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The Willingness to Pay for Online Concerts

A Case Study: Feuerschwanz – Die letzte Schlacht

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Abstract:

This research was conducted to find out more about the willingness to pay for online concerts both during the Covid-19 pandemic and in the future. Secondary data was collected in form of literature in order to perform primary research. The primary research consisted of a quantitative online survey to collect data on a specific case study, which covered an online concert by the German band Feuerschwanz in the beginning of 2021. The research picked up the connection between concerts and tourism, the concert experience as well as co-creation, the relevance of online concerts and willingness to pay as central themes. To analyze the data, descriptive and inferential statistics were used to find potential trends and differences. In the findings it could be seen that online concerts are commonly appreciated and have a future prospect. Further, it was seen that both material and non-material elements can enhance the willingness to pay for online concerts and that the major reasons for attending online concerts are being a fan and the lack of live concerts during the pandemic. This research successfully contributed to fill a research gap that is existing due to the only recent emergence of online concerts in this scope. It can further be used to help artists and organizers when planning online concerts, and it gives a perspective about a possible future that includes online concerts.

Keywords: concert, online concert, willingness to pay, motivations, events, virtual events, experiences, co-creation

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“Per aspera ad astra” – Latin proverb

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1. Introduction

When in December 2019 the first cases of a sickness caused by a novel corona virus were discovered it did not take long before the whole world stopped in its tracks. Soon after, due to the massive spread of the virus, now known as Covid-19 or SARS-CoV-2, the situation was declared as a worldwide pandemic. To prevent the virus from killing tremendous amounts of people many countries announced lockdowns, including travel restrictions and the cancellations of events. This causes the tourism and leisure industry to face massive challenges, especially given that it is uncertain as of now if and when tourism will return to how it used to be before the pandemic (Martinus, 2021; Sarfaty, 2021).

However, while the pandemic is hitting hard on the industry, including organizers and artists of all kinds, the lack of events is also causing sadness amongst those that usually attend the events, for instance music or sports fans. Events are an essential and relevant part of human societies, and, while being very popular in the recent decades, they even have a broad and historic background (Pernecky & Noufakkir, 2014). This makes them significant for tourism as they are “fundamental components of culture, business and lifestyles” (Getz & Page, 2016) by being something special that is out of the ordinary and not something that belongs to one’s daily routine (Morgan, 2009).

Narrowing events down to concerts it is apparent that the pandemic is a huge challenge for the whole live music industry. The industry is suffering immense financial losses amounting to billions of dollars (Savage, 2020; Blake, 2020). But distancing rules are hard to implement for live music shows for various reasons (Cole, 2020) and trying to plan live shows is risky in many ways, leaving organizers and artists in uncertainty (Ferguson, 2020). Therefore, online concerts have become more popular during the pandemic as they provide a safe way to still watch concerts of artists even while it’s not possible in other ways. While music fans seem to like this trend (Dancing Astronaut, 2020), there are huge differences between regular live concerts and online concerts that are hard to overcome when planning them. An

online concert lacks physical interaction with others, it does not provide the same atmosphere as a live show would – it is a different experience.

The idea for this research arose during a lecture on planned events when a simple question was asked.

“Would you be willing to pay to see an online event?”

Upon discussion of this topic with others, the author could quickly see that there were split opinions on this topic, as well as much more depth to it than initially expected. With the ongoing relevance of online events during the Covid-19 pandemic it was noticed that there was only a scarce amount of academic literature on this topic, especially regarding online concerts. Thus, the author wanted to conduct this research to fill the current research gap on the willingness to pay for online concerts. For this, the online concert “Die letzte Schlacht” of the German band Feuerschwanz was chosen to conduct the research with, as additional data and a narrowed down population was given.

The aim of this research was to find out how much willingness to pay there is for online concerts. This can help to fill the research gap regarding online concerts which is caused by it being such a new and contemporary topic. Furthermore, it can help organizers and artists to work more and better with online concerts in the future. Following this, the research objectives of this research are:

Research objectives in the case of Feuerschwanz’ “Die letzte Schlacht”:

- To assess which reasons and motivations that can increase the willingness to pay people have to attend an online concert.
- To determine whether any additional goods that come with the tickets enhance the willingness to pay.
- To create a profile on the opinions of fans on online concerts.

Research questions:

1. What are the reasons for people to attend an online concert?
2. What impacts the willingness to pay for online concerts?

The thesis is split into seven chapters: Chapter 1 provides an introduction and background on the topic, Chapter 2 describes the case that the case study works with and provides some data on the sold tickets. Chapter 3 is the literature review which consists of four different concepts, followed by Chapter 4, the methodology. Chapter 5 holds the findings which are then interpreted in the discussion in Chapter 6. Lastly, Chapter 7 finishes the thesis with a conclusion. A reference list and an appendix are available.

2. The Case

Feuerschwanz is a humoristic medieval rock band from Southern Germany that was founded in 2004. The band has around 73 thousand likes on Facebook (Facebook, 2021) and roughly 40 thousand followers on Instagram (Instagram, 2021). The fans of the band are mostly from German speaking countries as the lyrics of the songs are in German most of the time, however, also people from other countries follow the band.

Feuerschwanz puts a lot of focus on delivering memorable concert experiences by making use of special stage outfits and additional costumes, dancers, as well as including the audience in the shows by, for instance, getting them up on stage. Before the Covid-19 pandemic Feuerschwanz played on a variety of festivals, including German Rockharz Open Air, with around 20 thousand guests annually (Rockharz Open Air, 2020), or festival tours through German speaking countries. Furthermore, they also played their own tours, mostly in places within Germany, in venues with a capacity of around one thousand visitors each.

Related to the cancelled concerts due to the Covid-19 pandemic, Feuerschwanz decided to have an online concert for their album release back in 2020. Different ticket options for the show were available to support the band and crew, however, the show could be watched on Youtube for free. Now, in April 2021, it has around 300.000 views (Napalm Records, 2020).

Due to the good responses to the first online concert and the continued restrictions regarding Covid-19 the band decided to organize another online concert called “Die letzte Schlacht” which translates to “The final battle”. Initially, the show was planned to be available online between the 29th of January 2021 through to the 1st of February 2021. As many positive responses were received Feuerschwanz then decided to keep the show available through to the 7th of February 2021. The concert featured a variety of Feuerschwanz’ own songs as well as some covers and additional video elements between the songs that told a story throughout the whole

concert. Furthermore, guest appearances from other musicians of known and related bands were included in the concert, also potentially targeting fans of other bands.

Different ticket options were available for purchase. The cheapest option was the 15€ ticket that granted access to the online show only, followed by tickets that granted access to show and came with a printed hard ticket. This kind of ticket was available in the price classes 25€, 30€, 35€, 40€, 45€ and 50€. Additionally, a limited VIP option for 100€ was available which also included an online meet & greet with Feuerschwanz. In total, 5422 tickets were sold.

The following table gives an overview on how many times the single options were purchased:

<i>Ticket Option</i>	<i>Number of Purchases</i>
15€ digital access	2944
25€ digital access + hard ticket	1444
30€ digital access + hard ticket	520
35€ digital access + hard ticket	86
40€ digital access + hard ticket	122
45€ digital access + hard ticket	19
50€ digital access + hard ticket	174
100 € VIP	102

Table 1. Distribution of purchased tickets

The listed tickets were purchased through PayPal. Eleven people asked for an alternative way to pay which results in their ticket choices not being listed in the table above (S. Pracht, personal communication, April 3rd, 2021).

The case of Feuerschwanz' "Die letzte Schlacht" was chosen due to the access to additional information provided by the band as well as access to their fanbase. Furthermore, the case provides reliable information on the topic and, while being small-scale on its own, can be related and applied to a lot of other online concerts which is especially relevant during the Covid-19 pandemic.

3. Literature Review

The following literature review will take a look at concepts and frameworks related to the case study based on previous research. The reader will be able to learn more about the relation between concerts and tourism, about the concert experience and the concept of co-creation, the relevance of online concerts during the Covid-19 pandemic as well as the concept of willingness to pay.

Academic literature on online concerts and the willingness to pay for these is scarce just now (April/May 2021). The concept of online concerts is relatively new as only during the Covid-19 pandemic it is gaining a lot of popularity, which means that not a lot of previous academic research could be done. Therefore, the author chose to use newspaper articles in addition in order to gain information that can be relevant for the research. Some of the newspaper articles include studies that were not officially published yet, leaving the articles as the only option. Furthermore, it was decided that academic literature on willingness to pay related to other kinds of experiences should be used. Restaurant visits can be seen as an experience (Jin, Lee & Huffman, 2011) which are relevant for the tourist experience (Cooper, 2016), and thus, results can possibly be related and useful when looking at online concerts.

3.1. Concerts & Tourism

In order to understand the relationship between tourism and concerts it is, first of all, important to define the outlines of what tourism is. According to Cooper (2016), there are two sides to tourism – the demand-side and the supply-side. Generally, tourism is hard to define, with the supply-side being harder to define than the demand-side (Cooper, 2016). From the supply-side point of view, it is possible to state that there are both tangible and intangible components of tourism, but usually consumers need to visit a place to experience the product (Cooper, 2016). By offering both goods and services it is possible to gather information on both tourism employment as well as the economic impact of tourism, however, as goods and services might be consumed by both locals but also tourists it is often hard to make clear cuts (Cooper, 2016).

Looking at the demand-side of tourism it can be said that tourism is a complex construct of activities that has an impact on both the life of people but also on the economy of a destination and the generating region (Cooper, 2016). Tourism studies are a relatively new research field, however, many attempts on a definition for tourism have been made (Cooper, 2016). According to Cooper (2016), a commonly used definition that roughly summarizes what tourism and its demand-side are about was made by the WTO and UNSTAT. This definition states that tourism generally consists of the movement of people where both the trip itself and the stay are part of the experience (Cooper, 2016). Tourism takes place outside of the usual life of a person, meaning it is unrelated to work and every-day chores (Cooper, 2016). Movement related to tourism usually has a purpose, for instance leisure or recreation (Cooper, 2016; Tribe, 1997), which in return often offers psychological benefits (Tribe, 1997). The movement of a person related to tourism is short-term with a maximum of one year, commonly not less than one night, though (Cooper, 2016). A person that stays for a shorter duration is considered a day visitor, which often falls under domestic tourism (Cooper, 2016).

Overall, international tourism has gotten more attention than domestic tourism as it is easier to measure and therefore easier to research (Cooper, 2016). However, according to the UNWTO (2020), domestic tourism makes up a big part of the worldwide tourism industry with around 9 billion domestic tourism trips in 2018 in comparison to around 1,4 billion international ones. This also indicates that domestic tourism holds a high potential for the worldwide tourism market in relation to the Covid-19 pandemic (UNWTO, 2020).

Looking at the aspects that define tourism it is possible to draw connections to concerts. According to Getz (2008), events, and thus concerts, can be considered motivators for tourism, both domestic and international depending on the event size. Therefore, events can be seen as attractions that attract both locals but also people from abroad (Getz, 2008), that in return create a demand for tourism (McKercher, Sze Mei & Tse, 2008). This shows that both tourism and event studies are closely interrelated on various levels, for instance event management and destination

development (Getz, 2008). As both tourism and event studies are relatively new research areas it can also be said that tourism studies have a synergy with the rise of event studies and vice versa (Getz & Page, 2016). While big events, such as hallmark events or mega events, are understandably more in the focus of tourism, smaller events like concerts and other regional events can aim to serve tourism purposes as well (Getz, 2008). Getz (2008) even claims that any kind of event, even small private events, have the potential to be relevant to tourism. Concerts are of different dimensions, some having international attention while others are local concerts with only a few visitors. Referring to Getz' (2008) argument that every event has the potential to be of a touristic nature it can be assumed that all kinds and sizes of concerts do have this potential. Given that a lot of artists have fans in different places around the world and artists do not play a concert in every town or even country it is likely that people also travel further distances to visit a concert.

3.2. Concert Experience & Co-Creation

The terms “Experience” and “Co-Creation” are oftentimes associated with events and concerts in particular. Concerts can roughly be described as a happening where people, often with a similar taste in music, gather up to listen and watch artists play live music. These live music shows do not only consist of the music itself. Other factors play a role for experience creation as well, such as the location, additional show elements on stage or interactions between concert visitors. Generally, the way the setting, the people and the management system interact at a concert is relevant to how a concert is perceived by visitors (Getz, 2008).

“Experience” is both a noun and a verb. The noun “Experience” can be used in different ways and contexts (Getz & Page, 2016). For instance, a person can have experience in a certain field, meaning that they are familiar with certain things that they have done before. An experience can also be something emotional, though. (Getz & Page, 2016). It can help a person to grow on a personal and emotional level by giving them new impressions or views. When a person experiences something it can, depending on the context, be either free of value and judgement, or it can be a

word that describes emotions towards something that has happened (Getz & Page, 2016).

A concert is an experience for its visitors, and therefore it can also be experienced. Experiences are unique and most of all subjective (Getz & Page, 2016), which leads to the concept of co-creation. Co-creation means that an experience is not only shaped by what a person perceives, for instance live music at a concert, but instead it is also shaped by the person itself (Getz & Page, 2016). This can be done through personal preferences, former experiences and expectations that will impact the feelings towards what is perceived (Trafton, 2019). Furthermore, interactions on site can also impact how a person would perceive the experience of a live concert. This way, visitors of a concert can create their own subjective and memorable experiences – they are a part of them. In other words, this means that with co-creation at live concerts “audiences engage in cognitive, emotional and imaginal practices to make sense of the performance” (Charron, 2017).

By knowing what an experience is and how it is shaped together with the person experiencing it, one can take a closer look at the concert experience. Generally spoken, the concert experience is made of a lot of different variables, including socialization, the concert atmosphere, the excitement in advance to a concert and the thrill about something special that does not happen daily (Morgan, 2008). Furthermore, factors like the offered program, the quality of available merchandise which offers physical memories, and even the quality and cleanliness of washrooms play a big role for the concert experience (Saleh & Ryan, 1992). As previously mentioned, experiences are unique due to what each person adds to their own experience. Though, for a lot of people the above-mentioned factors play a role for their individual concert experience, their importance simply varies from person to person (Robinson, 2016). The live music itself also contributes to the concert experience. According to Lawendowski and Besta (2020) music, also live music in particular, can have a major contribution towards the personal growth of a person. It can also help to build one’s identity as the kind of music a person listens to can be a deciding factor for the social circles a person has (Lawendowski & Besta, 2020), for instance a group of friends that listens to the same music genre. Both the building

of one's identity and personal growth related to music gives a meaning to the concert experience.

3.3. The Relevance of Online Concerts

The previous section gives an insight on a regular concert experience with concerts that take place in a physical venue. As Thomas and Millar (2013) state, experiences have gained importance in the previous years, giving them a higher relevance than physical goods in a lot of cases. However, with the increasing number of Covid-19 cases in the beginning of 2020, a stop was put to a lot of international travel as well as the gathering of people in many countries around the world, impacting both the event and tourism sector drastically. The major reason for concerts and other events needing to be canceled is the transmission of the SARS-CoV-2 virus. The WHO (2020) states that the "transmission of SARS-CoV-2 occurs primarily between people through direct, indirect, or close contact with infected people through infected secretions such as saliva and respiratory secretions, or through their respiratory droplets, which are expelled when an infected person coughs, sneezes, talks or sings". Given that at a lot of concerts people are standing or sitting close to each other while also singing and talking, concerts create an ideal environment for the SARS-CoV-2 virus to spread and infect others.

According to Kähler & Hain (2020) singing itself does not bear a significant alteration regarding the transmission of Covid-19 in comparison to regular talking. Therefore, it is assumed that the key to the spread of infections is not the performance at the concert itself but rather the interactions between visitors and artists (Kähler & Hain, 2020). This indicates that physical concerts cannot take place unless the distance between visitors is kept or it is made sure that no one carrying the virus is present (Kähler & Hain, 2020). This can be underlined by test concerts that were held at different points throughout the pandemic to track the spread of infections, one of them being by the German artist Tim Bendzko in summer 2020. A study was conducted with concerts being held in different ways, one being close to normal while other ones were with less visitors and other minimum distances that needed to be kept (Friebe, 2020). First results of the study were presented in October 2020, claiming that a regular event could potentially contribute to a massive spread

of the virus (Friebe, 2020). However, scientists also found out that by only allowing around half the number of visitors in addition to seated venues it could be possible to allow bigger events without a major spread of Covid-19 (Friebe, 2020). Another test concert was held recently in April 2021 in Barcelona, where all participants needed to have a negative Covid-19 test to enter the venue (Reuters, 2021). The test as well as a mask was included in the ticket price for the show (Reuters, 2021). Afterwards, no major spread of the novel corona virus could be detected amongst visitors except for six people, who most likely did not catch the virus at the concert, though (Reuters, 2021).

With this knowledge it can be assumed that even now, when more and more people get vaccinated (April 2021), it will take some time for concerts to go back to normal. This is due to the fact that some distancing rules will be hard to apply in certain venues due to size and shape (Cole, 2020). Furthermore, rules regarding Covid-19 restrictions change permanently and differently in most countries, making the planning of events very risky and possibly not pay off for organizers and artists as they might not be able to break even (Ferguson, 2020). A solution, as the concert in Barcelona offered with both a test and a mask included, could work for single concerts, however, it comes with higher costs for the organizers and artists as tests and masks need to be paid somehow, which in return could rise ticket prices for visitors or an alternative loss of revenue for artists and organizers. According to Savage (2020), in 2020 music artists lost around two-thirds of their income, while the live music industry even suffered losses of roughly 85 percent due to the shutdown of festivals and concerts. This approximately equals the immense amount of around \$9 billion in losses for musicians, labels and venues (Blake, 2020).

Instead of risking red numbers, online concerts have been an increasing trend caused by the Covid-19 pandemic (Durant, 2021). This way, fans of artists can get to see them, even while not being at the show in person. Many big festivals have decided to stream their shows to not have to cancel them entirely, including the German metal festival Wacken, which otherwise hosts up to 75.000 visitors onsite (FAZ, 2020). The festival was streamed over the course of four days without any physical audience, making it safe regarding the pandemic and also easily accessible for a lot

of people. According to a scientific study, half of the music fans appreciate online concerts as a temporary replacement for live concerts (Dancing Astronaut, 2020). It is speculated that live concerts will always be preferred by music fans (Saeed, 2020) due to a different experience and atmosphere of online concerts (SRF, 2020), but it seems that the acceptance of online concerts might increase in the future as they could be made available for sold out shows or for people that could not access the show otherwise (Saaed, 2020).

3.4. Willingness to Pay

Willingness to pay, in short WTP, can be defined as the maximum price that a consumer would be willing to pay for something, for instance a product or a service (Wicker & Hallmann, 2013). However, WTP can also describe a range from any price up to the maximum price (Market Business News, n.d.). When working with the WTP, though, it needs to be considered that the WTP of consumers does not equal actual revenue that can be created from a product or service (Alphonse, Alfnes & Sharma, 2014). It is important to note that a duality exists when conducting research on WTP (Alphonse et al., 2014). This means, according to Alphonse et al. (2014), that a differentiation needs to be made between actual consumers and voters in a survey. A person that votes for their personal WTP or a factor that would enhance or impact their WTP in a survey will not necessarily pay the said amount or more money when actually purchasing a good or service (Alphonse et al., 2014). From this it can be said that WTP can be used as an indicator but not as something definite that will always reflect reality.

WTP is very subjective, and every person has their own motivations and reasons for why their WTP might be higher or lower for different goods and services. A major factor that determines a person's WTP is the surrounding and the circumstances that they are living in (Market Business News, n.d.). An example for this is the condition of a person's hometown. If a person is satisfied with the place they are living in and if they feel safe then they oftentimes have a lower WTP for a tax increase in comparison to a person that lives in an unsafe place that needs various improvements (Market Business News, n.d.).

Furthermore, a big determining aspect for a person's WTP are socio-demographic factors, such as age (Ward, Clark, Jensen, Yen & Russel, 2011). According to Yu, Gao and Zeng (2014) age, in studies related to WTP, was oftentimes a deciding factor when it came to the question whether or not people were willing to pay more for goods or services. For instance, Yu, Gao and Yeng (2014) claim that elderly people in many cases are not as willing to change their behaviour in comparison to younger people, which can be relevant when looking at the WTP for online concerts as they include modern technology. Additionally, socio-economic factors can be related to the WTP for a variety of goods (Hu, Geertman & Hooimeijer, 2014). Here it can be said that generally income is not a deciding factor when it comes to the question whether people are willing to pay for something overall, however, Liebe, Preisendörfer and Meyerhoff (2010) claim that with a higher income the amount of the WTP becomes higher.

Connections to producers or service providers can also determine a person's WTP and its' amount (Shin, Im, Jung & Severt, 2017). Oftentimes, if the personal relation towards what a producer or service provider offers is positive, then a person has a higher WTP (Shin et al., 2017). This is related due to a positive attitude towards what is offered, which in return gives the person a good feeling (Shin et al., 2017). For instance, if a person personally knows a service provider or producer it causes a personal connection to exist between them, which can cause a person's intention to support those they know (Shin et al., 2017). Examples for this can be the connection between a person and a local farmer that they wish to support, but also artists that they connect positive memories with. In these cases that include a personal connection it can also be observed that the WTP amount is often higher than otherwise (Shin et al., 2017). The same results can be found when people were asked about their WTP regarding locals or their own communities, which makes it apparent that people prefer to support causes they are personally involved with. A way to explain this is that people might see it as a social responsibility to support producers, service providers or communities they are involved with, and, furthermore, people might create a part of their social identity by doing so (Frash Jr., DiPietro & Smith, 2015). This can be relevant for the WTP for online shows as

the fanbase of artists can be seen as small communities and therefore people might feel responsible to support them.

Another factor determining WTP are the goods, services or experiences that people receive (Kiatkawsin & Han, 2019). If people value and appreciate a good or an experience, be it a certain type of food or a particular live music act, it is likely that they are more willing to have a higher WTP and it is additionally also more likely for the WTP to be of higher amounts (Kiatkawsin & Han, 2019). Though, it needs to be noted that experiences and the appreciation towards goods are very subjective and therefore the WTP for certain experiences and goods cannot be generalized as different results will be received from different people (Kiatkawsin & Han, 2019). However, it can be said that items or experiences that are personalized, for instance a meet & greet with an artist or a CD that is dedicated to the receiver, are generally beneficial for WTP as they increase the loyalty of a person towards a producer or service provider (Nijte, Njoroge, Parsa, Parsa & van der Rest, 2017). This, in return, makes it more likely for people to revisit or repurchase the same good or service, or possibly other things related to the producer or service provider (Whitehead & Wicker, 2018). Getz & Page (2016) further claim that tourists oftentimes have a higher WTP for events as attending an event can be a reason for a trip, while locals might be willing to pay less as they possibly have more than one chance to attend it.

3.5. Summary

All in all, it can be said that concerts can have a big relevance for tourism, especially domestic tourism. Both event and tourism studies are relatively new research areas that are closely intertwined. The concert experience itself is shaped by many different factors, such as social interactions or the atmosphere. Due to co-creation every experience is subject to the one that experiences it. As the Covid-19 pandemic made it widely impossible to perform live concerts, online concerts have become more important throughout 2020 and 2021. While they are not the same as live concerts, they are still very popular in times like these, yet they will most likely never become more popular than live concerts. Regarding that, it is important to talk about the WTP concept, which shows if people are willing to pay for something and

what the maximum amount they pay is. Many factors can impact the WTP, such as demographic factors, but also elements that have an impact on experiences.

4. Methodology

This chapter will give a detailed overview over the methodology that the author decided to use to conduct the research. A look will be taken at the research approach, the chosen sampling method, data collection and analysis as well as the limitations of the research. The research ethics will be stated at the end of the chapter.

4.1. Research Approach

This study is a small-scale case study that aims to find out more about the willingness to pay for online concerts and the factors that might impact it. The research topic does not provide a lot of previous research due to its only recent gain in popularity in relation to the Covid-19 pandemic. Therefore, as mentioned in the literature review, comparable experiences were used to gather information on the topic. The given literature helped to decide that a quantitative approach would be the best option to gain useful data to research this topic and enough background information was gathered to create and work with a quantitative research design. Quantitative research design works with numerical data and while it can help to confirm or reject hypotheses it can also help to gather new insights on trends and to figure out why people choose to do things in a certain way due to a larger sample (Veal, 2018).

This research is focusing on a particular online concert of the German band Feuerschwanz that took place in early 2021. A case study was chosen to focus on collecting and analyzing reliable and bundled data which would have been more difficult without restricting the focus. To collect data on this online concert, an online survey was used. There are various reasons for why this method was chosen. Due to the ongoing Covid-19 pandemic restrictions and recommendations that are present in April 2021, it can be said that an online survey is safer for all participants as well as the author. As these restrictions and recommendations also limit the possibilities of travelling abroad and as the concert was held online with people being in different locations, this way of conducting the survey was easier, safer, and quicker to perform. Further benefits of an online survey were the easier accessibility of participants, the low costs connected to it and the convenience.

The analysis of the gathered data was done with descriptive and inferential statistics.

4.2. Research Population, Sampling & Data Gathering

The author chose to set an age limit for participants allowing only people above the age of 18 to participate in the survey as for people below that age the consent of the parents would be needed. No age limit was set otherwise. The author initially set the criteria for only attendants of the online concert to participate in the survey. However, one of the aims was to figure out why people pay for online shows, so the perspective of people that did not attend the online concert was of relevance and therefore, the participants did not need to have attended the online concert. Nationality did not matter as the survey was published in German with an English alternative. This means that the population size included anyone above the age of 18 that has a connection to the band Feuerschwanz. It did not matter whether or not the show was watched, it was, however, requested that the participants knew the band in advance. In total, 5522 people bought a ticket for the online show. It is not realistic to get everyone to answer the survey and it would have also been out of the scope of this research to work with this many answers, therefore a small sample out of the population of attendants and other fans was chosen which can be held representative for this study.

To provide more generalizable results, it was chosen to create a survey that was shared online in order to reach out to many people. Furthermore, due to sharing the survey online no possible dangers regarding Covid-19 were in the way of conducting the research. The survey was created by using Google Forms, which provided an easy and cheap way of doing so. Basic questions on the demographic traits of the participants were asked at the start of the survey. Following that, a question led the participants to different sections of the survey, one part for people that attended the show and one section for people that did not. The parts after that were answered by all participants.

Various questions were asked, including multiple choice questions, open questions and questions answered on Likert scales from one to five. One set of questions focused on the reasons and motivations of why people attended as they can be factors that impact the WTP. The questions were based on both the concert experience and the factors impacting WTP, as well as the relevance of online concert which includes the loss of income for bands and the cancellations of live concerts. In another set of questions it was asked for which ticket options the participants would potentially pay for. The different ticket options for these questions were inspired by the previous online concert of Feuerschwanz in 2020, an online concert of the band Saltatio Mortis which took place at the end of April 2021, as well as by the author's own ideas based on personal interest. Further, questions were asked on the advantages and disadvantages of online concerts, based on factors that make up the concert experience. To gain additional information, it was asked for how long the participants had known Feuerschwanz, if they followed them and social media and where they had heard about the online concert.

The survey was created in two languages, German and English. German was chosen as Feuerschwanz is a German band and a lot of respondents were expected to be German. As the band also has fans abroad, the author wanted to create a chance for them to answer the survey as well. The distribution of the survey took place via the official fan group of Feuerschwanz on Facebook with roughly 2000 members, as well as in the official fan group of the band Saltatio Mortis. The latter and Feuerschwanz have previously toured together and worked on collaborations together, therefore it was expected to find some Feuerschwanz fans in this group as well. The choice to share the survey in two groups was made in order to also reach people that like Feuerschwanz but possibly do not have them as their favourite band, which had the chance to lead to more neutral results. In the descriptions of the posts in the group it was stated that participants could share the survey with other people that fit the criteria to answer the survey. Therefore, the sampling method consisted of non-probability sampling, including convenience sampling as well as snowball sampling, which is a cheap and effective way of gathering responses.

4.3. Method of Analysis

The gathered data was downloaded from Google Forms as an Excel spreadsheet and then imported to IBM SPSS Statistics Data Editor. The data was edited by transforming empty slots into missing variables and making sure that all survey responses were valid. Furthermore, variables were adjusted to fit in both type and measure.

In SPSS, both descriptive and inferential statistics were used to analyse the data. The descriptive statistics consisted of analysing frequencies, calculating means, and creating graphs for better visibility of the results. These were used for the demographic information on the participants as well as for their WTP. By using descriptive statistics, it was easier to see tendencies and trends amongst the answers and showed clear preferences of the participants. Furthermore, inferential statistics in the form of comparing means and running t-tests was used to find out if there is a statistically significant difference between the means of variables. For the t-test, a significance level of $\alpha = 0,05$ was chosen. If then the p-value for the significance level (2-tailed) was below $\alpha = 0,05$, it could be concluded that a statistically significant difference in the variables was given, which led to valuable results for the evaluation of the survey. This was mostly used to highlight potential differences of the variables *age*, *income* and *occupation* with other variables.

Open questions of the survey were analysed manually due to participants being able to write anything they could think of. The answers were parted into different categories, such as 'interactions with others', or 'atmosphere' and then counted by how often they were named to see which factors were most important to the respondents of the survey.

The survey allowed both attendants and non-attendants of the online concert to participate. In the evaluation of the answers both groups were treated equally for their WTP as this provided broader information and data from different points of view. This way it could be seen what people would have potentially paid for, if

anything would've created or raised their WTP and what their major reasons and motivations were for not attending the online concert.

4.4. Limitations & Reliability

This research is subject to several limitations.

The biggest limitation of this study was the given time. Due to the limited time frame, the scope of the thesis research was limited and smaller than it could have been otherwise. This impacted the decision making of the author regarding the chosen method, together with a limited budget and accessibility of potential respondents for the survey.

The chosen research method is a further limitation that occurred throughout the writing process. While easy and cheap, an online survey of this kind is considered as non-probability and convenience sampling, which could potentially lead to more biased results than a probability sampling would have (Bryman, 2016), even though it is possible to experience bias in all kinds of research design (Smith & Noble, 2014). Further, the way of distributing the survey caused a frame coverage bias as the survey was only posted in two different groups on Facebook, allowing only people with access to the groups to find the survey and possibly share it with their acquaintances (Fielding, Lee & Blank, 2008). Therefore, the results must be interpreted with caution and the limitations need to be kept in mind.

Furthermore, it might be the case that the results of the research are not generalisable due to the thesis essentially being a case study. The sample consisted of the fans of one certain band which therefore only displays the opinion of a small group within the population. However, with concerts fundamentally being the same type of experience, no matter what genre, it might be possible to generalise the results to some extent, though it is important to do so with care. A research conducted with bigger events or concerts, or more participants could have provided more generalizable results.

In this research, another limitation was the lack of prior research on the topic. While literature on WTP for other topics including any sort of experience were given, there was no academic literature on the WTP for concerts or even online concerts. As the concept of online concerts in this scale is relatively new, this was to be expected and the work with literature on similar topics was an alternative to conduct research. This also leads to a higher number of carefully made assumptions in the discussion as topics without prior research were addressed and interpreted, possibly causing a slight bias based on experience and opinions of the author.

4.5. Research Ethics

To avoid plagiarism during this research it was made sure that all gathered information was referenced properly with the APA referencing system as suggested by the guidelines for ethical research provided by Högskolan Dalarna/Dalarna University.

When conducting research that involves other humans and information on them it is important to follow certain research ethic guidelines in order to do what is right (Brotherton, 2008, Bryman, 2016). To do this, it is important to not violate the rights and privacy of the participants and by being honest and transparent at all times. The survey was conducted anonymously and confidentially, which was communicated clearly to the participants by the author in the beginning of the survey, together with the topic, the purpose and background information on the author (See Appendix I). To avoid questions that could be potentially incorrect or disrespectful to the participants, the questionnaire was proofread by the supervisor before publishing it. All collected data was treated with care, handled anonymously and not passed on to any third party. It was also communicated that the answers would only be used within the frame of this research. The survey itself was not mandatory to fill in and participants could decide to end answering the survey at any point if they did not want to continue it. The above-mentioned measurements were based on both the General Data Protection Regulation (GDPR), which is a law that aims to protect vulnerable information about citizens of the EU (GDPR, n.d.), as well as the

guidelines for ethical research of the research institution Högskolan
Dalarna/Dalarna University.

5. Findings

5.1. Descriptive Analysis of Participants

Running the gathered data through SPSS, descriptive statistics were used to create an overview over the demographics of the participants of the study. The demographic information gathered by the survey contained information on the variables *gender*, *year of birth*, *city and country*, *nationality*, *education*, *occupation* and *annual income*. Results for gender showed that 99 (69,7%) of the 142 participants were female. The other 43 (30,3%) participants were male. 141 out of 142 participants answered the given question about their year of birth. By creating a new variable, *age*, it could be figured out that the average age of the participants was around 35 years. The majority of the participants were between 29 and 41 with a total age range of 20 to 59. Three of the participants were over the age of 59 with the highest age being 66 years (See Appendix II)

The geographic profile of the participants was evaluated manually due to most participants living in Germany except for ten. One person chose not to answer this question which leaves 131 participants from Germany. Looking at the distribution of the participants it can be said that people from 13 of the 16 different German federal states participated in the survey. Most participants, 34, were from North Rhine-Westphalia, followed by Baden-Württemberg with 20 participants. The ten participants from other countries included three people from Austria, two from France, as well as one each from Sweden, Switzerland, the Netherlands, Ireland and Finland. In total, eight nationalities could be found amongst the participants of which 132 (93%) were German. The remaining nationalities fit the above mentioned countries with the exception of no one being Finnish, as well as one person with a Romanian nationality.

For the educational background *university/apprenticeship* was chosen 114 times (80,3%), followed by *high school/college* with 21 times (14,8%) and *others* with seven times (4,9%). When looking at the current occupation of the participants *full-time employment* was the most common answer with 84 participants (59,2%) that

chose it. Far behind was *part-time employment* with 32 respondents (22,5%) having this answer, followed by *student* with ten (7%). When asked about their income, out of 142 respondents 20 (14,1%) preferred not to say what they earn per year. The most common answer was *20.000 – 29.999€* which 26 (18,3%) of the respondents earned annually. Overall, the most participants had a lower-class to middle-class income with only a few having a high-class income above 50.000€ (See Appendix II).

5.2 Motivations and Reasons for Attending the Online Concert

The participants were asked questions on their reasons and motivations for attending the online concert as they play an important role when it comes to the WTP of a person. Though, it was also important to know why people decided not to attend the show. The survey concluded with 85 (59,9%) out of 142 respondents attending the show. The remaining 57 respondents (40,1%) did not attend this online show.

The following part describes the answers of the 85 people that attended the online concert. The ticket option that was most owned was the *15€ digital access* option that 44 of the respondents (51,8%) had, followed by the *25€ digital access + hard ticket* option that 23 respondents (27,1%) had. All other options were represented less than ten times each by the respondents of the survey. The *100€ VIP* option was represented by two respondents (2,4%). Of the 85 people that had a ticket, 75 (88,2%) had purchased their ticket themselves, while three (3,5%) watched it with someone else and seven (8,2%) got their ticket from someone else. To establish a relationship between the income of the respondents and the ticket option they chose, a scatter plot was created. For this, the income variables were changed from zero to seven, zero equalling *0 – 9.999€* and seven equalling *70.000€ or more*. *No answer* was replaced by a missing variable. The results, as seen in Fig. 1, showed that people with a high income chose a cheaper ticket option more times, while people with an income between 10.000€ and 49.999€ were the ones that more commonly bought the more expensive options. The respondents with an income range from *30.000 – 39.999€* owned tickets of the most different price classes.

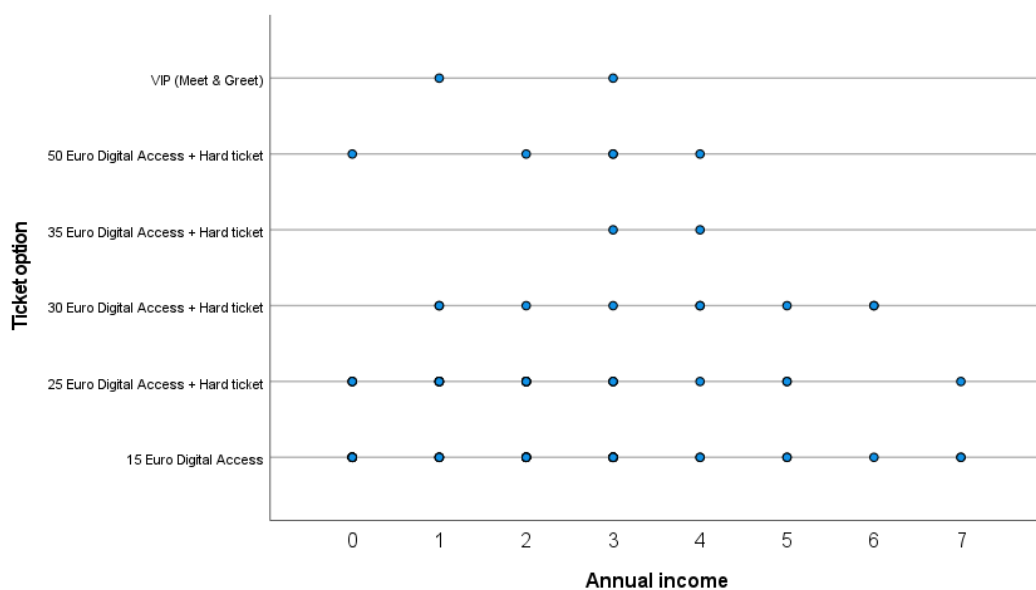


Fig. 1. Owned ticket option by annual income

The participants of the survey were asked about how many times they had watched the show while it was available online. Most of the respondents watched the show one time (38,8%), followed by two (24,7%) and three (18,8%) times. The remaining ones watched the show four times or more, of which one person (0,7%) watched it daily, equalling 10 times. Most of the respondents watched the show alone (42,4%) or with one other person (40%), while the rest watched it with 2 or 3 others. Only one person (1,2%) watched it with 4 or 5 others.

Questions including a Likert scale with five steps were used to find out more about the reasons to attend an online show. A one on the scale was equal to the factor having no influence on the choice to attend at all, while five meant that the factor had a big influence. The given motivators and reasons were the following: *fan of Feuerschwanz*, *financial support of Feuerschwanz*, *wanting to listen to Feuerschwanz' music*, *enjoying concerts*, *receiving a hard ticket/meet & greet*, *different ticket prices*, *lack of live shows during the pandemic* and *recommendations of others*. Two factors received a significant amount of low numbers on the Likert scale, these being *receiving a hard ticket/meet & greet* ($M = 2,07$), as can be seen in Fig.2, as well as *recommendations by others* ($M = 2,00$).

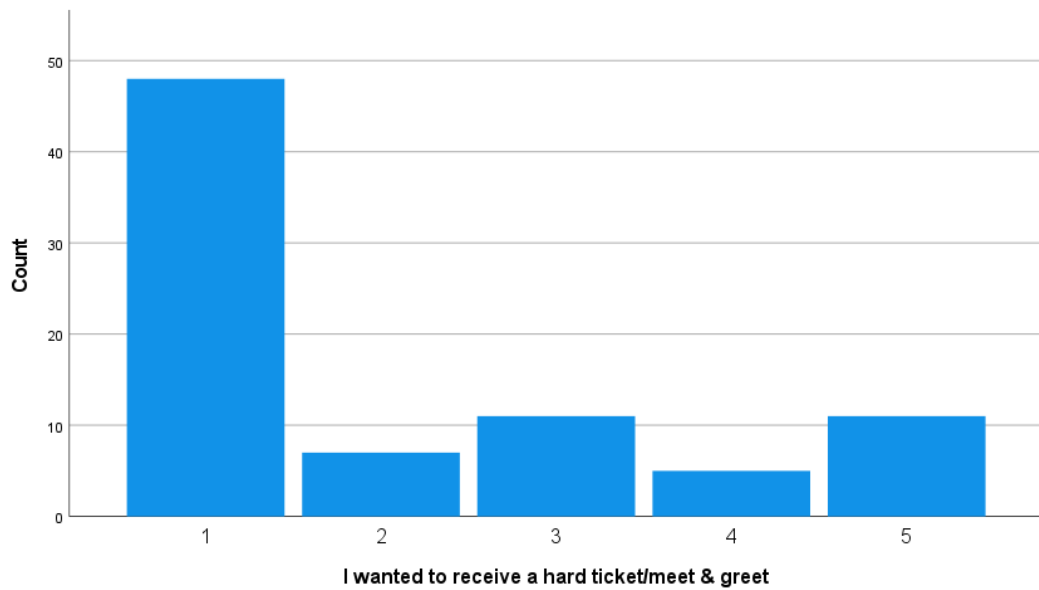


Fig. 2. Hard tickets and meet & greet as motivation

Almost all other given factors received very high responses on the Likert scale. The highest amount of fives on the Likert scale was given for *wanting to listen to Feuerschwanz' music* (74,1%; $M = 4,62$), followed by *lack of live shows during the pandemic* (72,9%; $M = 4,49$), and *fan of Feuerschwanz* (72,6%; $M = 4,56$). It can be observed in Fig. 3 that there is a clear preference for this answer. *Financial support of Feuerschwanz* and *enjoying concerts* followed closely after with five clearly being the dominant number on both scales. Solely the factor *different ticket prices* did receive very mixed results with a lot of people answering with a five (35,5%), but also many answering with a one (18,8%) resulting in a mean of $M = 3,38$.

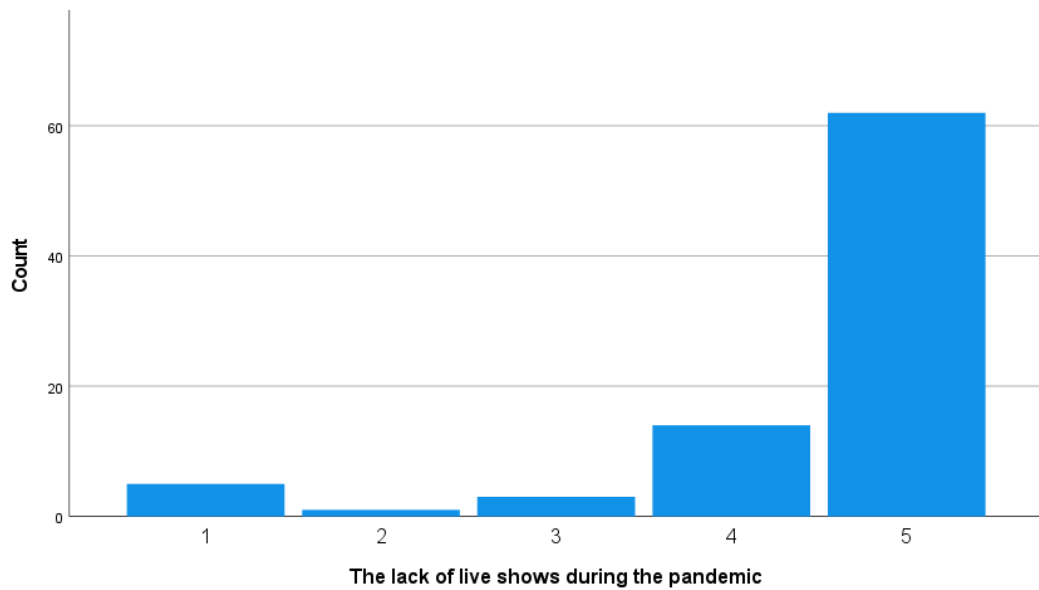


Fig. 3. The lack of live shows during the pandemic as motivation

An open question about further influences on the choice to attend the online concert was asked. 23 answers with information were received and evaluated manually. The evaluation showed that five of the 23 people named an escape from every-day life and the pandemic as a major reason to attend the concert, as well as four respondents emphasizing the already given factor *lack of live shows during the pandemic*. Other noteworthy factors include the wish to support the band long term so they will still exist once the pandemic is over, and flexible times of watching the show which allowed some respondents to attend a Feuerschwanz show when otherwise they could have not done so. Three people also mentioned that knowing the band personally played a role in their decision making.

The following paragraph will only consider the 57 participants of the survey (40,1%) that did not attend the concert to give an overview on why people decided not to watch it. This question allowed multiple answers from participants and the given choices were *money*, *time*, *online concerts are not comparable to live shows* and *others*. The answer that was chosen most times, 27 times in total, was *time*, followed by 20 respondents answering that for them *online concerts are not comparable to live shows*. 13 respondents said *money* was a reason for them not to attend and 13 answered with *others*. Respondents of the survey that chose *others* were asked to elaborate their answer. Twelve out of 13 people that chose *others* provided answers

that were evaluated manually. Seven people responded that while they like Feuerschwanz, they would rather use the money to support a band they like more. Three people did not hear about the concert in advance, one did not have time while the show was online, and one person had a ticket but missed to attend the show.

5.3. Willingness to Pay

In the survey, the participants got to answer questions on their willingness to pay for different potential options. The given choices were *access to the online concert without anything else* as well as *access to the show + hard ticket*, *access to the show + t-shirt*, *access to the show + meet & greet*, *access to the show + being named during the show*, *access to the show + being named in the credits* and *access to the show + a printed life size picture of oneself in the audience area*. A Likert scale from one to five was used, with one being not willing to pay for it at all and five meaning that one is very willing to pay.

The results show that most of the respondents chose high values on the Likert scale when it comes to *access to the online concert without anything else*, with 88 respondents (62%) choosing a five and very few people that choose a three or less (19%). This can be seen in Fig.4 where the clear majority would be willing to pay for it. Another answer that received high values was *access to the show + t-shirt* where many respondents (78,9%) chose a three or higher.

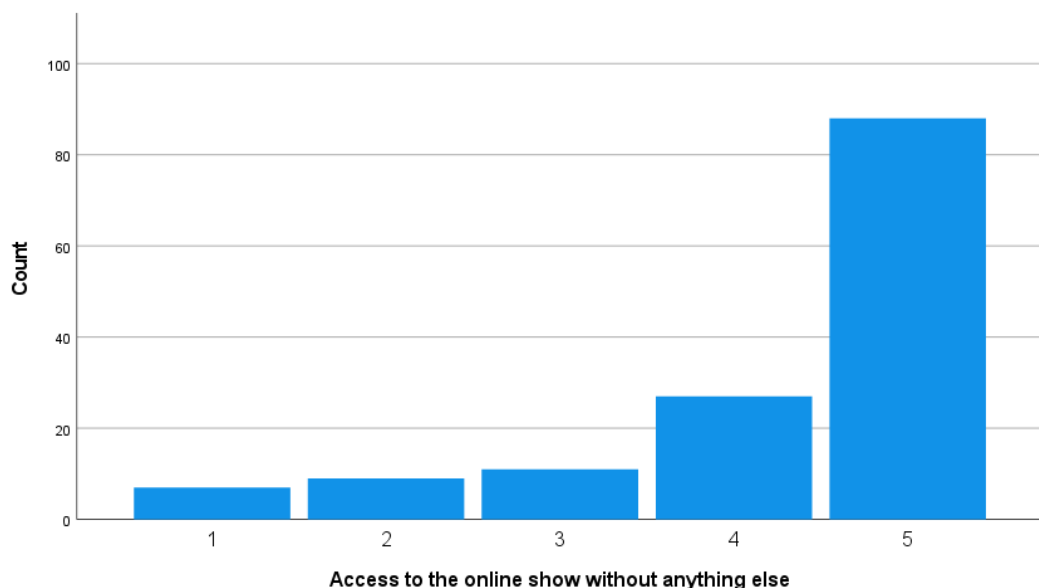


Fig. 4. WTP for access to an online concert without anything else

The option that was least popular was *access to the show + being named during the show* as can be seen in Fig. 5. Many respondents (84,5%) chose a three or lower for this option, resulting in a mean of $M = 2,0$. The option *access to the show + being mentioned in the credits* received a similar outcome with a mean of $M = 2,02$ and only very few people choosing a five on the scale (6,3%). Furthermore, *access to the show + life size photo of oneself in the audience area* also received low values on the Likert scale, however, a few respondents (32,6%) chose a four or five on the scale, leading to an overall mean of $M = 2,45$.

The options *access to the show + meet & greet* as well as *access to the show + hard ticket* received mixed responses. The respondents of the survey chose five 35 times (24,6%) and a one 23 times (16,2%), showing no clear tendency of preference for hard tickets. The same goes for meet & greets. Roughly one-third of the respondents chose a one on the scale, however, 27 participants each chose a three and five (19% each).

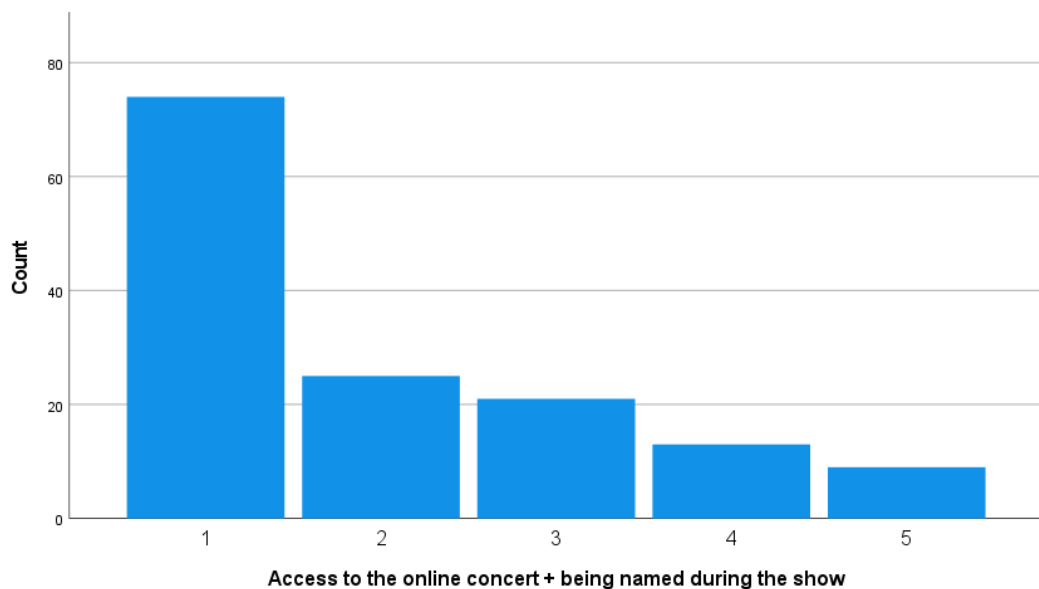


Fig. 5. WTP for access to the online concert and being names during the show

Additionally, a t-test was used to see if there was any relation between the age of participants and the options they would have paid for. For this, the age of the participants was split to people below 45 and 45 or above to have one older and one younger group. After running descriptive statistics, the results of the T-test presented that indeed some options had significant differences. For the options *access to the show + meet & greet*, *access to the show + being named during the show*, *access to the show + being named in the credits* and *access to the show + life size photo in the audience area* the respective p-value was below the significance level of $\alpha = 0,05$ (See Appendix III), meaning that the mean in the above given options were significantly different for the younger and the older age group. The younger age group was willing to pay more for the above-mentioned options.

In an open question the respondents were asked for which other options they would have paid. The question was answered by 50 people of which several mentioned more than one factor. The factor named most often, 17 times, was a DVD or any other sort of recording of the show that the respondents would be willing to pay for. Named by eight people was the addition of other merchandise articles to the ticket that would make them spend money, closely followed by goods signed by the band with six people naming it. Five of the respondents said they would be willing to pay for an option that helps to support the crew of the band, and another three said they would pay for an option that gives part of the revenue to charity organizations.

Upon asking the respondents if they had paid or paid more for one of the options named in the previous questions or named by them, 75 people (54,3%) said yes while the other 63 people (45,7%) said no. In an open question it was asked which options the participants would have been willing to pay for and after manually analyzing the answers a clear tendency was visible. 70 respondents gave an answer for this question of which 31 said they would have paid more if a t-shirt of the concert had been available. It was mentioned several times that a t-shirt equals a permanent memory of the concert that creates a feeling of having been to the show in person. Furthermore, 13 respondents would have paid more for a life-sized picture of themselves in the audience area, closely followed by paying more for a meet & greet with eleven people naming this. The majority of the eleven people, though,

mentioned that they would prefer the meet & greet to take place personally once the pandemic restrictions allow. Ten participants would have been willing to pay more for a DVD, CD or other recording of the show.

The maximum amount the respondents would have been willing to pay, *maximum WTP*, was asked for. Answers reached from 10€ to 150€ with a mean of $M = 48,92$, meaning that on average people would have roughly been willing to pay 50€ for this online concert. Most of the answers could be found between 35€ and 60€. The most named amounts were 30€ and 50€ with 18 and 17 people answering that. When looking at the different occupations of the respondents it can be noted that the ones with full-time employment were willing to spend most with 50€ on average. Compared to the participants with part-time employment this is around 3€ more in total as can be seen in Table 2 below. However, a t-test that was run did show that the mean in *maximum WTP* for people that earned over 40.000€ annually was not significantly different from those that earned less than 40.000€ per year. Furthermore, no significant difference for *maximum WTP* could be found when looking at the age of the respondents. Additionally, 23 respondents (16,2%) had donated money to Feuerschwanz on top of the ticket price.

Current Occupation	Mean	N	Std. Deviation
Others	28,33	3	2,887
Unemployed	66,67	3	28,868
Self-employed	80,00	1	.
Student	46,25	8	13,823
Part-time employment	46,96	28	30,348
Full-time employment	49,91	54	26,359
Total	48,92	97	26,636

Table 2. Maximum WTP by occupation

To find out more about the behavior of the respondents towards online concerts several questions were asked. 107 respondents (75,4%) had seen an online concert prior to Feuerschwanz' "Die letzte Schlacht", of which six (4,2%) had seen one before the start of the pandemic and the rest (71,1%) had seen one during the

pandemic. The remaining 35 respondents (24,6%) had not seen any online show before. Of the participants, many (78,9%) had seen a live concert of Feuerschwanz, of which the majority (59,9%) had seen them live more than once before. Furthermore, 86 respondents (60,6%) would watch another online concert of Feuerschwanz and 37 respondents (26,1%) that did not watch this online show would watch an online concert of Feuerschwanz in the future. 19 (13,4%) of the participants would not watch another online concert of Feuerschwanz, of which 15 (10,6%) did also not attend “Die letzte Schlacht”. Additionally, 132 of the participants (93%) would watch an online concert of another band while ten participants (7%) say they would not watch any online concert at all. Generally, though, 132 of the respondents (93%) prefer live concerts over online concerts.

To figure out which factors are considered advantages and disadvantages to the respondents another set of questions were given with responses on the Likert scale from one, meaning the factor is not considered an advantage at all, to five which means the factor is considered a big advantage. The given factors were *no travelling*, *watch at any time*, *watch the show more than once*, *being able to pause the show*, *saving costs for food and drinks*, *no one blocking the view on the stage*, *avoiding crowds*, *additional footage within the show* and *easier collaboration with other musicians during the shows*. The factor least seen as an advantage was *avoiding crowds* with 49 respondents (35%) choosing a one on the scale, which is visualized in Fig. 6. However, 26 people (18,6%) see it as a big advantage. The overall mean for this factor was $M = 2,64$. Two other factors, *saving money for food and drinks*, as well as *additional footage within the show*, also had means below $M = 3$.

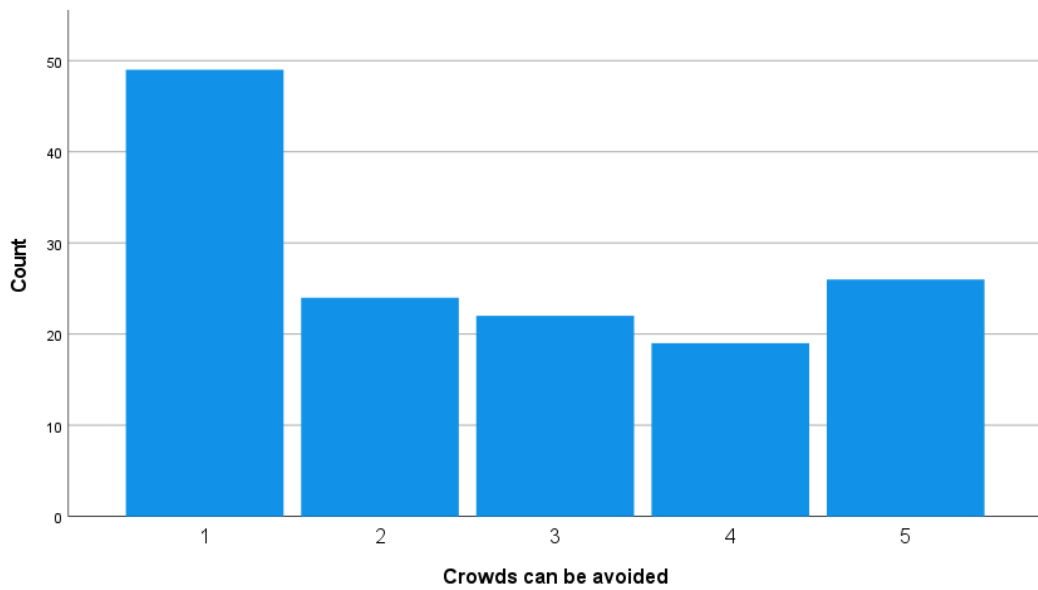


Fig. 6. Avoiding crowds as an advantage

The factor considered as the biggest advantage was *watch at any time* with a mean of $M = 3,79$. 91 of the respondents (64,1%) chose a four or five on the scale, which can be seen in Fig. 7. Other factors considered as advantages included *watch the show more than once* ($M = 3,75$), *no travelling* ($M = 3,72$) and *being able to pause the show* ($M = 3,56$). The factors *no one blocking the view on the stage* and *easier collaborations with other musicians during the show* were considered rather neutral with means slightly above $M = 3$.

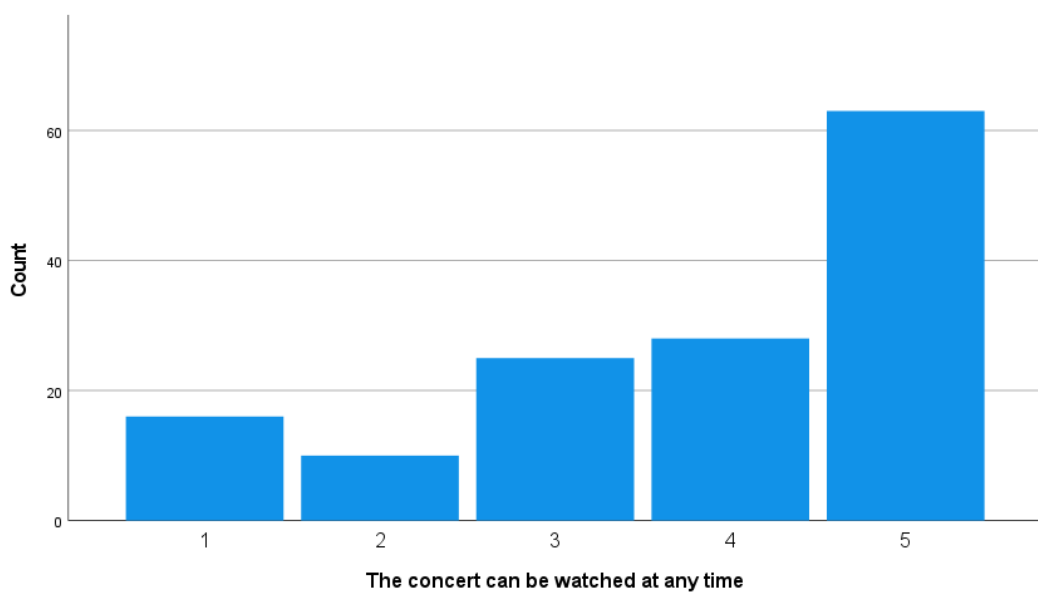


Fig. 7. Watching the concert at any time as an advantage

Additionally, a t-test showed several significances amongst the variables when compared with the income of the participants. The *annual income* value was split into below 40.000€ a year and above 40.000€ a year. One variable, *saving costs for food and drinks*, had a particularly low p-value of $p = 0,001$, meaning that there is a significant difference in the mean in *saving costs for food and drinks* for respondents that earn more or less than 40.000€ annually (See Appendix III). In this case, the people with a higher income see this as less of an advantage.

Open questions were asked about what the participants thought are the biggest advantages and disadvantages of online concerts, as well as what they miss most about live shows when watching an online concert. The most common answer by far with 34 mentions was the easy accessibility of online concerts that saves a lot of time and money. Following to this is the flexibility with watching an online concert as it usually can be played at any time. 18 respondents claimed that the biggest advantage for them is gaining a bit of their normal life back by watching online concerts and 15 people saw it as a big advantage that bands can earn money while staying in touch with their fans. Other advantages that were named more than once included the possibility of watching a concert if it is not possible otherwise, for instance due to sickness, shift work or needing to watch kids, less crowding, younger kids being able to watch the concert and lower costs.

125 respondents answered the question on what they think is the biggest disadvantage of online concerts, some naming more than one. The biggest disadvantage, according to 80 participants, is the lack of atmosphere and feeling that an online concert has in comparison to a live concert. Another 52 participants saw the missing interactions as a big disadvantage. The interactions mentioned by the respondents included, amongst others, meeting friends and the band, singing and dancing with others, as well as interactions between the band on stage and the audience. Generally, the respondents thought that an online concert is not as personal, and essential parts, such as the trip to the show, the applause between songs or making new friends, are missing.

The question about what the respondents miss most was answered 130 times. 63 respondents said that they miss any sort of interaction with others at the concert the most, followed by 56 people that said the live atmosphere and the live feeling is what they miss the most. Another 24 respondents said they miss meeting their friends and hanging out with them at concerts, and another 15 answered that it makes them sad not being able to meet and see the band in real life. Additionally, nine people say that what they miss is physical memory in the form of pictures, caught drumsticks and guitar picks or bought merchandise. Even though a lot of disadvantages were named, 137 respondents (96,5%) would recommend live concerts to others. However, 93 respondents (65,5%) would only recommend them as long as live concerts are not possible. The rest (3,5%) would not recommend them to others at all.

5.4. Additional Information

The participants of the survey knew the band Feuerschwanz an average of seven years ($M = 6,95$) with answers ranging from half a year to 16 years. The majority had heard of “Die letzte Schlacht” through social media (83,1%), followed by the website of the band (8,5%) and family and friends (6,3%). The remaining three people that had not heard about “Die letzte Schlacht” in advance chose the option *others*. 88 percent of the respondents answered that they follow Feuerschwanz on social media, the remaining 12 percent did not follow them. Evaluating a final open question on any additional information from the respondents showed that a majority of the 36 ones that answered miss live shows and think that online concerts cannot be compared to live concerts due to a lack of atmosphere and feeling. However, a lot of people also see advantages in online concerts, such as making it easier to discover new bands, offering chances to watch a concert for people that could not do so otherwise or supporting the band financially. Several respondents answered that they hope for some online concerts in the future, for instance one live streamed show per tour or streams of festivals, or making a live stream available when a live concert or festival is sold out. Respondents also often named that the current online shows help them to feel more normal during the pandemic.

All in all, the findings provide a broad view on the WTP for Feuerschwanz' "Die letzte Schlacht". By finding out more about WTP it can be seen what the respondents would potentially pay for and how much. Additionally, a look was taken at the reasons and motivations for why people attended or did not attend the online concert, which helps to establish potential drivers that create WTP in the first place. With the help of this, information on the WTP for online concerts can be provided to fulfill the aim of this research.

6. Discussion

6.1. Reasons & Motivations

When analyzing why the respondents did or did not attend the show a few noteworthy observations could be made. These observations are relevant as the reasons and motivations for attending the show can impact whether or not someone is willing to pay for something and how much.

First of all, for the vast majority of respondents receiving a hard ticket or online meet & greet was not a relevant factor during their decision making. This was the likely outcome of the analysis, given that generally people place more value on experiences rather than material goods (Thomas & Millar, 2013), which hard tickets belong to. Opposed to this, being a fan of Feuerschwanz and wanting to listen to their music, as well as enjoying concerts, were deciding variables for the respondents. This was most likely due to the experienced positive emotions connected to concerts and music overall (Lawendowski & Besta, 2020), as well as having an interest in the matter and the chance to experience something out of the ordinary (Morgan, 2008), the latter therefor also especially relevant given that for a lot of respondents the lack of live shows during the pandemic was a deciding variable.

Most respondents further claimed that supporting Feuerschwanz financially was one of the reasons to attend and a few said they bought a ticket because they know the band personally, which goes in line with prior research showing that people oftentimes develop the wish to help those they like or are involved with in order to support them and feel good (Shin et al., 2017), and that people build part of their own identity by doing so (Frash Jr. et al., 2015), which in return can raise one's WTP. As belonging to the fanbase of a band can be seen as being part of a small community this argument can be applied to the music scene where fans want to help the band in securing an income in rough times, like in this case the pandemic. To this, it can be added that respondents that liked Feuerschwanz less than other bands had less WTP for the show, emphasizing that a positive relationship to the band and

their music makes people more likely to attend one of their online shows. Many respondents would have also been willing to pay additional money to support the crew of the band as well, making it obvious that the well-being of the band and their crew plays a big role when it comes to the decision making.

6.2. Willingness to Pay

Over half of the respondents would have had a higher WTP amount if other options would have been available, showing that it is generally possible to enhance the WTP for online concerts. The average WTP amount was around 50€ that respondents would have paid for given or new options. It could also be observed that around one-fourth of the respondents did not watch this online show but would do so in the future, possibly if other ticket options were available.

When looking at the situation, surprisingly enough it was found that respondents with a higher income more often chose a less expensive ticket while people with a middle-class income or lower were the ones to spend more money on their ticket. It was expected that people with a higher income would on average spend more money on their ticket, as it is said that their WTP amount is generally higher (Liebe et al., 2010). However, this was not the case for this online concert, so it seems that other factors, such as being a band's fan, are more relevant. Additionally, no significant relationship was found between the income of a participant and whether or not they attended the show, which was to be expected as a higher income does not mean that people are more likely willing to pay for something overall (Liebe et al., 2010), also supporting the assumption that an interest in the topic is more important than income. What could be noted, however, is that the maximum WTP for respondents with full-time employment was higher than the one of, for instance, students or people with part-time employment, indicating that a higher income can indeed impact the maximum amount of WTP (Liebe et al., 2010), even though no significant differences could be found in the t-test.

Though, it needs to be noted that only a bit less than half of the respondents that attended the show watched it alone, while everyone else watched it with at least one

additional person. Therefore, it can be assumed that a lot more people than the 5411 ones that purchased a ticket watched the show. This can be due to a variety of reasons, however, it is most likely that people living in the same household wanted to save money by watching the show together. Furthermore, more than half of the respondents watched the show more than once, possibly indicating that they would have attended more than one live concert of Feuerschwanz during a tour. Nevertheless, there is no valid information to prove this point. Generally speaking, it seems that the WTP for online concerts could be significantly higher, but due to not being able to control the number of people watching the show from home it is impossible to make sure that everyone has a ticket on their own.

When looking at the different potential ticket options that the respondents could choose between during the survey it became apparent that most of them would not necessarily need anything in addition to the regular access to the only show. This, once again, leads back to the observation that people do not value physical goods as much as they used to, instead the experience counts more (Thomas & Millar, 2013). However, the potential option including a t-shirt had also received positive responses, which aligns with the results that 31 respondents would have paid more money if an option with a t-shirt would have been available. It was named several times that receiving a t-shirt would make an online concert feel more like a real and better experience as it is something that is physical and therefore a long-term reminder of the show. Referring to Getz and Page (2016), who claim that experiences are subjective, and Kiatkawsin and Han (2019), who say that a positive experience with a good or service will provide a higher WTP and WTP amount, it can be assumed that in this case a t-shirt can add to the feeling of creating a positive experience and in return will result in a higher chance of people spending money on it. This can be supported by Saleh and Ryan (1992), who found out that merchandise also adds to the concert experience.

As experiences are subjective it was to be expected that respondents had differing opinions on certain options. One of these options was the one granting access to the show with the addition of a meet & greet with the band. While some people would have not paid for this option at all, others would have. This might be due to reason

some people like to receive personalized goods and experiences, which in this case can increase and support the loyalty towards the band and thus enhance the experience (Nijte et al., 2017). It can be assumed that respondents that said they would not pay for a meet & greet have no personal interest in meeting the band and are satisfied with just the performance or other additional goods. However, most people claiming they would have paid more for a meet & greet also said they would have rather done so for having the meet & greet in person and not online, leading back to how different online concerts are in comparison to the live concert experience. Additionally, several respondents answered that they would be willing to pay for signed goods, highlighting the relevance of personalized goods for the WTP.

Another observation that could be made after conducting a t-test was that the older respondents of the survey had a significantly lower WTP for most of the potential ticket options. As Yu et al. (2014) concluded, it is common that age plays a big role in whether people are willing to pay for something or not, and that older people are often less likely to accept changes and new possibilities. Therefore, the observation that was made during the t-test could be related to the older age group being less interested in being named throughout the show or having a photo of themselves standing in the audience, while younger people would like to experiment with these options more often.

A very frequently named option that would enhance the WTP of the respondents was receiving some sort of recording of the show in shape of a CD or DVD, as well as merchandise, which would give the attendants of the show the chance to relive the experience and to have reminders of it. Furthermore, good causes such as extra support of the band's crew or external charity organizations are factors that several respondents considered to higher their WTP. This shows that factors that potentially higher the WTP of music fans can range from physical goods to other options that enhance the experience of the show in any way, for instance by prolonging the chance to experience it or by creating positive feelings.

It is also noteworthy that over 90 percent of the respondents prefer live concerts over online concerts as this can have a big impact on the WTP for online concerts in the post-pandemic world in which live shows are possible again, which is also supported by Saeed (2020), claiming that live concerts will always be the preferred option. According to Dancing Astronaut (2020) around half of the music fans appreciate online concerts as temporary replacements for live shows. In the study on hand, even 30 percent would generally recommend them to others and additional 65,5 percent would recommend them while live shows are not possible, resulting in almost all respondents appreciating online concerts and thus more than in previous studies. This could be related to the study mentioned above being conducted in 2020 (Dancing Astronaut, 2020). As roughly one year later concerts are still at a hold in most places it is likely that music fans appreciate online concerts more the longer they cannot attend live shows.

Looking at the advantages and disadvantages of online concerts also helps to see why or why not people might potentially pay for an online concert. It could be seen that avoiding crowds and saving money on food and drinks on site was not seen as an advantage by most people, going hand in hand with the observation that a huge number of respondents miss the atmosphere and social interactions with others while watching an online concert. This is consistent with Morgan's (2008) definition of the concert experience, according to which socialization and the atmosphere play an important role. As Charron (2017) said in her article, people that attend concerts usually "engage in cognitive, emotional and imaginal practices to make sense of the performance". With the absence of sensory stimuli, such as feeling the vibrations of the bass, hearing the applause and singing of the audience, or smelling scents typical for concerts like alcoholic drinks, it is not possible to engage in these kinds of practices, resulting in a completely different concert experience for the attendants. However, this factor was seen as an advantage mostly by the younger age group, which could possibly be related to students or people that have just started their job not earning as much money to spend as the older ones.

All this, as this study found and other sources suggest (Saeed, 2020; SRF, 2020), will most likely lead to online concerts never becoming as popular as live concerts,

making them more of a temporary solution to certain circumstances rather than a permanent option to this degree. However, a lot of respondents appreciate the flexibility of both time and place that online concerts bring as that gives more people the chance to watch concerts and many respondents do see a huge potential in online concerts in the future for certain scenarios, such as sold out shows or festivals, which other sources also found (Saaed, 2020).

7. Conclusion

The aim of the study was to find out more about the WTP for online concerts, which in return can lead to a better understanding of the whole concept of online concerts both now and in the future. With the help of literature and a quantitative survey, data was gathered to achieve this aim. The survey provided information on the demographic profile of the respondents as well as their WTP and opinions on online concerts in general. The data was then analyzed with descriptive and inferential statistics. This information provided the necessary information to answer the research questions.

Generally, the survey received a variety of respondents of different genders, age groups and origins which lead to valuable results.

The first research question, “*What are the reasons for people to attend an online concert?*”, could be answered during the research. The major reason, obviously, is the lack of live concerts caused by the pandemic, which makes fans appreciate online concerts more than ever. Overall though, non-material factors, such as support or fun, provided a more relevant reason for most of the participants, indicating that online concerts should aim to find ways to deliver a memorable experience rather than to just offer material goods. Once live concerts are possible again it will be important to offer this to keep the WTP high.

To answer the second research question, “*What impacts the willingness to pay for online concerts?*”, it can be said that generally the amount of income and age can impact the WTP, but overall bands are likely to succeed with online concerts if they are targeted at their fans as it seems that the WTP is widely given if an interest in the band exists. Though, depending on what an individual likes, both physical goods and non-material experiences can create and enhance the WTP for online concerts. This shows that there is indeed WTP for online concerts and that WTP can be impacted by different factors, giving bands and organizers the chance to offer different goods with tickets, but also to be creative when planning an online concert.

This research further contributed to the knowledge on the prospects of online concerts. While it is obvious that the major increase of online concerts is related to the lack of live shows during the pandemic, they still get more attention than ever before. Even though the experience, in comparison to a live concert, is a completely different one, many people see huge potential in online concerts, indicating that the market for online concerts might be a solid one in the post-pandemic world.

All in all, this means that generally online concerts are a welcomed and appreciated substitution for live concerts during the pandemic. Different reasons and motivations can create a WTP for online concerts and the WTP can be influenced by both experiences and goods. People see a potential in online concerts in the future and thus, this research can help to give a more thorough understanding of the WTP for online concerts. Online concerts might not receive as much attention in the future, but they can be a valuable asset for the live music industry. While the results of this study mostly apply for online concerts of Feuerschwanz, it can be assumed, as the concert experience always consists of similar elements, that the outcome can also be applied to other online concerts to some extent.

While this study can show trends and possibilities for the WTP for online concerts, this research only covered one small-scale online concert, therefore it is encouraged to put more focus on future research regarding online concerts. This could include research that is more generalizable or with a bigger sample. Further research could moreover also include a focus on the online concert experience as it differs significantly from the live concert experience.

Finally, this research has contributed to the knowledge on online concerts and the WTP for them from a demand-side point of view, giving artists and organizers an idea on what encourages music fans to attend online concerts, how to increase the WTP amount, and if it is worth to offer them after the pandemic. Extreme situations, like in this case a pandemic, can change the demand for events altogether, leaving the whole industry in uncertainty and showing how important it is to be innovative and adaptable to unknown situations. It is hoped that research like this can help the industry to overcome situations like these and to open new sectors in the future.

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9. Appendices

Appendix I – Copy of Questionnaire

The willingness to pay for online concerts

Dear participant,

my name is Alicia Löffler and I'm currently writing my bachelor's thesis within the program "International Tourism Management" at Högskolan Dalarna in Sweden on the topic "Willingness to pay for online concerts". The online concert "Die letzte Schlacht" by the band Feuerschwanz that took place earlier this year will be used as a case study in order to figure out why people pay for online concerts and which factors impact the willingness to pay.

The survey takes between 5 to 10 minutes to complete. All of your answers are completely anonymous, confidential and will only be used within this study.

Thanks for your participation in the survey!

General Questions

1. Gender

Markieren Sie nur ein Oval.

- Male
- Female
- Others
- No answer

2. Year of Birth

3. Which city and country do you live in?

4. Nationality

5. Your last completed or ongoing education *Markieren Sie nur ein Oval.*

- Primary School
- College/High School
- University
- No answer

6. What is your current occupation status?

Markieren Sie nur ein Oval.

- Full-time employment
- Part-time employment
- Self-employed
- Student
- Pensioner
- Not working
- Others
- No answer

7. What is your annual salary?

Markieren Sie nur ein Oval.

- 0 - 9.999 Euro
- 10.000 - 19.999 Euro
- 20.000 - 29.999 Euro
- 30.000 - 39.999 Euro
- 40.000 - 49.999 Euro
- 50.000 - 59.999 Euro
- 60.000 - 69.999 Euro
- 70.000 Euro or more
- Prefer not to say

8. Did you attend the online concert "Die letzte Schlacht" by Feuerschwanz?

Markieren Sie nur ein Oval.

- Yes
- No *Fahren Sie mit Frage 22 fort*

Attended the show

9. Which ticket option did you buy?

Markieren Sie nur ein Oval.

- VIP (Meet & Greet)
- 15 Euro Digital Access
- 25 Euro Digital Access + Hardticket
- 30 Euro Digital Access + Hardticket
- 35 Euro Digital Access + Hardticket
- 40 Euro Digital Access + Hardticket
- 45 Euro Digital Access + Hardticket
- 50 Euro Digital Access + Hardticket

10. Did you buy the ticket yourself?

Markieren Sie nur ein Oval.

- Yes
- No, I got the ticket from someone else
- No, I watched the concert with someone else

11. How many times did you watch the show while it was accessible?

12. _____
How many people in total did you watch the show with?

Markieren Sie nur ein Oval.

- I watched the show alone
- I watched the show with one other person
- I watched the show with 2 or 3 other people
- I watched the show with 4 or 5 other people
- I watched the show with more than 5 other people

How did the following factors influence your decision to attend the show?

Answers from 1 = Did not impact the decision at all to 5 = Did impact the decision a lot

13. I am a fan of Feuerschwanz

Markieren Sie nur ein Oval.

1	2	3	4	5
<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>

14. I want to support Feuerschwanz financially

Markieren Sie nur ein Oval.

1	2	3	4	5
<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>

15. I want to listen to their music

Markieren Sie nur ein Oval.

1	2	3	4	5
<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>

16. It is fun to see them live

Markieren Sie nur ein Oval.

1	2	3	4	5
<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>

17. I wanted to receive a hardticket/Meet & Greet

Markieren Sie nur ein Oval.

1	2	3	4	5
<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>

18. I could choose different ticket prices

Markieren Sie nur ein Oval.

1	2	3	4	5
<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>

19. The lack of live shows during the pandemic

Markieren Sie nur ein Oval.

1	2	3	4	5
<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>

20. Recommendations from others

Markieren Sie nur ein Oval.

1	2	3	4	5
<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>

21. Which other factors influenced your decision to attend the show?

Fahren Sie mit Frage 24 fort

Did not attend the show

22. Why did you choose not to attend the show?

Wählen Sie alle zutreffenden Antworten aus.

- Money
- Time
- Online concerts are not comparable to live
- concerts Others

23. If you chose "others" please elaborate your answer

Fahren Sie mit Frage 24

Further Questions

How likely are you to spend money on the following options?

Answers from 1 - not willing to pay for at all to 5 - very willing to pay for

24. Access to the online concert without anything else

Markieren Sie nur ein Oval.

1	2	3	4	5
<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>

25. Access to the concert + printed hard ticket

Markieren Sie nur ein Oval.

1	2	3	4	5
<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>

26. Access to the concert + T-shirt

Markieren Sie nur ein Oval.

1	2	3	4	5
<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>

27. Access to the concert + online Meet & Greet with the band

Markieren Sie nur ein Oval.

1	2	3	4	5
<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>

28. Access to the concert + being mentioned by name during the show

Markieren Sie nur ein Oval.

1	2	3	4	5
<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>

29. Access to the concert + being mentioned in the credits

Markieren Sie nur ein Oval.

1	2	3	4	5
<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>

30. Access to the concert + a picture of yourself in the audience area

Markieren Sie nur ein Oval.

1	2	3	4	5
<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>

31. Which other options would you be willing to pay for?

32. Would you have paid (more) money for any of the given options if they had been available?

Markieren Sie nur ein Oval.

Yes

No

33. If yes, for which option would you have been willing to pay (more)?

34. What is the the maximum amount of money you would have been willing to pay? (In Euro)

35. Have you attended an online concert before this one?

Markieren Sie nur ein Oval.

- Yes, during the pandemic
- Yes, before the pandemic
- No

36. Have you seen Feuerschwanz live before?

Markieren Sie nur ein Oval.

- Yes, once
- Yes, more than once
- No

37. Would you attend another online concert by Feuerschwanz?

Markieren Sie nur ein Oval.

- Yes
- No
- I did not attend this one, but I would attend one in the future
- I did not attend this one, but I would also not attend one in the future

38. Would you attend an online concert by any other band?

Markieren Sie nur ein Oval.

- Yes
- No

39. Did you donate money to Feuerschwanz regarding the online concert?

Markieren Sie nur ein Oval.

Yes

No

40. Do you prefer live concerts over online concerts?

Markieren Sie nur ein Oval.

Yes

No

Do you consider the following factors as advantages of online concerts?

Answers from 1 = Not an advantage at all, to 5 = Big advantage

41. No traveling is needed to get to the concert

Markieren Sie nur ein Oval.

1	2	3	4	5
<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>

42. I can watch the concert when I have time

Markieren Sie nur ein Oval.

1	2	3	4	5
<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>

43. The concert can be watched more than once

Markieren Sie nur ein Oval.

1	2	3	4	5
<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>

44. The concert can be paused if needed

Markieren Sie nur ein Oval.

1	2	3	4	5
<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>

45. Additional costs for drinks and food on site can be saved

Markieren Sie nur ein Oval.

1	2	3	4	5
<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>

46. No one is blocking the view on the stage

Markieren Sie nur ein Oval.

1	2	3	4	5
<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>

47. Crowds can be avoided

Markieren Sie nur ein Oval.

1	2	3	4	5
<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>

48. Additional recorded videos can be added into the show

Markieren Sie nur ein Oval.

1	2	3	4	5
<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>

49. Musicians from other bands have an easier time to participate in the concert

Markieren Sie nur ein Oval.

1	2	3	4	5
<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>

50. In your opinion, what is the biggest advantage of online concerts?

51. In your opinion, what is the biggest disadvantage of online concerts?

52. What do you miss the most about live concerts when watching an online concert?

53. Would you recommend online concerts to others?

Markieren Sie nur ein Oval.

- Yes
- Yes, but only while it is not possible to attend live shows
- No

Additional Questions

54. For how many years have you known Feuerschwanz?

55. How did you find out about the online concert "Die letzte Schlacht"?

Markieren Sie nur ein Oval.

- Social media posts
- The band's website
- Family & friends
- Ads
- Others

56. Do you follow Feuerschwanz on social media?

Markieren Sie nur ein Oval.

Yes

No

57. Is there anything else you would like to add to this topic?

Dieser Inhalt wurde nicht von Google erstellt und wird von Google auch nicht unterstützt.

Google **Formulare**

Appendix II – Demographics

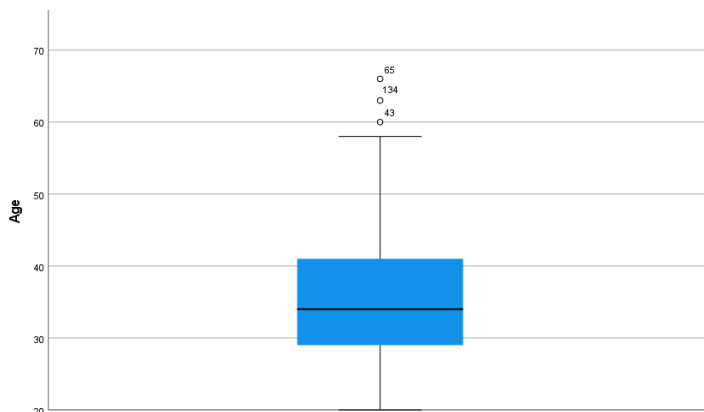


Fig.: Age

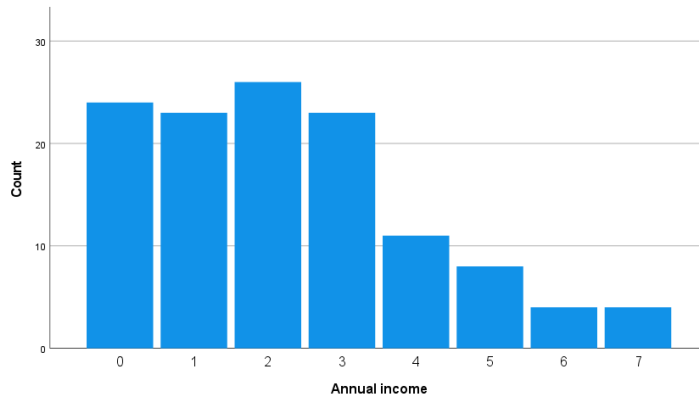


Fig.: Annual income

Appendix II – T-Test

Independent Samples Test

		Levene's Test for Equality of Variances		t-test for Equality of Means				
		F	Sig.	t	df	Sig. (2-tailed)	Mean Difference	Std. Error Difference
Access to the show	Equal variances assumed	3,439	,066	1,456	139	,148	,389	,267
	Equal variances not assumed			1,682	33,997	,102	,389	,231
Access & hard ticket	Equal variances assumed	,036	,850	-,431	139	,667	-,141	,327
	Equal variances not assumed			-,419	28,650	,678	-,141	,336
Access & t-shirt	Equal variances assumed	,071	,790	-1,875	139	,063	-,581	,310
	Equal variances not assumed			-1,829	28,696	,078	-,581	,318
Access & meet & greet	Equal variances assumed	,985	,323	-2,283	139	,024	-,795	,348

	Equal variances not assumed			- 2,419	30,9 16	,022	-,795	,329
Access & being named during the show	Equal variances assumed	24,575	,000	- 3,230	139	,002	-,924	,286
	Equal variances not assumed			- 5,591	78,6 64	,000	-,924	,165
Access & being named in the credits	Equal variances assumed	18,042	,000	- 3,122	139	,002	-,887	,284
	Equal variances not assumed			- 4,932	60,3 84	,000	-,887	,180
Access & picture in the audience area	Equal variances assumed	23,620	,000	- 3,138	138	,002	-1,073	,342
	Equal variances not assumed			- 4,297	44,2 42	,000	-1,073	,250

Table: T-test with age groups and potential ticket options

		Levene's Test for Equality of Variances		t-test for Equality of Means				
		F	Sig.	t	df	Sig. (2-tailed)	Mean Difference	Std. Error Difference
Saving costs for food and drinks	Equal variances assumed	3,229	,075	- 3,136	121	,002	-,987	,315
	Equal variances not assumed			- 3,356	51,3 73	,001	-,987	,277

Table: T-test with income group and saving cost for food and drinks