferences

		frequency	Percentage (%)
What is your usual form of music tourism out?	friends	133	59.6
	(one's) family	12	5.4
	fellow groupie	62	27.8
	travel alone	16	7

4.2.2 Analysis of music tourism consumers' traveling preferences

Frequency analysis counts the frequency of different values of a set of data and is one of the most basic types of analysis in questionnaire analysis. Frequency statistics can be used to determine whether the survey results are representative of the entire group of research subjects and to confirm whether the randomness of the sampled data is significantly biased. In this study, frequency count analysis was used to analyze consumer travel preferences.

According to the data in Table 3, nearly 60% (59.6%) of music tourism consumers prefer to

method used to analyze responses to multiple choice questions. In multiple-choice questions, respondents could select more than one option as a response. Multiple-response analysis aims to analyze the selection and proportion of each option and provide information about the response patterns and characteristics of multiple-choice questions.

According to Table 2, the consumer travel preference multiple response analysis can be observed. In the choice of obtaining music travel information channels, consumers mainly through personal social platforms to obtain information, Tik-tok, and small red books accounted for 83.4%, followed by microblogging and ins, accounting for a proportion of 57%.

experience music tourism with friends, and the next most popular music tourism consumers like to travel with fellow stargazers, accounting for 27.8%. Traveling with family or alone is less common.

4.2.3 Music tourism consumption preference analysis

The analysis of the acceptable level of consumption of music tourism is to investigate the acceptable amount of consumers' consumption of food, accommodation, transportation, sightseeing, shopping, and entertainment in music tourism as well as tickets for music performances, so that tourist destinations can adjust their prices appropriately to provide consumers with a better tourist experience.

According to the average value of Figure 1, it can be seen that in the consumption of food, accommodation, transportation, sightseeing, shopping, entertainment, and tickets of music tourism, consumers attach more importance to the experience of sightseeing, and are willing to spend the highest amount on the play program, up to 1,773 yuan; followed by the entertainment program, the average value of

the consumption of 1,599 yuan; ranked the third highest is the consumption of food, and the average value of consumption is 1,517 yuan. In overall comparison, music travel consumers have the lowest budget for tickets, with an acceptable price of 996 yuan within the 1,000 yuan range.

4.3 Music Tourism Consumer Music Preferences Analysis

According to the multiple response analysis of consumer music preference in Table 4, it can be seen that in terms of preferred music styles, pop music is really the most popular inside music tourism, accounting for 82.5%;

Table 4. Music Consumer Music Preference Multiple Response Analysis

		Number of cases	Percentage of cases (%)
Favorite Music Styles	ballad	110	49.3
	popular music	184	82.5
	rock 'n roll	68	30.5
	hip-hop (music genre)	63	28.3
	classical music	67	30
	old-fashioned music	67	30
	Other (please specify)	9	4
What music shows have you been to?	music festival	95	80.5
	vocal recital or concert	78	66.1
	musical	24	20.3
	recital	12	10.2
	livehouse	52	44.1
	Other (please specify)	1	0.8
Favorite musical performance	music festival	71	60.2
	vocal recital or concert	94	79.7
	musical	20	16.9
	recital	13	11
	livehouse	42	35.6
	Other (please specify)	0	0

According to the data, the vast majority of music tourism is based on the organization of music festivals, accounting for 80.5%; 66.1% of music tourism is centered around concerts; and the third category of music tourism is mainly based on live houses, accounting for 44.1%.

In terms of consumers' choices of favorite music performances after experiencing music tourism, concerts accounted for the highest percentage, indicating the best music experience (79.7%), music festivals (60.2%), and in third place was live houses (35.6%).

4.4 Music Tourism Push and Pull Impacts Analysis

4.4.1 Scale reliability analysis

followed by folk music is the second most popular, accounting for 49.3%.

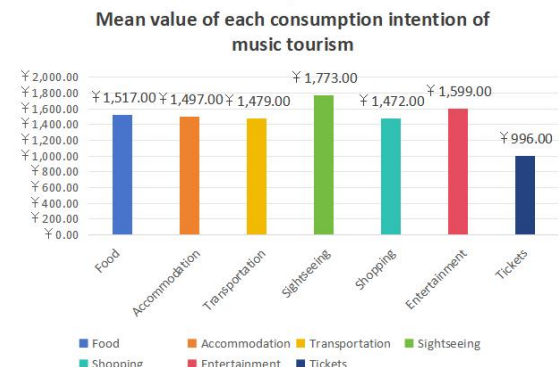


Figure 1. Mean Value of Each Consumption Intention of Music Tourism

Sample data were analyzed using SPSS26 software, and reliability and validity tests were performed on the total scale and two variable dimensions (push and pull).

The Cronbach's alpha value in the reliability test is used to determine whether the reliability test is passed; the higher the alpha value, the more stable the scale, and the more reliable the data collected. In this study, the alpha value of the total scale and the two variable dimensions were higher than 0.8, indicating that the sample size of the questionnaire had a high degree of commonality. According to the Table 5 data, the KMO values were all greater than 0.8, which indicates good validity, and the Bartlett test of sphericity was less than 0.01, which passed the test. This has analytical and

research value.

Table 5. Scale Reliability Analysis

	reliability testing			validity check	
variable dimension	Cronbach's Alpha	item count (of a consignment etc)	KMO value	Bartlett test of sphericity	
				(number of) degrees of freedom (physics)	significance
tensile	0.907	14	0.901	91	0.000
thrust	0.915	14	0.890	91	0.000
summary table	0.948	28	0.920	378	0.000

4.4.2 Concentration and discrete trend analysis of push and pull factors

The mean value in the descriptive analysis represents the degree of importance consumers perceive in music tourism, and the standard deviation represents discrete trend fluctuation. In this study, the mean and standard deviation

were used to illustrate the extent to which the pull factors (destination factor and music performance factor) and push factors (objective demand factor and subjective demand factor) of the music tourism influence music tourism consumers.

Table 6. Concentration and Discrete Trend Analysis of Tension Factors

	average value	standard deviation		average value	standard deviation
Destination Factor	4.1	0.69	Safety factors (probability of occurrence of risk and severity of consequences)	4.38	0.87
			Quality of service (competence and attitude of service personnel)	4.19	0.89
			traffic condition	3.96	0.96
			Personalization and Characterization	3.96	0.96
			infrastructure	3.96	0.99
			Accommodation and food conditions	3.90	0.95
			climate change	3.64	1.05
Music Performance Factor	3.94	0.73	admission price	4.24	0.97
			star-studded cast	4.21	1.05
			sound	4.21	0.90
			stage design	3.78	1.07
			Duration	3.76	1.02
			degree of recognition	3.73	1.05
			Scale of organization	3.66	1.01

According to the results of the data analysis in Table 6, among the pull factors of music tourism, consumers care more about the destination factor than the music performance factor ($4.1 > 3.94$); in other words, in the choice and consumption of music tourism, consumers pay more attention to the attractiveness of the destination, that is, the place where music tourism is carried.

Specifically, among the seven pull factors of the destination, the first concern of consumers is the safety factor, the probability of safety risk in that music tourism destination should be small and the severity of the consequences should be low; secondly, the second concern of

music tourism consumers is the quality of the service in that music tourism, and they hope that the service personnel have good service skills and friendly attitudes. The remaining order of importance of the attraction factors for music tourism destinations is transportation status/destination

personalization/infrastructure conditions > accommodation conditions > climate warmth and coldness, where the standard deviation of climate warmth and coldness is greater than 1. This indicates that some music consumers consider the climate conditions of music tourism destinations to be important, and some consider them to be unimportant.

Among the seven pull factors of music performance, music tourism consumers consider ticket prices first, followed by star lineups and music styles, to be equally important. The rest of the music performance factors of music tourism were ranked as follows: stage design > length of time of organization > degree of popularity > scale of organization. In terms of the standard deviation data, five of the music performance factors had standard deviations greater than 1,

namely, stage design (1.07), star lineup (1.05), popularity (1.05), length of time of holding (1.02), and scale of holding (1.01), indicating that there is a certain degree of variability in the selection of the degree of influence of the five pull factors by music tourism consumers.

Of the 14 factors, the top four most appealing to music tourism consumers are "safety risk (4.38) > ticket price (4.24) > star-studded lineup/music style (4.21) > service quality (4.19).

Table 7. Concentration and Discrete Trend Analysis of Thrust Factors

	average value	standard deviation		average value	standard deviation
Objective demand factor	3.96	0.68	Economic support	4.44	0.83
			ample time	4.31	0.89
			Enrichment of experience and increase in experience	3.97	0.91
			Gain a strong sense of engagement	3.92	1.01
			Meet the stars/idols	3.91	1.10
			Having the same experience with a celebrity/idol	3.67	1.19
			Access to new knowledge	3.52	1.06
Subjective demand factor	4.04	0.73	Enjoy the moment, fulfill yourself	4.29	0.96
			Releases dopamine and relieves emotions	4.16	0.89
			Escape from everyday life and release stress	4.14	0.97
			Gaining emotional resonance	4.07	0.96
			love music	4.03	0.90
			Gaining a sense of belonging to a group	3.87	0.98
			Improvement of musical aesthetics	3.74	1.06

According to the results of the data analysis in Table 7, the overall mean value of the subjective demand factor is slightly higher than that of the objective demand factor (4.04>3.96), which means that the influence of the subjective demand factor is slightly higher than that of the objective demand factor in the push factors of music tourism consumers' own demand.

Specifically, among the seven factors of objective needs, the economic conditions of music tourism consumers are the most influential. Second, music tourism consumers need to have sufficient time; enriching one's own experience and increasing life experience have also become the third most important factor influencing consumers' choice of music tourism. The rest of the objective demand

factors are ranked according to their degree of influence as follows: getting a strong sense of participation>meeting celebrity idols>having the same experience as celebrity idols>acquiring new knowledge. From the standard deviation data, there are four objective need factors whose standard deviation is greater than 1: having the same experience as the star idol (1.19) > meeting the star idol (1.10) > acquiring new knowledge (1.06) > obtaining a strong sense of participation (1.01). This indicates that there is some variability in the degree of influence of music tourism consumers on these four objective need factors.

Among the seven factors of subjective needs, enjoying the moment and fulfilling self-needs are the primary needs of music tourism

consumers, releasing dopamine and relieving emotions, and in third place is escaping from daily life and releasing stress. The remaining subjective needs, in order of influence, are: to obtain emotional resonance > to love music > to obtain a sense of belonging to a group > to improve music aesthetics. Only the standard deviation of improving music aesthetics is greater than 1, indicating that there is some variability in the choice of the degree of influence of this option among music tourism consumers.

Of the 14 factors in the push influencers, the

top four factors that drive consumers to take music tours are financial support > sufficient time > enjoying the moment and satisfying oneself > releasing dopamine and relieving emotions.

4.4.3 Push and pull impact and educational differences analysis

After analyzing the data through an ANOVA on push-pull influencing factors and demographic characteristics, the data showed that only educational qualifications made a significant difference in the selection of push-pull scales.

Table 8. ANOVA Analysis of the Effect of Pushing and Pulling Forces and Educational Qualifications

	Destination Factor (Tension)	Music Performance Factor (Tension)	Objective demand factor (Thrust)	Subjective demand factor (Thrust)
Primary and below junior high school	4.71±0.4	4.71±0.4	4.71±0.4	5
High school/secondary school	3.91±0.5	3.74±0.84	3.83±0.72	3.91±0.65
three-year college	3.71±0.65	3.76±0.86	3.62±0.73	3.57±0.87
undergraduate (adjective)	3.72±0.89	3.56±0.95	3.6±0.93	3.69±1.02
Master's degree or above	4.05±0.66	3.99±0.68	4.01±0.62	4.09±0.66
	3.92±0.5	4.09±0.51	4.16±0.47	4.28±0.53
F	1.827	2.62	2.906	2.921
P	0.019	0.025	0.015	0.014

As can be seen from Table 8, through one-way ANOVA to investigate the variability of different educational qualifications on the selection of push and pull factors, all the factors in the push and pull scales had p-values of less than 0.05 for different educational qualifications, which is a significant difference. This result indicates that the variability in educational qualifications can have a significant effect on the selection of push and pull factors in music tourism.

5. Reach a Verdict

5.1 Music Travel Consumers are Mostly Young Women Who Like to Travel in Groups

From the data analysis, it can be seen that music tourism consumers are mostly female and younger, mostly 18-25 years old, and they mainly travel with friends. Most of their travel funds come from the living expenses provided by their parents, and they have less discretionary income, with a monthly income of less than 2,000; however, they have more free time, are young, are concerned about living in the moment, and consume for the

sake of happiness, which reflects the new ideas and needs of modern music tourism consumers.

5.2 Music Tourism Spending is on the High Side, Willing to Spend Money on Excursions and entertainment Programs, But Sensitive to Ticket Prices

Consumers mainly obtain information about music tourism from internet social media such as Jittery, Xiaohongshu, and Weibo, while overall music tourism spending is high, mainly willing to spend on play, entertainment, and food, but relatively sensitive to ticket prices.

5.3 The Most Popular Styles of Music in Music Tourism are Folk and Pop, and the Performances are Festivals and Concerts

Consumers who enjoy music tourism like to listen to folk and pop songs and have participated in music performances and their favorite music festivals and concerts. From this, we can see that organizers should pay more attention to folk singers and pop singers who are more popular among consumers, incorporate diversified music styles into their lineups, and increase the number of music

festivals and concerts held to improve economic benefits.

5.4 Safety is the Top Consumer Consideration among Pull Factors, Financial Support is the top Factor among Push Factors, and Overall Choice is Influenced by Academic Qualifications

According to the mean and standard deviation analysis of the push-pull scale, among the 28 factors affecting music tourism consumers, safety, service quality, ticket price, star lineup, music style, financial support, enough time, enjoying the moment, fulfilling oneself, and releasing dopamine are the nine most important influencing factors. In other words, when consumers hesitate to participate in music tourism, the safety factor and service quality of the destination, the ticket price of music performances, star lineups, and music styles are the aspects that they are more concerned about; the main needs of consumers to travel are to satisfy themselves, alleviate their emotions, escape from their daily lives, release their stress, get emotional resonance, and because of their love for music, while satisfying their financial and time needs. .

Subsequently, by analyzing the difference between push and pull factors and demographic characteristics, it was found that there is a difference in the choice of importance of push and pull factors between different academic qualifications. Therefore, this paper speculates that music tourism participants can be divided into two categories: professional music lovers, who usually have better music literacy and the ability to participate in music tourism because of their love for music, in order to enjoy music performances, improve music aesthetics, meet music fans, and obtain emotional resonance and a sense of belonging to the group; and ordinary tourists, who may participate in music activities on the way of traveling due to curiosity, money, and leisure plus the participation of favorite stars, or simply for the experience of music activities, or simply for the sake of experiencing music. The other group is ordinary tourists, who may be curious to participate in music activities on their way to travel, because they have money and leisure plus a favorite star to participate in the performance, or simply to experience a sense of participation and increase their experience.

6. Suggestion

6.1 Enhancing Safety Management in Music Tourism to Allay Consumers' Travel Concerns

Strengthening security management to ensure the personal and property safety of young women enhances their travel motivation.

6.2 Reduce the Entrance Fee to Attract Consumers, and at the Same Time Enrich the Play and Entertainment Programs of Music Tourism to Stimulate Consumption

The source market for music tourism is mostly young, female college students. Young people love to play and eat, and are concerned about having fun and living in the present. They are willing to spend money on playing and entertainment programs, but the first consideration is whether they have sufficient financial support. Therefore, music tourism can first lower the threshold of participation, that is, lower the ticket to attract consumers to go, and then through the enrichment of all consumption levels of play and entertainment programs to stimulate consumption.

6.3 Exploring the Consumer Psychology of Folk and Pop Music and Designing a Unique Sound Travel Experience

Consumers choose music tours mainly because they want to relieve their work and life stresses[8], and the majority of people who participated in the survey were interested in folk and pop music tourism. Most of the participants in the survey were interested in folk and pop music tourism, which is often a narrative about life and expresses the inner feelings of young people[9,10]. Participants see music as a form of vicarious gratification[11]. Participants see music as a form of vicarious gratification, a buffer channel in the face of pressure from reality, and look forward to an emotional experience beyond the norm. Therefore, music festival organizers can set up special rest areas, camping areas, and themed gathering points on-site to encourage communication and sharing among tourists and form a music community atmosphere. They can also use social media platforms to organize online discussions, live broadcasts, topic challenges, and other activities to enhance fan stickiness, expand the influence of music tourism,

strengthen the social experience of music tourism, and provide a unique music tourism experience.

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