

Understanding The Role Of Sensory, Emotional, Social And Memorable Experiences In Behavioural Intention Of Indonesia's Music Concert Industry

Antania Carissa, Jessica Natalia, Margareth Lasini, Willy Gunadi.

Abstracts: Experiential marketing has been recognized as one of the most effective ways to magnetize concert attendees. This phenomenon has widely opened opportunity for promoters to market and to display in their events, precisely in Indonesia young populations nowadays. This research is conducted to provide novelty in music concert industry, to capture insightful experiential perspective, and to identify the role of sensory, emotional, social and memorable experiences in behavioural intention of Indonesia's music concert industry. Data is collected through online questionnaires and analyzed by using PLS-SEM. The results indicate that memorable experience is the most influential factor to behavioural intention, social experience is the second, sensory is the third, and the least prioritized is emotional experience. Lastly, there are soluble implications explained which fully support the results of this research.

Keywords: Experiential Marketing, Sensory, Emotional, Social, Memorable, Behavioural Intention

1. INTRODUCTION

Indonesia has become one of developing countries with the fastest GDP growth rate. Bank of Indonesia's governor (The Jakarta Post, 2018), projected that the rate will increase to 5.2% in 2019. As the result of this growing economy, the uprising number of middle class income has expanded into the majority. Considering this, many new business opportunities arise e.g. saving & invest, food & beverage and leisure (McKinsey Global Institute, 2012). Leisure is increasingly combined with emotional and cultural values therefore emotion based activities and experiences are becoming increasingly popular (Young, 2010). Many companies see opportunities in this leisure business and one of them is concert industry, the availability of event organizers and venue providers exist to answer the demand. According to Statista (2017), sales revenue in event ticket segment amounts will reach USD 362 million in 2019. Moreover, revenue is also expected to show 16.4% of CAGR from market value with USD 665 million by the end of 2023 which is dominated by 45.8% population of Millennials, 31.7% of Gen Z, and 21.7% of Gen X respectively. Thus, this concert industry is very promising for new entrants in the future. As goods and services become commoditized in this era, customer experiences which are created by company will matter most (Pine & Gilmore, 1998).

Music concert as part of service industry is illustrated to be one of the customer experience practices in Indonesia. Bee Gees was the very first international band who held a concert in 1972 at Senayan Stadium with capacity of 60,000 audiences. Up until now, there are various events with different genres of music that have been promoted, such as International Java Jazz Festival, Djakarta Warehouse Project, We The Fest, Lalala Fest, Sunny Side Up Fest, and so on. Lining up with thousands of people to watch concerts and enthusiastically paying high price to be the part of these crowds, might seem irrational for some reasons. However, some customers expect distinct economic offerings of experiences (Manthiou et al., 2014; Oh et al., 2007). Quesada (2012) stated that musical experience is one of the offering. To begin with, he explained deeply about classical music experience components; auditive and sensorial experience, personal experience, and pure musical experience. Auditive and sensorial provide imagination, frequency in sounds, duration, intensity, and spectral composition as relevant parameters. Furthermore, personal experience has potential action to awaken listener's mood, emotion, and degree of attention from recent condition. Lastly, pure musical experience evaluates music as historical and biographical form of brain memory. The occurrence of emotional experience is undeniable for some reasons. Maruszewski et al. (2015) said that emotions encompass physiological and expressive processes and changes of the behaviour. Important components of emotion are feelings, which reflect subjective experiences associated with changes that take place within the other components. Emotions arise from experiences of someone. It can be a happy, sad, even angry. Emotions arising from the experience gained will affect one's judgment of the experience. It has also been suggested that music festivals offer opportunities for participants in engage to define, develop or reflect on their understanding of themselves, and cultivate new expressions of self-identity (Karlsen and Brändström, 2008; Matheson, 2005). In addition, music festival provides an avenue which people can discover a sense of identity, meaning, and social integration where potentially facilitate connection among participants (Packer & Ballantyne, 2011). This connection will bring excitement and

-
- ⁴Corresponding Author: Willy Gunadi
 - Business Management Program, Management Department
 - BINUS Business School Master Program,
 - Bina Nusantara University, Jakarta, Indonesia 11480
 - Email: wgunadi@binus.edu

relaxation because they are all socially gathered with the same interests and similarities (Uysal et al., 1991; Schneider & Backman, 1996). The journey of sensory, emotional, and social experience have not come to an end. Remarkable experiences that are stored in human brain will pass through the process called stimuli. This mentioned stimuli includes images of moving objects and visual texture that are constructed by combining gratings of differing orientations and or spatial frequencies (Sekuler & Kahana, 2007). In this case, ambience of music concerts have successfully engaged numerous people to involve in memorable situation; to fully enjoy, to feel, to experience the moment, and to concern the feeling of being present in a place (Coelho et al., 2018). Above all, sharing events with people or creating bonds, which reinforces the role of emotions as the focal point of memorable experiences (Knolboch et al., 2014). Behavioural intention is considered as the result of the formulation of various

experiences, has been under scrutiny by numerous researchers because it will possibly affect in how marketers create and innovate. Globally, the most adopted memorable experience was coming from tourism (Hung et al., 2014; Ali et al., 2016; Ali, 2015; Coudounaris & Sthapit, 2017). Next, local studies in tourism were partially obtained emotional experience and social experience (Afifah et al., 2018; Rahmi et al., 2016). Based on extant literature, there are lacking studies in determining the role of three experiential domains and memorable experience that affect behavioural intention in leisure. The purpose of this study is to provide novelty in industry chosen and captures insightful experiential marketing perspective. Furthermore, this study will identify the role of sensory, emotional, social and memorable experiences in behavioural intention of Indonesia's music concert industry, using framework from Nasermodeli et al. (2013), Pine & Gilmore (1998), and Rivera et al. (2015).

2. LITERATURE REVIEW

2.1. Sensory Experience

Gentile et al. (2007) defined sensorial experience as act of sight, hearing, touch, taste, and smell experiences which could arouse aesthetic pleasure, excitement, and satisfaction. In addition, Nagasawa (2008) and Schmitt (1999) defined sensory experience as a perception view of sensory and aesthetic about product, surroundings, and atmosphere. Lindstorm (2009) conceptualized a model for sensory dimensions, such as visual, auditory, olfactory, gustatory, and tactile. All dimensions will work as stimuli. These stimuli will be transformed to the brain as memory and may contribute in taking behavioural decisions. According to Kidwell et al. (2008), sensory attributes like music could be combined to create atmospherics, highly affect customer valuations, emotionally passionate, choices and purchase intentions. Papineau (2007) argued that auditory experience can utilize the theoretical concept of experience. This auditory experience will be the enabler for illusory or hallucinatory which objects are reflected more real and vivid on audiences' minds. Initially, visual supported active engagement of audiences and enabled them to participate in multisensory and interaction design experience (Sun, 2017). McDermott et al. (2013) found that human auditory system encourages music experience which relies on sensory properties as memory receptor to the brain. Previous experiment was conducted by Merchel and Altinsoy (2018) showed that frequency, intensity, and temporal variations of audio-induced vibrations influence tactile dimension. Furthermore, Obrist et al. (2014) suggested that the sense of smell is mostly influenced by other senses such as vision, hearing, and touch; which contributed significantly to memory and emotion. Smell memories were associated with stronger feelings of being brought back in time, are more emotionally loaded, and are experienced more vividly than memories elicited through other modalities (Willander and Larsson, 2006). Moreover, series of experiments from Gal et al. (2007) found that gustatory stimulus can affect taste judgments in consumption experience. Referring these literatures available, gustatory is the only dimension that has the least influence in music festivals.

2.2. Emotional Experience

LeDoux (1996) described emotional experience as how emotions are being created and were explained by feedback, central, arousal, and cognitive theories. Parkinson et al. (2005) said the bodily changes follow directly from the exciting fact, and that we feel the same changes as they occur is the emotion. This theory was very well known and is used in several studies on emotion (Arnold, 1960; Ellsworth, 1994; Smith & Lazarus, 1993; Parkinson et al., 2005; Scherer, 2016). Nussbaum (2001) emphasized that emotions were not just the fuel that powered the psychological mechanism of a reasoning creature, they were parts, highly complex and messy parts, of this creature's reasoning itself. Therefore, emotional reactions did not depend on a characteristic of the stimulus events that people experience, but how they interpret and evaluate what happened to them (Parkinson et al., 2005). On the other hand, Hockenbury & Hockenbury (2010) said that emotion is a complex psychological state that involves three distinct components: a subjective experience, a physiological response, and a behavioural or expressive response. Lundqvist et al. (2009) also said the same thing that emotional will be a part of subjective experience, or feeling, and has been seen as an essential element of the emotional system. Emotional has an assessment of subjectivity, because many people have different perceptions and have different views. As an example of emotional music was delivered by a singer or songwriter can be interpreted differently by everyone, but there were some people who cannot receive messages through music (Kivy, 1990; Meyer, 1956). Furthermore, Nairne (2000) conveyed that an emotion is a complex psychological event that involves a mixture of reactions; a physiological response (usually arousal), an expressive reaction (distinctive facial expression, body posture, or vocalization), and some kind of subjective experience (internal thoughts and feelings). Based on article The Telegraph (2018), psychologists have found that listening to music 'lights up' whole areas of the brain associated with a complex range of emotions. Music just allows you to open up and release the emotions you were already feeling.

2.3. Social Experience

Schmitt (1999) defined social experience as a good or bad relationship between others and society. Social experience involved a person's relationships with others and how that individual communicates, interacts and socializes with other people, whether they have a sense of belonging as an

appraisal of one's circumstance and functioning in society. Kahneman et al. (1999) said that social experience is the experience of high levels of pleasant emotions and moods, low levels of negative emotions and moods, and high life satisfaction. Social experience was able to create effect on personal socializing procedure and subsequently influence his or her thoughts, feelings, and activities (Schmitt, 2003).

Music festivals are unique because they combine social experience, familiarity, and novelty where people experience a sense of engagement and connection at festivals in ways that are not possible at other kinds of music events. Beside a lot of interaction among attendees, fans often interact with the artists themselves. "Artist-Fan Engagement" becoming a buzz phrase of choice circulating within music business circles (Borden, 2009). The close proximity of the events led to increased social engagement and by sharing the experience with others provides a sense of belonging and social integration (Packer & Ballantyne, 2010). The engagement with music in a festival could contribute to the creation of a sense of community and providing an opportunity to engage in social activities (Frith, 1996; Gibson & Connell, 2005). The music festivals offer an opportunity for participants to define, develop or reflect on their understanding of themselves, and cultivate new expressions of self-identity (Karlsen and Brändström, 2008; Matheson, 2005). Attending a festival concerts were an unique combination of venue characteristics, the balance of familiarity and novelty, and the social context of the experience (Pitts, 2005). According to Zillman & Gan (1997), sharing a common experience would help to deepen relationships and safeguard against social isolation in the long term. The opportunity to socialize at a concert has been identified as a particularly important motive (Kolb, 2000) where music itself has an important function in forming identity and allowed them to enjoy themselves and feel as those they belonged (Frith, 1987).

2.4. Memorable Experience

Memorable experience happened when an event is succeeded in terms of making an impression and can be easily recollected by the consumers (Pine & Gilmore, 1998). From tourism perspective, memorable experience was defined as something that is unforgettable and considered as treasure in memory (Kruger & Saayman, 2017). Morgan (2006) observed that visitors' positive memorable experiences were likely to come from abundant choices. According to Ooi (2005), visitors had different experiences even if they were doing the same thing repeatedly because experiences solely depended on their moods and personal feelings at a particular moment. Nadel et al. (2003) proposed MTT (Multiple Trace Theory) as the account of long term episodic memory. According to study, episodic memory was referred to specific events in the life of the individual which included information about both the content of that experience; spatial and temporal context. Episodic memory was very dependable upon hippocampal complex. This mentioned hippocampal was always jointly involved in the storage and retrieval of normal episodic memory; the combined regions together comprise the episodic memory system, regardless of the age of the memory. By having this term, memorable experience in music festivals is reflected from positive moods and feelings that are stored in hippocampal system.

2.5. Behavioural Intention

Behavioural intention was defined as a perceived notion between oneself and some action (Jaccard & King, 1977) and always referred to future behaviour and often correlate with overt behaviour (Fishbein & Ajzen, 1975). Mowen & Minor (2002), defined behaviour intention as consumer desire to behave based on certain way so the consumer can show a desire to get information and inform others about the experience. An unfavorable behavioural intention occurred when customers perceive service performance at a less than expected level (Zeithaml et al., 1996). Recommend to others and repurchase intention were several dimensions that used to measure behavioural intention. Additionally, benefits that visitors enjoy will affect behavioural intentions, especially in the context of music festivals (Cronin & Taylor, 1992; Zeithaml et al., 1996).

2.6. Hypothesis Development

Sligte et al. (2010) suggested a phenomenon called VSTM (Visual Short Term Memory) which is defined as the distinction between the richness of immediate perception and impoverished image that are kept in iconic memory and visual working memory. Due to technological evolution, products or services are becoming harder to differentiate. In order to supply unique stigma and memorable experience, marketers are obliged to impress each one of the consumer's sensorial instrument. Therefore, with the help of sensory, a brand can integrate all of the five dimensions (visual, auditory, olfactory, gustatory or tactile) into stimuli and potentially emerge current holistic experiences into something memorable (Ditoiu & Caruntu, 2013). Thus, we test the following hypothesis:

H1 : Sensory experience has positive effect on memorable experience.

Emotional experience has relationship with memorable experience because memorable experiences will be the times that you felt very emotional (Chandralal & Valenzuela, 2013). In tourist event, memories can be defined as filtering mechanisms which link the experience to the emotional and perceptual outcomes (Oh et al., 2007). One factor that scientists believe to be critical in that process is the emotional load of an event. Indeed, studies have shown that heightened states of emotion can facilitate learning and memory (Johns Hopkins Medical Institutions, 2007). Eventreb (2015) said that emotion is a key component to create a memorable experience because the formation of emotional memories occurs in a small section of your brain. By influencing perception and attention, your brain can alter the encoding of episodic memory, such that emotional events receive priority. Therefore, we test the following hypothesis:

H2 : Emotional experience has positive effect on memorable experience.

Memories have been shown to contribute to individual happiness through evocative memories (Morgan & Xu, 2009) and affect different life like family and social lives (Sirgy et al., 2011). Many elements of memorable experiences are experiential aspects e.g. perceived opportunities for social interactions and feelings of pleasure and arousal, etc. (Chandralal & Valenzuela, 2013). Nearly 8 in 10 (77%) millennials say that some of their best memories are from an event or live experience they attended or participated in. 69%

believe attending live events and experiences make them more connected to other people, the community, and the world (Boston Consulting Group, 2014). Therefore, we test the following hypothesis:

H3 : Social experience has positive effect on memorable experience.

Behavioural intention was demonstrated as well-constructed experiences that engage and influence consumers' memories (Pine & Gilmore, 1998). Coudounaris & Sthapit (2017) measured how MTE (Memorable Tourism Experience) can

affect consumers behavioural intention to return and or recommend their previous past tourism experiences to family or friends. In addition, research has shown that effective communication of the promised benefits and the ability to deliver the benefits by the experiences provided will increase the chances that visitors will return (Petrick, 2004). Therefore, we test the following hypothesis:

H4 : Memorable experience has positive effect on behavioural intention.

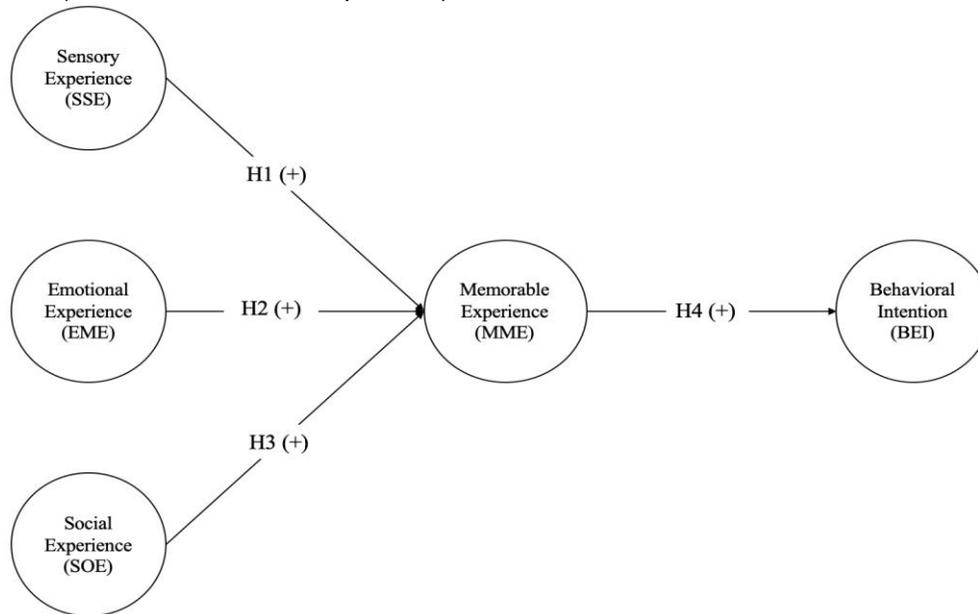


Figure 1. Proposed Conceptual Framework

3. RESEARCH METHODS

3.1. Measurement

Questionnaire was designed in four parts. Respondents were asked with one screening question in the first part. Second, respondents who have ever attended Java Jazz Festival, were asked about three general questions; frequency of attending Java Jazz Festival, companion for attending Java Jazz Festival with, and mentioning any other festivals joined. Third, there were six questions related to respondents demography; gender, age, marital status, educational background, occupation, and income. Lastly, focused questions were displayed in likert scale. Questionnaire items were adopted from the previous studies (see Appendix 1). There were five variables involved; sensory experience was measured by four items (Wen, 2007), emotional experience which consisted of four items (Brenngman & Geuens, 2004), four items of social experience (Fan & Li, 2006), memorable experience which was constructed in three items (Manthiou et al., 2014), and four items of behavioural intention (Baker & Crompton, 2000; Coudounaris & Sthapit, 2017).

3.2. Data Collection and Analysis

Java Jazz Festival is an annual jazz music festival located in Jakarta that first held in 2005. According to official Java Jazz Festival magazine (2012), during their first year in 2005, the

Java Jazz was able to attract more than 100,000 visitors in general and it significantly increases every year. Amongst all music festivals that have been presented in Indonesia, Java Jazz is one of the biggest events which consistently held in fifteen years straight and dominantly supported by government institutions and enterprises (BUMN), such as BNI (Bank Negara Indonesia), Pertamina, Transjakarta, Jak Lingko, Ministry of Tourism, and Ministry of Environment and Forestry. This study used convenient sampling method and data were collected through online survey. Out of 135 distributed, 93 useful questionnaires were returned. Although this event happened in the last two months, Nadel et al. (2003) conveyed the term of episodic memory is ageless. Thus, this capability can support respondents' ability to remember past events and answer the questionnaire. After all the data are collected, analysis will be done in PLS-SEM model.

4. RESULTS & DISCUSSIONS

4.1. Results

Demography of the respondents collected was described in Table 1, which was dominated by females (63.4%). Age was dominated by below 25 years old (54.8%). Marital status was dominated single (75.3%). Education was dominated by bachelor degree graduates (71%). Occupation was dominated

by working as professionals (44%) with income less than IDR 10 millions (44%).

Table 1. Demographic Characteristics Of Respondents
Characteristic

Characteristic	Items	Number	Percent
Gender	Female	103	68.2
	Male	48	31.8
Age	Below 25	102	67.5
	26-30	32	21.2
	31-35	6	4
	36-40	8	5.3
	Above 40	3	2
Marital Status	Single	124	82.1
	Married	27	17.9
Education	High School Graduate	13	8.6
	Diploma Degree	6	4
	Bachelor Degree	116	76.8
	Master Degree	16	10.6
Occupation	Professional Worker	92	60.9
	Self Employed	2	1.3
	Entrepreneur	25	16.6
	Student	28	18.5
	Others	4	2.7
Income	Less than IDR10 millions	69	45.7
	IDR 10 millions - 20 millions	54	35.8
	IDR 20 millions - 30 millions	19	12.6
	IDR 30 millions - 40 millions	5	3.3
	More than IDR 40 millions	4	2.6

The PLS-SEM model carried out two assessments, the measurement model and structural model. Measurement model to find out whether the research model used has valid and reliable. Structural model knows the hypothesis that is built whether it can be accepted or rejected. Measurement model reveal the terms of reliability, convergent validity, and discriminant validity. As results, reliability is supported by the measurement of variables used. Significance was set at 5%

level. All of outer loadings are higher than minimum threshold of 0.70 (Kwong & Wong, 2013). Average Variance Extracted (AVE), the Composite Reliability (CR), and discriminant validity are displayed in Table 2 and Table 3. CR values are higher than 0.6, AVE is greater than 0.5, and discriminant validity as square root of AVE has greater values compared to other correlated variables.

Table 2. Convergent Validity And Reliability

Var	Item	Factor Loading	AVE	CR
SSE (Sensory Experience)	SSE 1	0.913	0.845	0.956
	SSE 2	0.930		
	SSE 3	0.925		
	SSE 4	0.908		
EME (Emotional Experience)	EME 1	0.982	0.896	0.972
	EME 2	0.897		
	EME 3	0.971		
	EME 4	0.934		

SOE (Social Experience)	SOE 1	0.912	0.888	0.969
	SOE 2	0.958		
	SOE 3	0.945		
	SOE 4	0.954		
MME (Memorable Experience)	MME 1	0.918	0.807	0.926
	MME 2	0.861		
	MME 3	0.916		
BEI (Behavioural Intention)	BEI 1	0.958	0.900	0.973
	BEI 2	0.945		
	BEI 3	0.945		
	BEI 4	0.947		

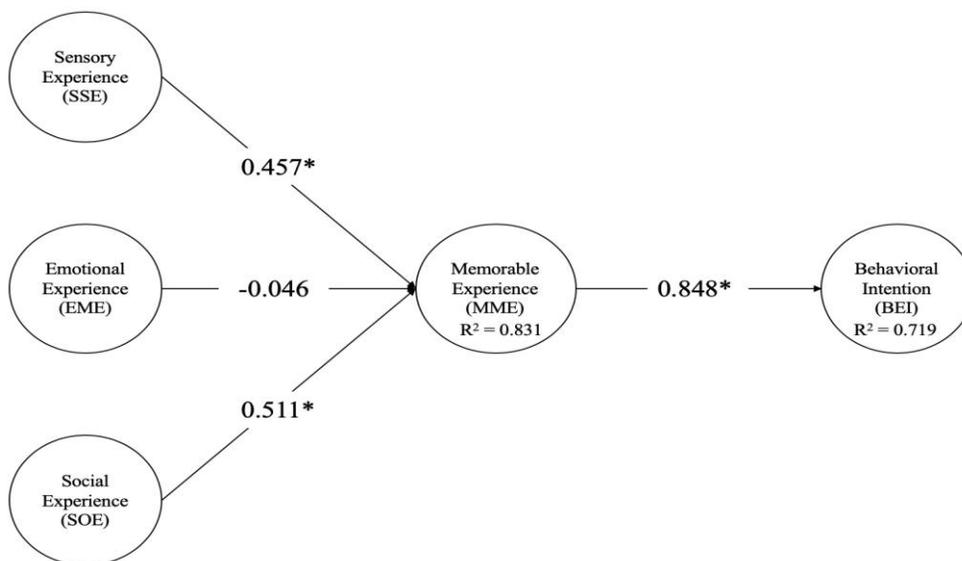
Table 3. Discriminant Validity

Variables	BEI	EME	MME	SSE	SOE
BEI	0.949				
EME	-0.050	0.947			
MME	0.848	-0.113	0.898		
SSE	0.864	-0.056	0.846	0.919	
SOE	0.749	-0.081	0.860	0.756	0.942

Note: values of the diagonal are the square root of AVE.

Referring to figure 2, H1, H3, and H4 are supported because those hypothesis show positive values of beta and p-values less than 0.05. H2 (emotional experience) acts conversely, therefore it is rejected from the structural model. R square shows 0.831, it indicates that variables, such as sensory experience, emotional experience, and social experience can explain 83.10% the study. Moreover, memorable significantly contributes 71.90% to the behavioural intention. Furthermore, from the results, it can be shown that almost all the results

support the hypothesis that has been made. From the independent variables studied, first social experience has the greatest effect compared to other variables with beta values as 0.511. The second influential variable is sensory experience with beta of 0.457. Surprisingly, it is found that emotional experience did not have a significant impact on the memorable experience therefore only sensory and social experiences affect the memorable variable.



Note: * p-value < 0.05

Figure 2. Structural Model

Table 4 describes the structural model that has been made. The hypothesis can be accepted if the coefficient value is positive and the p-value is smaller than 0.05 or T stat > 1.96. From the test results, it can be concluded that Hypothesis 1, 3, and 4 can be accepted because the value of the positive

coefficient, T-stat value is greater than 1.96, or the p-value is smaller than 0.05. While, hypothesis 2 is rejected because the p-value is greater than 0.05 or t stat is smaller than 1.96. The following are the results of calculation recapitulation

Table 4. Hypothesis Results

Hypothesis	Path	a	T-stat	P-values	Conclusion
H1	SSE → MME	0.457	5.585	0.000	Supported
H2	EME → MME	-0.046	1.289	0.197	Not Supported
H3	SOE → MME	0.511	6.145	0.000	Supported
H4	MME → BEI	0.848	24.167	0.000	Supported

4.2. RESULTS

This study empirically validates the existing theories of experiential marketing from tourism perspective into newly context on music industry, which has become trends recently. Experiences are somehow seen as motivation for event attendees to keep coming back. Generally, these motivations consist of involvement in community events, being able to relax and have fun, also emotional bonds between individuals and place atmosphere (Hixson et al., 2011). Several motivations mentioned are closely related to variables tested; sensory, emotional, and social experiences. In addition, impressive motivations and memorable experiences will encourage attendees to possess satisfaction and link to certain behavioural intention (Thrane, 2002). Generally, memorable experience shows positive effect in behavioural intention. The specific activity provides memorable occasion for visitors and it becomes one of the awaited events every year. As results, many respondents have attended the event approximately three times can be strong supporting evidence that respondents intend to watch the event repeatedly. Realizing the importance of memorable experience as added by Portugal et al. (2015), memorable experiences are both the output of specific activities such as accommodation, restaurants, and destinations and also implicitly or explicitly affect future intentions. This type of experience will be one of triggers either for newbie or second purchaser of music concert ticket. Based on the result, it can be seen that half of the respondents are Millennials who like to connect with people and establish friendships with anyone. This generation really likes to take part in ongoing events and posts several updates on social media to attract the attention of people (Grunewald, 2018). Millennials nowadays are viewing popularity and fame as pleasure and social recognition; they enjoy the spotlights, keep documenting and consuming recent trends. In fact, half of them are professional workers who are not married. Hence, they are more likely to socialize and seek entertainment after work as an escape or getaway from hectic routines. This tendency shapes and strengthens social experience as the second largest variable..

In an event, atmospheric illumination plays a part in sensory experience, especially on stage. At dance or theatrical events, illumination is used to stimulate various kinds of atmospheres to provoke and enhance movement; ranging from the deployment of bright, or animated illumination to align with the rhythms of rapid beats. Such effects produce desired ambience and sensory immersion for audiences (Edensor, 2015). For instance, EDM festivals; taking over half of respondents' votes. One of their success factors is LEDSCONTROL concept. LEDSCONTROL is a unique theme made by Ismaya Live which is featuring 1600 LED panels, movable robotic wrist completed with LED screens, and wireframe LED strips around the stages. Up until now, most of Jazz promoters have been too monotonous and been avoiding new concepts; limit ideas to monochrome. Truthfully, the majority of Millennials should become opportunities for them to rebrand and repackage Jazz concerts to be more youthful with its timeless touch.

Unexpectedly, emotional experience had not effect in this study. Jazz is identically known as emotional yet melancholic genre of music. Conversely, in this study, Jazz is not perceived that way. According to MBTI, there are two types of personality traits; introvert and extrovert. Introverts tend to hide or mask; hiding and repressing what they truly feel about something. On the other hand, extroverts do not avoid expressing any kinds of emotions inside them. Cerulo (2015) conducted a research and found that many female introverts who are in the range of age 15 until 29 years old domiciled in Italy were doing masks and roles in daily life for managing emotions in public. Comparatively, almost the respondents of this study consist of females in the range of 16 to 25 years old who might be introverts. The Event was considered as common place for event where there is possibility for attendees to relax and keep the circumstances down without trying to release overflow emotions. In addition, there are terms of emotional memory and event memory. The Overlook (2017) stated that emotional memory was defined as vivid recall of feelings and memories that retained drama, while event memory was snapshot of moments. By realizing these terms, Java Jazz was considered as event memory rather than emotional memory. Thus, the existence of emotional experience can be ignored.

5. CONCLUSION

Initially, this research concluded that memorable experience played the biggest role towards behavioural intention of Indonesia's music industry. Attendees had tendency to keep their past experiences in mind and recall them whenever they want. Moreover, extreme positive and negative moments would be unforgettable and stored in brain for lifetime. These impressions would be expressed and shared to some of their friends, spouses, or relatives (through stories by face to face and social media posts), which considered as social experience. Both mentioned experiences would affect and highlight the pattern of ticket purchases of Jazz concert significantly.

6. IMPLICATIONS AND SUGGESTION FOR FUTURE STUDIES

6.1. Implications

These findings provide essential implications for two sectors; academic and business. First, study contributes in filling the existed gaps and offer concepted results of experiential marketing for services and leisure. Second, for business terms, study suggests more insights for concert promoters and event organizers. Since memorable experience shows the highest influence to behaviour intention, it should be the main concern for promoters yet organizers. Several studies show that remembered experience may be superior to the original experience for predicting future decision-making (Larsen, 2007). To be remembered, events are demanded to be spectacular and well-concepted. Both parties should offer unique concept to attract the audiences, hence Java Jazz did not have the same theme every year. From every guest star who performed in Java Jazz event, they could contribute to the tribute event which was held to commemorate Jazz musicians by singing famous Jazz singer songs of their time, such as Frank Sinatra, Miles Davis, Nancy Wilson and so on to evoke memories and introduce songs. Furthermore, Java Jazz can be a romantic venue for couples. They can express feelings by

either confessing or proposing to their love ones. The atmosphere and songs provided are very supportive so that it can provide a memorable experience to be remembered by both partners. Another suggestion, Java Jazz can be held in more dramatic venues, like beaches or small islands to get more romantic side; rather than in indoor venues, which will give monotonous impression every year. Next, social experience as independent variable dominates the behaviour intention of audience. According to Duffy & Mair (2018), social experience can be enhanced through community events, such as festivals, fairs, or fetes. The audiences' expectations beyond those events are strengthening community feeling, increasing community belonging, improving social engagement, and aiding economy (Derrett, 2003). By realizing this fact, fan bases or fandoms have huge impacts in ticket and official merchandise sales, therefore promoters and organizers can involve them as main marketing target. Moreover, sensory experience holds the latest position compared to others, but it does not mean that either promoters or organizers can be ignorant to this kind of experience. Consecutively, the key element in almost every concert held is illumination, which is synchronized by rhythms of the music, accentuates particular beats and melodic tones, and generally deepens the experience of the event for the audience as illumination envelops them and delineates the performance on the stage (Edensor, 2015). Stage decorations and instruments should blend in as whole package. Technology like 4D, 5D, or LED effects can promote the sensory pleasure amongst attendees or offer a unique experience of Java Jazz.

5.2. Suggestion for Future Studies

This study has several limitations that can be addressed in the future research. First, need a larger sample. Therefore, hopefully in the future studies, samples can be expanded. Second, this research can be applied for other music concert genres. It is proved by major of respondents chose EDM music festivals. By having this percentage, the next researchers can dig more insights in EDM. Moreover, study specifically covers Indonesian market. There is opportunity for next researchers to broaden and to develop experiential marketing in different regions.

6. REFERENCES

- [1] Afifah., Suryani, Y., & Dewi, R.K. (2018). Implementasi Memorable Tourism Experience Scale Pada Wisatawan yang Berkunjung Ke Objek Wisata Kota Padang. *Study & Management Research*. Vol. XV, No.1
- [2] Ali, F., Ryu, K.S., & Hussain, K. (2016). Influence of Experiences on Memories, Satisfaction and Behavioural Intentions: A Study of Creative Tourism. doi.org/10.1080/10548408.2015.1038418.
- [3] Ali, F. (2015) Heritage Tourist Experience, Nostalgia, and Behavioural Intentions. Universiti Teknologi Malaysia. doi.org/10.1080/13032917.2015.1013477
- [4] Andersen, E. W., Fornell, C., & Lehmann, D. R. (1994). Customer Satisfaction, Market Share, and Profitability: Findings from Sweden. *Journal of Marketing*, 58, 53–66.
- [5] Arnold, M. B. (1960). *Emotion and Personality. Psychological Aspects*. New York Columbia University Press. Vol. 1.
- [6] Baker, D. A., & Crompton, J. L. (2000). Quality, Satisfaction and Behavioural Intentions. *Annals of Tourism Research*, 27(3), 785--804.
- [7] Borden, A. (2009). Building The Artist-Fan Relationship: A New Generation Wants to Be More Connected With Artists. Retrieved from http://www.synovate.com/changeagent/index.php/site/full_story/tapping_in
- [8] Boston Consulting Group. (January). How Millennials Are Changing the Face of Marketing Forever. Retrieved from https://eventbrite-s3.s3.amazonaws.com/marketing/Millennials_Research/Gen_PR_Final.pdf.
- [9] Brengman, M., & Geuens, M. (2004). The Four Dimensional Impact of Color on Shopper's Emotions. *Adv. Consum. Res.*, 31: 122-128.
- [10] Cerulo, M. (2015). Masks and Roles in Daily Life Young People and the Management of Emotions. *Interdisciplinary Journal of Family Studies*, XX, 2/2015. Department of Political Sciences, University of Perugia, Italy.

- [11] Chandaral, L. & Valenzuela, F. R. (2013). Exploring Memorable Tourism Experiences : Antecedents and Behavioural Outcomes. *Journal of Economics, Business and Management*. Vol. 1, No. 2.
- [12] Cooper, C. & Hall, M. C. (2008). Supporting The Contemporary Tourism Product: Service Management. *Contemporary Tourism, An International approach*. Oxford, pp. 307-343.
- [13] Coelho, M. d. F., Meira, K. C. d. O., & Gosling, M. d. S. (2018). Memorable Experience of Couples' Trips. doi.org/10.7784/rbtur.v12i1.1368
- [14] Coudounaris, D.N. & Sthapit, E. (2017). Antecedents of Memorable Tourism Experience Related to Behavioural Intentions. *Wiley Journal of Psychology and Marketing*. doi: 10.1002/mar.21048.
- [15] Cronin, J. J., Brady, M. K., & Hult, G. T. M. (2000). Assessing The Effects of Quality, Value, and Customer Satisfaction on Consumer Behavioural Intentions in Service Environments. *Journal of Retailing*, 76, 193–218. 150.
- [16] Cronin, J. J., & Taylor, S. A. (1992). Measuring service quality: A Reexamination and Extension. *Journal of Marketing*, 56, 55–68.
- [17] Derrett, R. (2003). Festivals and Regional Destinations: How Festivals Demonstrate A Sense of Community & Place. *Rural Society*, 13(1), 35–53.
- [18] Ditoiu, M.C., & Caruntu, A.L. (2013). Sensory Experiences Regarding Five-dimensional Brand Destination. *The Bucharest University of Economic Studies*. Romania.
- [19] Duffy, M., & Mair, J. (2018). Engaging The Senses to Explore Community Events. *Event Management*, Vol. 22, pp. 49-63. doi.org/10.3727/152599517X15111988553991
- [20] Edensor, T. (2015). Light Design and Atmosphere. *Visual Communication Article*. Manchester Metropolitan University, Manchester, UK.
- [21] Ellsworth, P. C. (1994). Is A Century of Fame Worth A Century Of Misunderstanding? *Psychological Review*, 101, 222-229.
- [22] Eventreb. (2015). Designing Emotional Sensory Experiences. Retrieved from <https://www.eventrebels.com/designing-emotional-sensory-experiences/>
- [23] Fan X. C. & Li J. Z. (2006). Analysis of Customers' Restaurant Experiences: An Empirical Research. *Tour. Tribune*, 21(3): 56-61.
- [24] Filieri, R., McLeay, F., & Tsui, B. (2017). Information and Communication Technologies in Tourism: Antecedents of Travellers' Satisfaction and Purchase Intention From Social Commerce Websites. *International Conference in Rome* pp. 517-528.
- [25] Fishbein M. & Ajzen, I. (1975). *Belief, Attitude, Intention and Behaviour: An Introduction to Theory and Research*. Massachusetts.
- [26] Frith, S. (1987). *Towards an Aesthetic of Popular Music in Music and Society: The Politics of Composition, Performance and Reception*. Cambridge University Press.
- [27] Frith, S. (1996). *Performing Rites: On The Value of Popular Music*. Oxford University Press.
- [28] Gal, D., Wheeler, S.C., & Shiv, B. (2007). *Cross Modal Influences on Gustatory Perception*. USA.
- [29] Gentile, C., Spiller, N., & Noci, G. (2007). How to Sustain The Customer Experience: An Overview of Experience Components That Co-Create Value With The Customer. *European Management Journal* 25(5), 395–410.
- [30] Gibson, C., & Connell, J. (2005). *Music and Tourism: On The Road Again*. Cleveland: Channel View Publications.
- [31] Gotlieb, J. B., Grewal, D., & Brown, S. W. (1994). Consumer Satisfaction and Perceived Quality: Complementary or Divergent Constructs? *Journal of Applied Psychology*, 79, 875– 885.
- [32] Götz, O., Liehr-Gobbers, K., & Krafft, M. (2010). Evaluation of Structural Equation Models Using The Partial Least Squares (PLS) Approach, Chapter 29 in V. E. Vinzi, W. Chin, J. Henseler, H. Wang (Eds.). *Handbook of partial least squares: concepts, methods and applications*. Berlin: Springer. doi.org/10.1007/978-3-540-32827-8_30
- [33] Grunewald, Paige. 2018. 8 Reasons Why Millennials Are Addicted to Social Media. Retrieved from <https://medium.com/@paigerg/8-reasons-why-millennials-are-addicted-to-social-media-2941ee63c360>
- [34] Heung, V. C. S., & Qu, H. (2000). Hong Kong As A Travel Destination: An Analysis of Japanese Tourists' Satisfaction Levels, and The Likelihood of Them Recommending Hong Kong to Others. *Journal of Travel & Tourism Marketing*, 9, 57–80.
- [35] Hixson, E., Vivienne, S., McCabe, S.V.S., & Brown, G. (2011). Event Attendance Motivation and Place Attachment: an Exploratory Study of Young Residents in Adelaide, South Australia. *Event Management*, Vol. 15, pp. 233–243.
- [36] Hockenbury, D. H., & Hockenbury, S. E. (2010). *Discovering Psychology. Recording for the Blind & Dyslexic*. Princeton.
- [37] Hong, S. Y. (2010). Business Opportunities in New Leisure Trend. *Korea Economic Trends*. Samsung Economic Research Institute Economic Report p.p 10-14.
- [38] Hung, W. L., Lee, Y. J., & Huang, P. H. (2014). Creative Experiences, Memorability and Revisit Intention In Creative Tourism. *Current Issues in Tourism*. Advance online Publication, 1–8. doi:10.1080/13683500.2013.877422.
- [39] Jaccard, J. & King, G.W. (1977). The Relation Between Behavioural Intentions and Beliefs: A Probabilistic Model. *Human Communication Research*, 3(4), 326–334.
- [40] James, W. (1884). What is an emotion? *Mind*. doi.org/10.1093/mind/os-IX.34.188.
- [41] Johns Hopkins Medical Institutions. (2007). Why Emotionally Charged Events Are So Memorable. *ScienceDaily*. Retrieved June 24, 2019 from www.sciencedaily.com/releases/2007/10/071004121045.htm
- [42] Kahneman, D., Diener, E., & Schwarz, N. (1999). *Well-Being: The Foundation of Hedonic Psychology*. Russell Sage Foundation. New York.
- [43] Karlsen, S. & Brändström, S. (2008) *Exploring The Music Festival As A Music Educational Project*.

- International Journal of Music Education, 26 (4): 363-373.
- [44] Kidwell, B., Childers, T.L., & Hardesty, D. (2008). Consumer Emotional Intelligence: Conceptualization, Measurement, and The Prediction of Consumer Decision Making. *Journal of Consumer Research*.
- [45] Knobloch, U., Robertson, K. & Aitken, R. (2014). (Mis) Understanding The Nature of Tourist Experiences. *Tourism Analysis*, 19, 599-608.
- [46] Kolb, B.M. (2000). You Call This Fun? Reactions of Young First-time Attendees to a Classical Concert. *MEIEA Journal Vol 1 No 1*, 13-28.
- [47] Kozak, M., & Rimmington, M. (2000). Tourist Satisfaction With Mallorca, Spain, As An Off-Season Holiday Destination. *Journal of Travel Research*, 38, 260–269.
- [48] Kruger, M., & Saayman, M. (2017). An Experience Based Typology For Natural Event Tourists. *International Journal of Tourism Research*, 19, 605–617.
- [49] Kwong, K., & Wong, K. (2013). Partial Least Squares Structural Equation Modelling (PLS-SEM) Techniques Using SmartPLS. *Marketing Bulletin*, 2013, 24, Technical Note 1.
- [50] Larsen, S. (2007). Aspects of a Psychology of the Tourist Experience. *Scandinavian Journal of Hospitality and Tourism*, 7(1), 7-18. doi: 10.1080/15022250701226014
- [51] LeDoux, J. (1996). *The Emotional Brain*. New York: Simon & Schuster.
- [52] Lindgreen, A., Vanhamme, J. & Beverland, M. B. (2009). *Memorable Customer Experience : A Research Anthology*. New York : Gower Publishing.
- [53] Lindstorm, M. (2005). *Brand Sense: Build Powerful Brands Through Touch, Taste, Smell, Slight, and Sound*. New York: Free Press.
- [54] Ludqvist, L.O, Carlsson, F., Hilmersson, P. & Juslin, P. N. (2009). Emotional Response to Music: Experience, Expression, and Psychology. *Psychology of Music*, 37(1), 61-90
- [55] Manthiou, A., Lee, S., Tang, L. & Chiang, L. (2014). The Experience Economy Approach to Festival Marketing: Vivid memory and Attendee Loyalty. *Journal of Services Marketing*, 28(1), 22---35.
- [56] Maruszewski, T., Jasielska, A. & Szczygieł, D. (2015). Emotions As Individual and Social Phenomena: Seeking New Answers to Old Questions. *Polish Psychological Bulletin*. doi10.1515/ppb-2015-0039. vol. 46(3) 320–325
- [57] Matheson, C. M. (2005) Festivity and Sociability: A Study of A Celtic Music Festival. *Tourism Culture & Communication*, 5: 149-163.
- [58] McDermott, J. H., Schemitsch, M., & Simoncelli, E. P. (2013). Summary Statistics in Auditory Perception. *Nat. Neurosci.* 16, 493–498. doi: 10.1038/nn.3347.
- [59] Merchel, S. & Altinsoy, M.E. (2018). Auditory-Tactile Experience of Music doi: 10.1007/978-3-319-58316-7_7.
- [60] Moreira, A. C., Fortes, N., & Santiago, R. (2016). Influence of Sensory Stimuli on Brand Experience, Brand Equity, and Purchase Intention. *Journal of Business Economics and Management*. doi:10.3846/16111699.2016.125279.
- [61] Morgan, M., & Xu, F. (2009). Student Travel Experiences: Memories and Dreams. *Journal of Hospitality Marketing & Management*, 18(2), 216–236. doi:10.1080/19368620802591967.
- [62] Morgan, M. (2006). Making Space For Experiences. *Journal of Retail and Leisure Property*, 5(4), 305–314.
- [63] Mowen, J. C., & Minor, M. (2002). *Perilaku Konsumen*. (translated: 5th Ed). Jakarta: Erlangga.
- [64] Nagasawa, S. (2008) Customer Experience Management: Influencing On Human Kansei to management of technology. *The TQM Journal*, 20(4), 312-323.
- [65] Nadel, L., Ryan, L., Hayes, S.M., Gilboa, A. & Moscovitch, M. (2003). The Role of The Hippocampal Complex in Long-Term Episodic Memory. *International Congress Series 1250 (2003) 215 – 234*
- [66] Nairne, J. S. (2000). *Psychology: The Adaptive Mind (2nd Ed. Wadsworth. p. 444)*
- [67] Nasermoadei, A., Ling, K.C., & Maghnati, F. (2013). Evaluating the Impacts of Customer Experience on Purchase Intention. *International Journal of Business and Management*; Vol. 8, No. 6.
- [68] Nussbaum, M. C. (2001). *Upheavals of Thought The Intelligence of Emotions*. New York: Cambridge University Press.
- [69] Obrist, M., Tuch, A.N., & Hornbaek, K. (2014). Opportunities for Odor: Experiences With Smell and Implications for Technology. doi.org/10.1145/2556288.2557008.
- [70] Oh, H., Fiore, A. M. & Jeong, M. (2007). Measuring Experience Economy Concepts: Tourism Applications. *Journal of Travel Research* 46, pp. 119-32.
- [71] Oliver, R.L. (1997), *Satisfaction: A Behavioural Perspective of The Consumer*. New York: McGraw-Hill.
- [72] Ooi, C. S. (2005). *A Theory of Tourism Experiences. Experience Scapes: Tourism, Culture and Economy (pp. 51–68)*. Copenhagen: Copenhagen Business School Press.
- [73] Packer, J., & Ballantyne, J. (2011). The Impact of Music Festival Attendance on Young People's Psychological and Social Well-Being. *Psychology of Music Journal*, 39(2), 164–181. https://doi.org/10.1177/0305735610372611.
- [74] Papineau, D. (2007). Phenomenal and Perceptual Concepts. in T. Alter and S. Walter (eds.)
- [75] Parkinson, B., Manstead, A. S. R. & Fischer, A. H. (2005). *Emotion in Social Relations*. New York: Psychology Press.
- [76] Petrick, J. F. (2004). The Roles of Quality, Value, and Satisfaction in Predicting Cruise Passengers' Behavioural Intentions. *Journal of Travel Research*, 42(4) 397-407.
- [77] Pine, B., & Gilmore, J. (1998). Welcome to The Experience Economy. *Harvard Business Review*, 76(4), 96-105.
- [78] Portugal, I. B., Ferreira, C. C., & Rocha, J. (2015). Where to Vacation? An Agent-Based Approach to Modelling Tourist Decision-Making Process. *Current Issues in Tourism*, 00(0), 1–18. https://doi.org/10.1080/13683500.2015.1041880
- [79] Quesada, D. (2012). *Musical Experience*. Vol. XXXI/3, pp. 165-178.

- [80] Rahmi, M., Andari, R., & Yuniawati, Y. (2016). Pengaruh Customer Experience Terhadap behavioural Intention Wisatawan di Saung Angklung Udjo. *Tourism and Hospitality Essentials (THE) Journal*, Vol. VI, No. 2, 2016 - 1033
- [81] Riviera, M., Semrad, K., & Croes, R. (2015). The Five E's in Festival Experience in The Context of Gen Y: Evidence From A Small Island Destination. Orlando, Florida.
- [82] Saha, G.C. & Theingi, A. (2009). Service Quality, Satisfaction, and Behavioural Intentions: A Study of Low Cost Airline Carriers in Thailand. *Managing Service Quality*, Vol. 19, No. 3, pp. 350-372. doi.org/10.1108/09604520910955348.
- [83] Scherer, K. R. (2005). What Are Emotions? And How Can They Be Measured? *Social Science Information*. doi 10.1177/0539018405058216 Vol 44(4), pp. 695–729; 058216.
- [84] Schmitt, B. H. (1999). *Experiential Marketing: How to Get Customers to Sense, Feel, Think, Act and Relate to Your Company and Brands*. New York: Free Press.
- [85] Schmitt, B. H. (2003). *Customer Experience Management: A Revolutionary Approach to Connecting With your Customer*. Indianapolis: John Wiley & Sons.
- [86] Schneider, I. E., & Backman, S. J. (1996). Cross-Cultural Equivalence of Festival Motivations: A Study in Jordan. *Festival Management & Event Tourism*, 4, 139–144.
- [87] Sekuler, R. & Kahana, M.J. (2007). A Stimulus-Oriented Approach to Memory. *Association for Psychological Science*. Volume 16—Number 6
- [88] Sirgy, J. S., Kruger, P. S., Lee, D. J., & Yu, G. B. (2011). How Does a Travel Trip Affect Tourists' Life Satisfaction? *Journal of Travel Research*, 50(3), 261–275. doi:10.1177/0047287510362784.
- [89] Sligte, I.G., Vandenbroucke, A.R., Scholte, H.S., & Lamme, V.A. (2010). Detailed Sensory Memory, Sloppy Working Memory. Department of Psychology. University of Amsterdam. Netherlands.
- [90] Smith, C. A., & Lazarus, R. S. (1993). Appraisal Components, Core Relational Themes, and The Emotions. 7(3-4), 233-269.
- [91] Statista. (2017). Depth Analysis of Event Tickets in Indonesia. Retrieved from <https://www.statista.com/outlook/264/120/event-tickets/indonesia>.
- [92] Sumadio, W. (February 7, 2012). Java Jazz Festival 2012: Where Jazz Finds A Home. All About Jazz.
- [93] Sun, S. (2017). *Visual Sound: Classical Concert Experience Design for Millennials*. Massey University, New Zealand.
- [94] The Overlook. 2017. Differences Between Emotional Memory and Event Memory. Retrieved from <https://www.overlook-mass.org/2017/04/differences-between-emotional-memory-and-event-memory/>
- [95] Thrane, C. (2002). Music Quality, Satisfaction, and Behavioural Intentions Within a Jazz Festival Context. *Event Management*, Vol. 7, pp. 143–150.
- [96] Utton, Dominic. (2018). How do we evoke emotion with music?. Retrieved from <https://www.telegraph.co.uk/music/power-of-music/how-to-create-emotion/>
- [97] Uysal, M., Backman, K., Backman, S. & Potts, T. (1991). An Examination of Event Tourism Motivations and Activities. In R. D. Bratton, F. M. Go, & J. R. B. Richie (Eds.), *New Horizons in Tourism and Hospitality Education, Training, and Research* (pp. 203–218). Calgary, Canada: University of Calgary.
- [98] Warjoyo, P. (November 27, 2018). Bank Indonesia Revises Down GDP Growth Projection in 2019. Retrieved from <https://www.thejakartapost.com/news/2018/11/27/bank-indonesia-revises-down-gdp-growth-projection-in-2019.html>
- [99] Wen, T. (2007). The Impact of Customer Experience on Service Brand Equity—The Empirical Research Based on Department Store. Dalian University of Technology.
- [100] Willander, J. & Larsson, M. (2006). Smell Your Way Back to Childhood: Autobiographical Odor Memory. *Psy.Bulletin & Review* 13, 2, 240–244.
- [101] Zeithaml, V. A., Berry, L.L & Parasuraman, A., (1996). The Behavioural Consequences of Service Quality. *Journal of Marketing* 60 (2):31. doi.org/10.2307/1251929.

7. APPENDIX

Appendix 1. Questionnaire Items

Variables	Items	Code
Sensory Experience	Attending concert would arouse my strong sensations	SSE 1
	Attending concert would bring me great interest	SSE 2
	Attending concert is very attractive	SSE 3
	Attending concert is quite worthwhile	SSE 4
Emotional Experience	Attending concert would make me happy	EME 1
	Attending concert would bring me relaxation	EME 2
	Attending concert would bring satisfaction	EME 3
	I feel more hopeful by attending concert	EME 4
Social Experience	Attending concert can promote my relationships with others,	SOE 1
	By attending concert, I can get recognition	SOE 2
	By attending concert, I can find a sense of belonging	SOE 3
	By attending concert, I can position my social status	SOE 4
Memorable Experience	As I remember Java Jazz concert, I can hear it in mind the relationships with others	MME 1
	As I remember Java Jazz concert, I know its spatial layout	MME 2
	I can recall the emotion that I felt when I was attending Java Jazz Festival	MME 3
Behavioural Intention	It's likely to visit Java Jazz concert next year	BEI 1
	I intend to visit Java Jazz concert next year	BEI 2
	I want to visit Java Jazz concert in the future	BEI 3
	I plan to recommend Java Jazz Festival to my friends or family	BEI 4