

The Show Must Go On: Effects of the COVID-19 Experience on Concert and Music Festival Attendance Intentions

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ABSTRACT

Utilizing mixed-method research, 445 respondents residing in Metro Manila from ages 18-37 were enjoined for an online survey. An additional 20 experienced concertgoers were interviewed virtually to provide additional insights and substantiate the obtained data. Subsequent findings of the conducted regression analyses show that individually and collectively, Loss-Oriented and Restoration-Oriented Experiences have a significant and positive effect on the attendance intention at live music events. It was also identified that a notable 95% of the respondents still favor live concerts over their virtual alternatives, attributing it to the unparalleled value of the physical experience. Furthermore, the pattern matching confirms that people's intentions to attend live music events remain despite the positive and negative experiences individuals had during the pandemic, noting that health and safety are factors significantly considered more than ever.

Keywords: COVID-19 experiences, Attendance Intentions, Mixed-Method Research Design, Live Music Industry.

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1. BACKGROUND OF THE STUDY

The social and economic disruptions caused by the COVID-19 pandemic distressed people since the virus was discovered towards the end of 2019 and globally escalated early into 2020. To mitigate its adverse effects, Public Health and Social Measures (PHSM) are implemented (Nigar, 2021), including the suspension of non-essential businesses, enforcement of remote work and education, observance of health and safety protocols, and proper evaluation of mass and social gatherings (WHO, 2021). With the necessitation of social distancing, live music – which accounts for half the revenue

stream of the global music industry (Hall, 2020) – was significantly hindered due to its reliance on in-person event activation. This urgent situation led to the cancellation of major concerts and music festivals in the past two years, subjecting the industry's workforce to financial pressures and unemployment. According to MMI Live's Rhiza Pascua, the same is true for those involved in the Philippines' music industry who continue to receive bills yet have no source of income (Bandwagon, 2020).

As the world continues to experience both negative and positive effects of the pandemic in many facets of life, how can the business of live music pivot to thrive continuously? And how will concertgoers drive the future of live music events?

This global phenomenon has led this study to investigate the effects of the COVID-19 Experience on attendance intention at Live Concerts and Music Festivals.

Moreover, this study addressed the following specific research questions:

1. *What are the different COVID-19 experiences during the COVID-19 pandemic?*
2. *What are the COVID-19 experiences specific to Loss-Oriented?*
3. *What are the COVID-19 experiences specific to Restoration-Oriented?*
4. *What are the determinants of Attendance Intention at live concerts and music festivals?*
5. *What can be considered as the qualities and features of a concert/music festival in the new normal?*
6. *What recommendations can be proposed to the live music industry about organizing concerts and festivals in the new normal?*

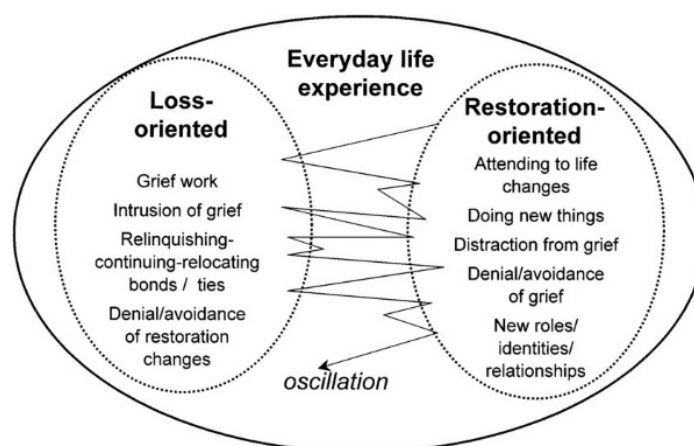
Addressing these research problems can contribute to the restoration of the live music business, consequently supporting the disadvantaged critical players of the industry, such as artists and musicians, concert producers, label and artist managers, personnel of live venues, and suppliers and vendors. This also allows the development of lucrative strategies for the live music industry to bring entertainment to concertgoers while considering their changing consumption patterns and safety. Furthermore, the study's recommendations lay the groundwork for the Philippine government to probe the possibility of bringing live music back to stadiums and arenas, allowing more significant contributions by the industry to the nation's GDP. The study's findings could also guide government support for the industry, contributing to economic growth. Overall, this research provides valuable insights for business and entertainment professionals, helping them adapt to the changing landscape of the live music industry in the post-pandemic era. Finally, the study contributes to the now-increasing literature on the effects of the COVID-19 pandemic on creative endeavors from a consumer-centered perspective.

2. REVIEW OF RELATED LITERATURE

Various studies have explored the patterns involved in the experiences of living during the COVID-19 pandemic (Anatan, 2021; Nigar, 2021). From this, it has been observed that the results of several works of literature can be classified into positive or negative experiences. Though the classifications may not explicitly be revealed in the articles, an average person living during COVID-19 may easily distinguish whether an incident

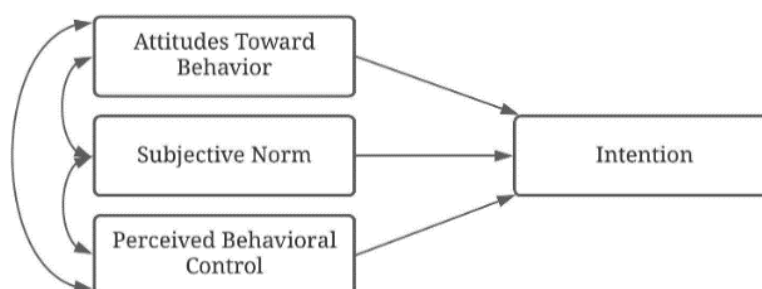
is positive or negative. Stroebe & Schut (2021) presented the Dual Process of Coping with Bereavement in the Context of COVID-19 and provided two classifications for experiences: Loss-Oriented and Restoration-Oriented. Findings from various related studies on the specific COVID-19 experiences aligned with the two classifications. Loss-oriented pertains to dealing with stressful aspects of the loss and the grieving process (Stroebe & Schut, 2021).

Figure 1. *Dual Process Model of Coping with Bereavement (Stroebe & Schut, 1999)*



The five identified COVID-19 experiences under Loss-Oriented were, first, anguish and loss, rooted in the expertise that facing death are challenging in itself but depriving a person of a goodbye deepens the level of grief. (Fioretti et al., 2020). Second, the need for social connection because people usually have to meet and be with their friends and family to fulfill the need for connectedness (Sivan, 2020). Third, work-life imbalance wherein people were forced to stay at home, making it a place both for work and relaxation, making leisure options limited and the lack of time for it more evident (Marques & Giolo, 2020). Fourth is the pent-up demand of people forced to stop purchasing and consuming discretionary products or services (Sheth, 2020). Lastly, changes in work arrangements for workers in regular employment has resulted in short-time work, paid short break, and flexible location and hours had financial consequences (Spurk, 2020). The interpretation of the feeling of loss during the pandemic was seen in different aspects of life, not just actual death.

On the other hand, Restoration-Oriented pertains to the secondary sources of coping with stress and how the loss should be dealt with (Stroebe & Schut, 2021). The three identified COVID-19 experiences under Restoration-Oriented were; first, digital rediscoveries made remote work and schooling feasible and provided opportunities for leisure during the pandemic (Kaur, 2020). Second, the shift to value and essentials as income became limited, consumers reassessed their buying habits and became mindful of spending (Arora et al., 2020). Lastly, discovering oneself in isolation became an opportunity to find one's interests and talents, self-disclosure, and personal growth (Fioretti et al., 2020). These show that there are activities people have engaged in to adjust and adapt during the pandemic.

Figure 2. *Determinants of Intention (Adapted from Ajzen, 1991)*

The Theory of Planned Behavior (TPB) has been successfully used in understanding and predicting behavioral domains (Ajzen, 2020). Ajzen (1991) defined intentions as the "indications of how hard people are willing to try, of how much of an effort they are planning to exert to perform the behavior," noting that it is assumed to capture the motivational factors that influence behavior. In this study, the intention in question shall be determined by consumers' loss-oriented and restoration-oriented experiences in the time of COVID-19 using Ajzen's determinants of intention, namely attitudes toward the behavior, which refers to the favorable or unfavorable evaluation of the particular behavior, subjective norm or the social pressure to perform the behavior or not, and perceived behavioral control, which refers to the perceived challenge of completing the behavior. However, the research will be limited to the measurement of behavioral intentions only, excluding behavior, given the barrier of COVID-19 and the absence of actual live concerts and events for the time being (Anatan, 2021; Nigar, 2021).

2.1 Research Gap

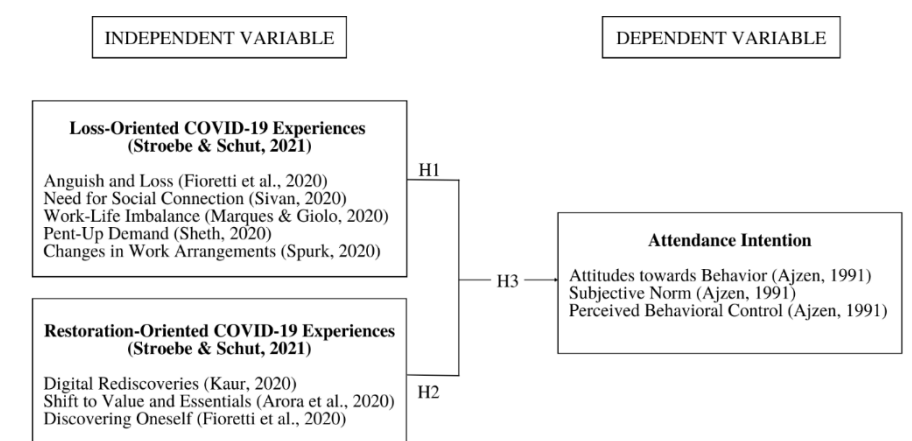
Based on the conducted review of related literature, it has been observed that numerous resources have individually studied the impact of COVID-19 on the live music industry and the COVID-19 experience. Despite this, there is a theoretical gap pertaining to the classifications of the experiences of living during the COVID-19 pandemic (Anatan, 2021; Indrastuti, 2021). This is because various authors have opted to classify the experiences themselves, such as dividing them into positive or negative experiences. Therefore there is no well-grounded framework yet regarding the sub-constructs involved in the COVID-19 experience. Most literature has focused on the shift brought about by living during the pandemic on one's leisure activities, consumer behavior, and grief. In line with this, several researchers have initiated studying virtual concerts held during the pandemic instead of live concerts and music festivals. In line with this, the group has observed a need for research that measures the intentions of live music consumers to attend live concerts and music festivals as driven by their COVID-19 experiences. The researchers have acknowledged an overall lack of individual studies on the identified variables in the Philippine context.

3. OPERATIONAL FRAMEWORK

The operational Framework consists of the specific subconstructs of the independent and dependent variables, as well as the hypotheses of the study. The subconstructs mentioned are lifted from research by Fioretti et al. (2020), Sivan (2020), Marques & Giolo (2020), Sheth (2020), and Spurr (2020), respectively. The independent variables, Loss-Oriented and Restoration-Oriented, have five (5) and three (3) subconstructs,

respectively. Loss-Oriented COVID-19 experiences are anguish and loss, need for social connection, work-life imbalance, pent-up demand, and changes in work arrangements. Restoration-Oriented COVID-19 experiences are digital rediscoveries, shift to value and essentials, and discovering oneself, which are based on research by Kaur (2020), Arora et al. (2020), and Fioretti et al. (2020) respectively. The dependent variable, attendance motivation, has the following sub-constructs: attitudes toward the behavior, subjective norm, and perceived behavioral control, which are based on the Theory of Planned Behavior by Ajzen (1991).

Figure 3. Operational Framework to measure the effect of Loss-Oriented and Restoration-Oriented COVID-19 Experiences on Attendance Intention



3.1 Hypotheses of the Study

The following are the hypotheses that have been developed and are subject to be tested through this study:

H₀₁: There is no significant and positive effect on Attendance Intention by Loss-Oriented COVID-19 Experiences of live music consumers to attend live concerts and music festivals.

H₀₂: There is no significant and positive effect on Attendance Intention by Restoration-Oriented COVID-19 Experiences of live music consumers to attend live concerts and music festivals.

H₀₃: There is no significant and positive effect on Attendance Intention by Loss-Oriented and Restoration-Oriented COVID-19 Experiences of live music consumers to attend live concerts and music festivals.

4. RESEARCH METHODOLOGY

4.1 Research Design

The study utilized descriptive, causal-explanatory, and correlational research designs to create a comprehensive survey of the effect of COVID-19 experiences on attendance intentions at concerts and music festivals. First, the descriptive research design was used to describe the sample population's demographics. Second, a causal-explanatory method was utilized to explain and elaborate the study variables obtained from existing

theories on COVID-19 experience and attendance intentions. Third, the correlational research design was employed to examine the relationship of variables as explained by the regression analysis results. Mixed-method research was also used in gathering and analyzing survey data and supplemental interview insights.

4.2 Research Locale

The study was conducted remotely online, with the COVID-19 pandemic hampering mobility and close human contact. The digital locale allowed the researchers to look into the subject of the survey safely and far more efficiently using technology and online communication platforms.

4.3 Sampling Design

In this study, the number of survey participants was determined using a simple random sampling of residents ages 18-37 residing in Metro Manila. Slovin's Formula was utilized to determine the appropriate sample size for this research, which resulted in 400. With that, the process of inviting survey respondents will be done by posting on different social media platforms: Facebook, Instagram, and Twitter. As for the interview participants, convenience sampling was used in choosing the participants. Like survey participants, interview participants are Metro Manila residents aged 18-37; however, they must be concertgoers and have not participated in the research survey. The study involved 20 participants who fit the previously discussed qualifications, and their insights are added information for the quantitative data that will aid in making sense for the discussion of this study.

4.4 Methods of Data Collection

The study distributed an online survey instrument, Google Forms, to Metro Manila residents ages 18-37 for the primary quantitative data used in the study. The questionnaire was divided into three sections. First are descriptive questions directed to the questionnaire's main body. Second are the COVID-19 experiences, and lastly, Attendance Intention. Under each variable are statements for each sub-construct, measured using a 5-point Likert scale.

The study also interviewed 20 concertgoers ages 18-37 Metro Manila residents who had not answered the survey questionnaire. The developed interview guide is based on the questionnaire the group adopted from different authors. With that, the interview guide will have the same number of items as the survey questionnaire. Pilot interviews were conducted with two qualified interviewees, in which the average duration of the two interviews was 22.5 minutes. The estimated time for each discussion would be from 20-30 minutes.

4.5 Methods of Data Analysis

In interpreting the quantitative data, the study utilized Descriptive Statistics to obtain the survey respondents' sample mean, mode, and standard deviation. Pearson's Correlation was also used to determine the strength between the variables. Next, Linear Regression is to determine the relationship between each of the independent variables to the dependent variable. Finally, Multiple linear regression was used to examine the

relationship of both the independent variable to the dependent variable. As for qualitative data, a pattern-matching table was used to interpret quantitative data and qualitative data derived from the interviews to identify the similarities and differences between the gathered Qualitative and Quantitative data.

5. RESULTS OF THE STUDY

The data collection for the survey questionnaire ran for seven weeks, from October 16, 2021, to December 6, 2021. The Google Forms link of the survey questionnaire was posted on Facebook, Instagram, and Twitter. The gathered responses exceeded 45, making the total number of responses 445. Meanwhile, 20 virtual interviews were conducted for three weeks, starting November 15, 2021, to December 6, 2021. All survey respondents and virtual interviewees are within the same age range of 18-37 and are residents of Metro Manila. The critical difference for virtual interviewees is the additional criteria of having attended a live concert or music festival at any time before the COVID-19 pandemic.

5.1 Respondents Profile

Table 1. Summary of Statistics

	N	Mean	Median	Mode	SD	Minimum	Maximum
Age	445	20.7	21	21	1.96	18	35
Gender	445	0.33	0	0	0.53	0	3
Localtion	445						
Monthly Allowance/Salary	445	0.4	0	0	0.86	0	5
Live Concert Attendace of Local MusicArtist	445	0.55	1	1	0.5	0	1
Live Concert Attendace of Foreign Music Artist	445	0.59	1	1	0.49	0	1
Virtual Concert Attendace of Local Music Artist	445	0.29	0	0	0.45	0	1
Virtual Concert Attendace of Foreign Music Artist	445	0.38	0	0	0.49	0	1
Attended Music Festival	445	0.45	0	0	0.5	0	1
Preference of Attendance of Concerts	445	0.05	0	0	0.22	0	1
Experienced Covid?	445	0.38	0	0	0.49	0	1
LO	445	3.8	3.85	5	0.57	1.4	5
RO	445	4.18	4.22	4.3	0.55	1.3	5
AI	445	3.74	3.89	4.2	0.83	1	5

The average respondent in the survey questionnaire (a) is 21 years old, (b) female, (c) resides in the 2nd District, (d) and has a monthly allowance/salary of PHP 0-10,000. When asked about their prior attendance to concerts, live or virtual, and music festivals, out of 445 respondents, 243 have attended shows by famous local music artists, and 262 have attended concerts by foreign-renowned music artists. Further, 316 have not participated in a virtual concert by renowned local music artists, while 276 also have no prior attendance in a virtual show by famous foreign music artists. As for music festivals, 246 out of 445 have not attended one. Finally, 424 respondents preferred live concerts over their virtual alternative.

5.2 Descriptive Statistics

Results of the descriptive statistics show that first, the majority of the respondents agree that they are affected by the Loss-Oriented COVID-19 experiences ($\bar{x} = 3.79$). Given that loss in this context is not just the actual death of a person but also includes the failures and difficulties in social connections, balancing work and life, opportunities for leisure, and allowances or pay, most agreed that they were affected by these experiences. The results attest to Stroebe and Schut's (2016) concept of overload that people now perceive their current situation and pandemic experiences as more than they can handle. Therefore, this entails that respondents had experiences and suffered the consequences of dealing with and processing stress and loss during the pandemic.

Following this, most respondents agree to have engaged in Restoration-Oriented COVID-19 Experiences ($\bar{x} = 4.18$). The results imply that the respondents have been involved in activities to address specific needs to deal with the loss they have experienced due to the pandemic. Considering that when faced with loss, people are bound to adapt and adjust to deal with the consequences. This aligns with the findings of Fioretti et al. (2020) that people could transform their experiences during the pandemic into an opportunity for personal growth.

Finally, respondents agree they intend to attend a concert or music festival ($\bar{x} = 3.74$). This result was obtained by asking pertinent questions following the antecedents of the Theory of Planned Behavior by Ajzen (1991), Attitudes Toward Behavior, Subjective Norm, and Perceived Behavioral Control. The theory suggests that high accuracy from these antecedents can forecast the likelihood of engaging in the behavior, thereby substantiating the general agreement of concertgoers vis-à-vis their attendance intention. Qualitative data reveals that interviewees share the same sentiments concerning the three antecedents of Attendance Intention. Specifically, results show that both the respondents and interviewees have agreed that (a) attending concerts and music festivals is a valuable, positive, and favorable experience, (b) that social pressure exists in attending concerts and music festivals, (c) and that factors such as time, money, and venue distance are considered in attending concerts or music festivals.

5.3 Regression Analysis

5.3.1 Linear Regression Analysis

A linear regression analysis was conducted to predict the impact of Loss-Oriented and Restoration-Oriented on Attendance Intention. The results show that there is a moderate correlation between Loss-Oriented and Attendance Intention ($R = 0.466$). There is also conclusive evidence that Loss-Oriented significantly affects Attendance Intention ($p < .001$, $b = 0.681$). The results indicate that Loss-Oriented has a higher explanatory power than Restoration-Oriented ($R^2 = 0.216$). Similarly, the insights gathered from the interviews supplement the results of the linear regression analysis. With an increased demand for leisure activities due to being in lockdown for two years, interviewees intend to attend live concerts or music festivals in the post-pandemic future.

Meanwhile, a low correlation exists between Restoration-Oriented and Attendance Intention ($R = 0.226$). Accordingly, Restoration-Oriented ($R^2 = 0.0488$) does not explain Attendance Intention well. Despite this, results show compelling evidence that

there is still a significant impact from Restoration-Oriented ($p < .001$, $b = 0.341$). Insights based on the interviews conducted can supplement the drop in the results. Interviewees have also agreed with the advantages that digital platforms have provided while in isolation.

Provided that the halt in face-to-face activities has influenced the interviewees to utilize digital platforms, this could be a factor as to why the linear model has decreased in value. With the daily use of digital technologies and the benefits it provides, respondents and interviewees may be receptive to attending virtual music events as a source of entertainment while still in lockdown. Hence, the calculated results provide significant evidence to reject **H₀1** and **H₀2**.

5.3.2 Multiple Linear Regression Analysis

Table 2. Summary of Multiple Regression Results

Regression Statistics	
Multiple R	0.467
R Square	0.218
Adjusted R Square	0.214
Standard Error	0.733
Observations	445.000

ANOVA					
	df	SS	MS	F	Significance F
Regression	2.000	66.048	33.024	61.491	0.000
Residual	442.000	237.377	0.537		
Total	444.000	303.425			

	Coefficients	Standard Error	t Stat	P-value	Lower 95%	Upper 95%	Lower 95.0%	Upper 95.0%
Intercept	1.190	0.292	4.069	0.000	0.615	1.765	0.615	1.765
LO	0.690	0.071	9.707	0.000	0.550	0.829	0.550	0.829
RO	-0.017	0.074	-0.235	0.814	-0.162	0.127	-0.162	0.127

Table 2 presents the results of the multiple regression analysis, that collectively, Loss-Oriented and Restoration-Oriented are significant predictors of Attendance Intention ($p < .001$, $b = 1.1899$). However, Restoration-Oriented, having a p-value of 0.814, shows that Attendance Intention is mainly affected by Loss-Oriented COVID-19 Experiences.

Be that as it may, the analysis results provide evidence against the **H₀₃**. Hence, despite their COVID-19 Experiences, 414 out of the 445 total survey respondents still prefer live concerts. Accordingly, interview insights reveal the anticipation of interviewees for the resumption of concerts.

5.4 Results of Qualitative Analysis

The pattern matching revealed notable insights by concertgoers on their experiences during the pandemic that complement the quantitative data results. More specifically for Loss-Oriented Experiences, concertgoers expressed increased pent-up demand for leisure during the pandemic. Restrictions on hospitality services, public transportation, and events hindered people from engaging in leisure activities. With this, the excitement of finally being able to experience leisure once again increased. However, the increased excitement comes with increased hesitations and safety qualifications to engage in leisure, resulting in possibly fewer frequent visits and participation. Given this, it is essential to note that the intention to attend live concerts and music festivals remains amidst people's hesitations. The attitudes toward attending live concerts and music festivals remain valuable, positive, and favorable. Concertgoers still perceived concerts and music festivals after the pandemic positively since attending concerts and music festivals after the pandemic is regarded as a great avenue in uplifting spirits after being placed in prolonged isolation.

Moreover, concertgoers shared that discovering oneself, one of the Restoration-Oriented Experiences, was one of the benefits of isolation that allowed people to find more about themselves and the importance of life and health. This was when people discovered new hobbies and interests and learned the meaning and significance of having time for themselves. The concertgoers also realized the value of attending live concerts and music festivals; this encouraged them to invest their time to participate in live music events because of the experience, entertainment, and enjoyment they were most deprived of.

6. CONCLUSIONS

The COVID-19 experiences, categorized as Loss-Oriented Experiences and Restoration-Oriented Experiences, significantly and positively affect Attendance Intention at Live Concerts and Music Festivals. The three hypotheses' linear and multiple regression analyses show a p-value of $< .001$. This indicates that people have had negative and positive experiences during the pandemic, significantly affecting their attendance intention to attend live concerts and music festivals. Loss and Restoration-Oriented Experiences received an overall mean of 3.79 and 4.19, respectively, that interprets the respondents' agreement of going through both Losses and Restoration-Oriented Experiences during the pandemic. Furthermore, linear regression analyses showed that Loss-Oriented Experiences to Attendance Intention resulted in an estimate of 0.681, signifying that for a one-unit increase in Loss-Oriented Experiences, the value of Attendance Intention will increase by 0.681 units. This reveals that the negative experiences of loneliness, deprivation of connection and leisure, and drastic life changes brought about by the pandemic affected their intention to attend. While for Restoration-Oriented Experiences to Attendance Intention resulted in an estimate of 0.341, which means that for a one-unit increase of Restoration-Oriented Experiences,

the value of Attendance Intention will increase by 0.341 units. This exhibits that people's positive experiences, such as engaging in digital platforms, shifting to beneficial preferences, and engaging in opportunities for self-discovery, affected their attendance intention. Combining both Loss and Restoration-Oriented Experiences in the multiple regression analysis resulted in an estimate of 1.1899, denoting a 1.1899 unit increase in Attendance Intention to every one-unit rise of the independent variables together. The significant value proves that people's varied experiences during the pandemic affected their intention to attend live music events.

7. RECOMMENDATIONS

Given the study's findings, the recommendations are grounded on providing three modalities of holding concerts and music festivals, namely Live Music Events, Virtual Concerts, and Hybrid Music Events, by the time the pandemic has declined. Current COVID-19 situations (e.g., a surge of positive cases, the discovery of new strains of the virus, etc.) in communities and the country must also be considered before green-lighting these events. The local live music industry, consumers or concertgoers, and policy-making entities like government agencies are critical players for the following recommendations to materialize. Moreover, these recommendations aim to contribute to the restoration of the music industry ever since the pandemic hit its revenue streams.

7.1 Live Music Events

The researchers propose additional features for conducting in-person music events since 95% of the survey respondents prefer live concerts over their virtual alternative. These can be dissected into three areas: pre-event, event proper, and post-event phases. For the pre-event phase, the recommendations are grounded in health and innovation, including, but not limited to, social distancing, observing protocols, using the cashless system for paying and issuing physical tickets or digital tickets, bubble set up for artists and crew, sanitation and disinfection, and an integrated website for requirements and tracking. For the event proper phase, clear communication between teams, health screening, early opening of the event site for accommodating new processes that would take time, schedule of entry based on the ticket, crowd management, ample ventilation, and exit order. In the post-event phase, sanitation of the event place, equipment disinfection, and health monitoring of attendees via application. However, due to the changing nature of the health and safety protocols set by Governments, the recommended procedures are subject to the changes made at the time of the event. The proposal caters to the primary concern of our respondents and interviewees, which is their safety during the event.

7.2 Virtual Concerts

Based on the review in the study, virtual concerts gained popularity throughout the global pandemic. It has been utilized by artists and bands to produce free or monetized shows for their fans, allowing them to watch online from anywhere in the world. Locally, Filipino artists have also embraced virtual concerts and staged their performances remotely. While the future of virtual concerts is uncertain in a post-pandemic future, they will consistently be recognized for innovating the live music industry. Given this, the researchers acknowledge the need to improve and standardize the modality to keep

the people in the industry safe against the threats of COVID-19. With that, the proposed plan for virtual concerts includes the following unique features: a smaller production setup to be live-streamed from a dedicated studio, which adheres to the minimum health and safety protocols. Second, digital tickets and ticket packages for attendees with varying prices based on the included perks, such as virtual meet and greet opportunities. There are also differences in the execution of concerts and music festivals; these allow specific changes for music festivals, such as the permission to set up booths for food, drinks, and merchandise. Considering this practicality and experience quality, the following recommendations are only applied and encouraged to concerts.

7.3 Hybrid Music Events

Hybrid music events: the recommended plan has combined the features proposed from live and virtual recommendations to offer a virtual online component and a live in-person event for concerts and music festivals. It is a great alternative when many target attendees who ordinarily attend in person cannot do so. Some reasons would be that the attendee cannot or does not want to travel due to health or safety concerns or the event venue has capacity limitations. However, with millions of people getting COVID-19 vaccines and becoming more adapted to social distancing, hybrid music events could be a fantastic opportunity to reintroduce full-fledged live music events. The proposed plan for mixed music events ensures that it adheres to the health and safety protocols for the safety of the concertgoers.

7.4 Other Industries

The study findings suggest that customer experiences during significant events can significantly influence their lives. By understanding these dynamics and tailoring strategies accordingly, businesses across various industries can adapt, grow, and expand in a rapidly changing environment.

Businesses in other industries can leverage people's emotional responses, especially towards the things they have missed due to the COVID-19 pandemic. Organizations can develop strategies appealing to consumers' past emotions to encourage increased usage or purchase of products. Industries like Airline, Retail, Leisure, Vacation, and Movie can capitalize on consumers' emotional responses as consumers missed a lot due to the government's lockdowns, quarantine, and limitations.

A great strategy that other industries can use is continuing and solidifying their digital systems and transformation. It is evident that due to the pandemic, consumers are now inclined to use different channels in procuring and availing products and services. Even if the market has opened, it is still evident that some of the behavior acquired during the COVID-19 pandemic will remain. This would be like meeting, shopping, and availing of other services online. Moreover, people are still afraid of the different variants of the COVID-19 virus. That is why businesses must continue to transform their digital strategies to maximize all distribution channels.

Finally, a critical realization of businesses during the pandemic is that adoption and resilience are crucial to survival. Given that everyone has lost someone during the pandemic, people's emotions are still high, and the desire of people to move on can be

felt. With that, businesses should think of ways to keep its organization lean and innovate their processes and offerings.

8. LIMITATIONS OF THE STUDY

The adaptations and improvements people made in response to the COVID-19 pandemic should be considered in future research as these may contribute to better and more accurate findings. Moreover, different variables, aside from COVID-19 experiences, should be regarded as new independent variables in future research. Other factors related to COVID-19, such as the implemented restrictions and the changes that the industry might impose in the future, may result in some alterations in the features of live concerts. This may be the reduced capacity, screenings, and additional fees affecting attendance. Future research could also utilize a more established framework that could introduce more variables and constructs to consider that can further establish the topic of attendance intention for concerts and music festivals.

Metro Manila was chosen as the locale of the study as most of the concert halls, arenas, and grounds are located there. Since the study focuses on the effect of experiences on attendance intention, it is recommended that future researchers examine if the respondents' proximity to concert venues influences their attendance intention. Another aspect to improve on was the turnout of respondents for the study. The total respondents do not have enough representation for all the ages in the mentioned range because most participants were 20-21. To address this, future researchers should publish survey questionnaires and interview invitations on platforms where different age groups are present and not be limited to the network of the researchers.

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