



The mediating influence of music festival experience in the relationship between event quality, perceived value, and revisit intentions of gen z consumers on Metro Manila

Mary Jean Lopez^{1*}, Jasmine Loberanes¹, Glenn Gerard Agoo¹, Ma.Cristina Q. Trinidad¹

Abstract

Purpose – This study aims to examine the mediating role of Music Festival Experience in the relationships between event quality, perceived value, and revisit intentions among Generation Z consumers in Metro Manila.

Design/Methodology/Approach – A quantitative approach was employed using a structured survey targeting Gen Z attendees aged 18 to 27. Data were analysed through regression and mediation analyses to explore the relationships among event quality, perceived value, music festival experience, and revisit intentions.

Findings – The results indicate that event quality significantly influences perceived value, which in turn positively affects revisit intentions. Furthermore, Music Festival Experience serves as a key mediating variable, strengthening the relationship between perceived value and revisit intentions. These findings highlight the importance of delivering high-quality and engaging festival experiences to enhance attendee satisfaction and encourage repeat participation.

Originality/Value – This study contributes to event and tourism literature by emphasizing the mediating role of experiential factors in shaping behavioural intentions among younger audiences. It provides practical insights for event organizers and marketers to design immersive and value-driven festival experiences, while also suggesting avenues for future research, including comparative studies across generations, the role of sponsorship and sustainability, and the use of qualitative approaches to capture deeper emotional engagement.

Keywords: Event Quality, Perceived Quality, Revisit Intentions, Music Festival Experience, Generation Z

Introduction

Music has been part of people's lives since it was built and significantly impacted cultures and societies worldwide (Peralta, 2024). These include attending music festivals held at a specific venue with a series of performances, and usually, it has a theme or cause (The Editors of Encyclopedia Britannica, 2024). Together with the continually growing popularity of music festivals in the industry, it shows here the better delivering it provides as a result of an excellent experience for guests/attendees that has become a crucial factor for their success (Sisson & Alcorn, 2021b). According to Ramsbotton et al., (2018) she discussed that the overall event experience has been identified as the experience significantly influencing the events industry. Statistics show that 32 million people attend at least one music festival in the United States yearly (Nielsen, 2015). In the Philippines, according to Paramount Insight's survey of 10,000 respondents in 2019, 24% of Filipino respondents have said that they attended a music festival in the past 12 months, and 95% also take the importance of the line-up of artists and social interactions in a music festival. 99% also agreed that brands or

*Correspondence:

Mary Jean Lopez
mjjeanlopez2611@gmail.com

Bachelor of Science in Hospitality Management, Polytechnic University of the Philippines, Manila, Philippines

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sponsors help improve the festival (Bloore, 2019). People see festivals as an opportunity and an experience for music entertainment and socializing, developing unforgettable experiences, and feeling a strong sense of community. Thus, visitors can naturally gravitate towards festival involvement (Biso, 2023). It has also been found that service quality attributes like accessibility, prices of tickets, food, and beverages, as well as safety, lead to attendee satisfaction (Welthagen & Lötter, 2020). To provide the guests' needs and desires for more opportunities and activities in an orderly manner, event planners must exercise caution when depending exclusively on musical performances to create a high-quality experience (Sisson & Alcorn, 2021b).

The concept of events has become a more essential strategic lever for destinations, and it plays an important role in destination image to reflect social, cultural, and tourist spirit (Debbagh & Azouaoui, 2022). The current study aims to find out whether tourists create positive images of the destination to which they have traveled to attend the event (Debbagh & Azouaoui, 2022). Somehow, this is part of marketing strategies frequently aimed at creating and sustaining repeat visits, which may be crucial because festivals rely significantly on return visitors. A music festival is approaching because its perceived value can be described as an individual's impression (Akhoondnejad, 2016), and it has been hugely disseminated in various disciplines, such as food festivals (Jeong & Kim, 2019). However, according to Aşan et al. (2020) perceived value is one of the crucial aspects for promoting satisfaction and obtaining a competitive edge in an event. While much is known about the effect of festival experiences on satisfaction, planned events in the destination image, such as festivals, can facilitate the experiences for attendees, guests, and other stakeholders (Jutbring, 2018).

Tourists' revisit intention also refers to the willingness to visit a tourist destination or event again (Zeng, 2023). When tourists are satisfied with visiting and the quality of the overall experience, such as having the event quality attribute, they tend to have a positive attitude toward a destination or event and intend to revisit it (Loureiro, 2014). Therefore, the attendee's experience can be positively associated with attendees' perceptions of the quality and value of the music festival experience. The festival brand may even have a beneficial influence on tourists' commitment to return to the area where the event happened, so in this way, it could have built a loyalty strength aspect for the guests or attendees (Duarte et al., 2018).

Building revisiting intention in attendees can lead to achieving the goals of an event (Lee 2014 Wu et al., 2014). Indeed, consumer trust is commonly acknowledged as an essential part of economic achievement. Then, several scholars contributed to developing factors of attendees revisiting their intention to study music festivals (Cheng et al., 2016). Because guests need and desire more opportunities and activities, event planners must exercise caution when depending exclusively on musical performances to create a high-quality experience. Therefore, the researchers have chosen individuals belonging to Generation Z as the respondents for this study since they are recognized for their adeptness with technology and social platforms, having grown up in the digital age. Additionally, their extensive exposure to the Internet from a young age has profoundly shaped their purchasing intentions and behaviors to significantly influence their priorities and expectations (Özkan, 2017).

A researcher has explored the connections between Event quality and Tourist Behavior within the framework of music festival events impacting the revisit intention of the attendees (Debbagh & Azouaoui, 2022). However, regardless of the origin, there is a need to get more information on how music festivals correlate to the event quality and consumers' perceived value and revisit intentions, as it is still yet to be tackled thoroughly. Another gap is that some studies focus on analyzing only one music festival experience. Additionally, it lacks local studies focusing on Generation Z attendees and how they perceive it; the researcher should explore the effects of variables to prove that music festivals drive event quality and conduct more research on security issues related to music festivals.

This study aims to explore the mediating influence of the music festival experience on the relationship between event quality, perceived value, and revisit the intentions of these consumers. It also aims to assess the impact of event quality on perceived value, how perceived value affects revisit intentions, and how event quality is related to revisit intentions. Moreover, this study seeks to assess the mediating role of music festival experience between the relationships of event quality, perceived value, and revisit intentions. The findings of this study offer valuable insights for event organizers of music festivals, particularly in understanding and

catering to the preferences of Gen Z consumers. This research provides implications that are useful for both present and future events. By exploring the relationship between event quality, perceived value, and revisit intentions, with Music Festival Experience as a mediating factor, the study can enhance the overall experience of this event. Moreover, these insights can have a significant contribution to establish successful marketing strategies and event management operations.

Literature Review

Music Festival Experience

The Philippines has improved a strong growth of music festival events which have several annual events that attract both local and international attendees. This is an important part of an event in music hospitality (Hudson et al, 2015), which can differ from different types of events due to their focus on themed events (Getz & Page, 2016) and have maintained an important standing (Lee & Kyle, 2014). This is the destination where music festivals are continually emerging to boost and showcase the culture, local products, and talents, as well as the natural wonders that provide livelihood to locals (Mia et al., 2018). Previous studies, such as Al Rousan et al. (2023), discovered that many attending music festivals attend to satisfy their working wants and develop or build relationships with others. And according to Rivera et al., (2015) The overall experience in the event is influenced by 5 (five) factors which are education, entertainment, enjoyment, aesthetics, and economic value which construct a predictor of memorable experiences while focusing on preferences for Gen Z's behavioral intentions. Following this path of thinking, in the context of festival hospitality, visitors may be attracted to festival participation only if it is viewed as a resource for connecting with people, an instrument for developing interpersonal skills, and an opportunity to form social connections (Przybylski et al., 2013). Nowadays, music festivals have increasingly developed all over the world (Kruger & Saayman, 2018), one example is the famous Glastonbury music festival in the UK and the Woodstock rock music festival in the US. And China's music festivals rapidly developed (Li & Wood, 2016).

As music events become more popular, organizers must understand how to provide a great experience for visitors. Flow experience is a key aspect in attracting people to tourist events, including music festivals (Cheng & Lu, 2015). It offers visitors a state of mind that is desirable (Zhang et al., 2019). In simpler terms, these factors affect visitors' festival experience such as the live music being influenced by the music performance, social factors, the environment, etc. (Chen et al., 2019). This continual increase in music festival spending worldwide is largely driven by people's preference for live music (Bennett & Woodward, 2014) During the music festival, visitors will have the opportunity to enjoy music performances in interactive surroundings. (Bennett & Woodward, 2014). In Western countries, when attending music festivals, it's always been popular because it provides visitors with a connection to art and discover the perceived meaning that exists between themselves and society (Ballantyne et al., 2013). In conclusion, local or international music festivals are more popular than ever before because they lead the way to a global development perspective and have emerged as the mainstream attraction.

Aside from that, when it comes to the music festival experience there are some studies around the attendees who experience visiting the music festival (Ding & Hung, 2021). One of the studies that Packer and Ballantyne (2010) pointed out is that social interaction, separation from daily life, festival environment, and lastly the music itself are all important aspects of the music festival experience. The generation Z who was raised in the digital age varies from previous generations. They bring their digital perspective to a music event and this generation prioritizes the music festivals that they want to have a visual appeal of the event concept, song popularity on digital platforms, social media interactions, stage performance, and overall content value (Gilang, 2024). However, in the context of festivals, satisfaction with the festival refers to an attendee's overall assessment regarding festival experiences (Akhoondnejad, 2016). As a result, this evaluation of music festivals can also have a positive relationship with perceived value because it shows here that the experiences are effective on satisfaction through perceived value (Song et al., 2014). And the festival attendees' perceived value of a festival experience is a result of balancing the expected benefits against the costs involved (Rivera et al., 2015). Experience in music festivals turns into satisfaction and could play an essential part in giving the intention to return to an event (Borges et al, 2020). Repeating the festival can help analyze its impact,

determine interest for future editions, and promote the area (Borges et al, 2020). Therefore, the relationship between the music festival experience, perceived value, and revisit intentions shows a strong positive connection. When attendees perceive high value from the festivals, they are more satisfied and more likely to return. Enhancing the overall experience directly increases the likelihood of future visits.

Event quality

Event Quality encompasses multiple dimensions, including the quality of performances, venue, amenities, and event management (Lee et al., 2011). People return to an event because of the staff quality (Ho Kim et al., 2013). Event quality is underpinned by two dimensions: the quality of event employees and the quality of the event environment during an event. The quality of the event setting and the event personnel serve as its other pillars (Esu, 2014). Another study about event evaluation states that the customer purchasing happily is due to the effects of the event quality (Theodorakis, 2019). It was also found that the organizer's professionalism in the event and the festival environment influenced visitor satisfaction and ticket repurchasing in a study conducted by the Australian Jazz and Blues Festival (Tkaczynski & Stokes, 2005). In planning an event, it must consider the both satisfaction of the attendee and organizer which is the result of implementing a good physical access control system which lead to have better event quality (Riera, 2024)

Moreover, to further understand the event quality the researcher used SERVQUAL Model or Service Quality Model by Zeithaml, Berry, and Parasuraman (1988) because it provides a clear, flexible, and strong customer structure that will helps the organizers to understand and improve the attendees experience event. This model was widely used in a lot of studies to measure service quality and customer satisfaction. By using the simplified version of it, which is the RATER model, instead of the original 10 dimensions, it uses only 5 parameters, which are reliability, assurance, tangibles, empathy, and responsiveness (Bhasin, 2023). This model was found to guide the management of emerging enterprises, consumer service preferences, and resource allocation of service industries (Shi & Shang, 2020). According to a study by Janita Gaft (2019), she used the SERVQUAL model and found out that attendees of the SaariHelveti Music Festival were satisfied overall with the event. In Hussein's (2016) study, events play an essential part in boosting the intention of visitors to revisit a regular event, which resulted in a favorable event image, which would lead to a greater visitor's intention to revisit the event. Alongside the safety, performers, and sound quality, the festival area was found to be one of the most important festival factors. On the other hand, the VIP area and the food stalls caused the most dissatisfaction. It was also found that service quality attributes positively influence attendee satisfaction in a study conducted at Park Acoustics Music Festival, with parking accessibility, availability, and safety as the first concerns (Welthagen & Lotter, 2020). Hence, the researchers have also linked perceived value and revisit intention to event quality.

Perceived Value

Perceived value is the overall assessment of the utility of a product or service based on what is received and what is given (Zeithaml, 1988). Waheed and Hassan (2016) found that the functional and emotional variables of perceived value have a substantial influence on visitor satisfaction, whereas social value has a favorable impact on revisit intention. Satisfaction serves as a link between perceived value and revisit intention. Given the significance of improving visitor satisfaction by utilizing different types of engagement to grow or maintain tourist numbers, boost interaction levels, and create favorable word-of-mouth for long-term viability, the experience economy model is highly esteemed in the realm of the visitor economy (Dieck et al., 2018). It states that experience is one of the essential variables in explaining festival satisfaction (Mehmetoglu & Engen, 2011), where perceived value is a crucial factor for improving long-term relationships with consumers and gaining an advantage (Akhoondnejad, 2016). The perceived value has gained applicability in recent years by providing more significant benefits to consumers and organizations that aim to have a competitive advantage and assure sustainability (Hervás et al., 2020). It has been considered a key variable since it is firmly connected to satisfaction and future intention (Moon et al., 2013). Moreover, there are some evident studies that show satisfaction has built a relationship to perceived value and satisfaction where it shows here the positive influence (Tam, 2004). It shows here thatt perceived value has a big significant predictor of both satisfaction

and behavioral intentions, and strengthening the tourists' evaluation of the benefits and costs of their experience is important.

In the same study conducted at Park Acoustics Music Festival, the price of tickets, food and beverage, vendors or exhibits, and even parking is considered important as money was found to be a major antecedent for customer satisfaction, which gives them a valuable experience, and behavioral outcome like repeat visitation (Welthagen, & Lötter, 2020). It was also found in another study in Kuzey Fest, Turkey, that alongside festival value variables, aesthetics and entertainment influence attendee satisfaction the most, thus proving the importance of perceived value to satisfaction development and competitive edge gains (Asan et al., 2020). As a result, perceived quality and trust influence revisit intention, which has a substantial impact on international tourists' desire to attend Malaysian festivals again. This emphasizes the significance of perceived value and trust in attracting repeat visits. (Nadarajah and Ramalu 2018).

Revisit Intentions

Consumer revisit intention is the desire to travel to a place of interest again (Huu et al., 2024). According to Vada et al., (2019), consumers frequently develop an attachment to a place where the experience is memorable and leads them to enhance their social or personal life. These positive memories are essential for the consumer to revisit and recommend to others through word of mouth or by expressing them on social media (Coudounaris & Sthapit, 2017). Based on the understanding of Tan et al., (2023) it stands that one of the main reasons why consumers are willing to revisit events is because of the atmosphere of a music festival that can influence people's emotional reactions and lead them to have a good experience. To follow up by Tan et al., (2023) the performance can be defined as festival attendees' perception towards the experience quality of the performance of singers/ bands in the music festival. In simpler terms, the consumer enjoying a music performance can be seen as an aim to people attending a music festival, hence this is an essential factor that could shape visitors' experience and lead them to revisit the event (Vinnicombe & Sou, 2017). Similarly, various tourism and hospitality research confirms the idea that consumer happiness in music festivals is directly related to revisiting intention (Tan et al., 2023). Therefore, any service delivered by the event or festival context will assure the attendees satisfaction with the service and experience they received and that leads for future intention to return to the festival or event (Menezes et al., 2020).

Consequently, the music festival has multifaceted attractions (music performances, entertainment, facilities, etc.) that offer various reasons for tourists to return (Lee, 2016). And it's crucial to understand attendees' motives to determine their intent to return and their wants and expectations (Afonso et al., 2018). To better understand how music Festivals affect the formation of visitors' intentions to revisit, it's essential for event management organizations and festival organizers to recognize essential characteristics of event quality that promote higher perceptions of loyalty (Akhoondnejad, 2016) perceived value (Wong et al. 2018) and satisfaction (Konuk, 2019). Folgado-Fernández et al. (2019) found that event quality, including programs, goods, hospitality, convenience, and site, influences perceived value, credibility, and pleasure, leading to a desire to return to festivals. Furthermore, the event quality (Song et al. 2014) and perceived value (Folgado-Fernández et al. 2019) play a significant role in increasing the intention to revisit music festivals (Song et al, 2014).

Therefore, by creating a positive cycle of happiness and loyalty, event managers can increase income and ensure long-term success. It showed here that the perceived value has a significant influence relationship and has a positive relationship between music experience, event quality, and perceived value among Gen Z consumers attending music festivals. High-quality performances and engaging atmospheres lead to a greater perceived value, fostering loyalty and revisiting intentions. By prioritizing exceptional music experiences, organizers can strengthen this relationship, enhancing both the event's reputation and consumer engagement.

The theory of Stimulus-organism-response (SOR) by Mehrabian and Russell (1974) is a model that delineates specifics on how environmental stimuli (S) affect or elicit a response from the organism (O), which in return determines the behavioral response (R). This theory garnered significant interest across numerous fields due to its usefulness in understanding human behavior and as a valuable tool for analyzing the tourist experience (Chen et al., 2019; Mehrabian & Russell 1974). Owing to its adaptability, scholars have combined

cognitive and affective components into the SOR framework to suit a variety of situations (Kim et al., 2020). For example, Saengchai et al. (2019) used the SOR model to analyze revisit intention using atmospheric stimuli as stimuli, with perceived image and word-of-mouth as the organism and moderator, respectively.

Sengoz (2024) was also able to uncover several stimuli that contribute to guests' flow experience using the SOR model in the field of hospitality and tourism research. These cues include skill performance, ambiance, self-congruence, other consumers' enthusiasm, and consumer-to-consumer engagement. The flow experience itself acted as the organism, and the response was measured by behavioral intention to return. The efficacy of the SOR model in examining tourist behavior is demonstrated by its focus on the emotional evocation of natural elements, especially in the setting of intangible tourism (Chang et al., 2011). As observed, several research matches this approach by using emotions as stimuli or organisms to investigate tourist behavior, illustrating the SOR theory's flexibility. Based on these considerations, the present study can employ theory to explain the patterns of the variables' connections.

The researcher uses this Theoretical framework as a guiding map for understanding how the things around us, specifically external environment factors such as the variable in the study, which is the event quality and perceived value, affect the internal feelings and experiences, which is the Music festival experience or the organism which it shows whether the event created a long-lasting memory for them, which leads them to have a response into making a decision to return to the event.

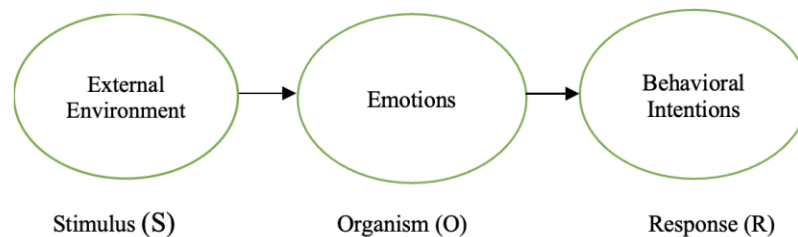


Figure 1. Theory of Stimulus-organism-response (SOR) theory

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Thus, based on the given literature review, here are the hypotheses formulated:

- H1:** There is a positive relationship between event quality and revisit intentions among Generation Z consumers who attend music festivals
- H2:** There is a positive relationship between perceived value and revisit intentions among Generation Z consumers who attend music festivals
- H3:** There is a positive relationship between event quality and perceived value among Generation Z consumers who attend music festivals
- H4:** The music festival experience mediates the relationship between event quality and revisit intentions among Generation Z consumers
- H5:** The music festival experience mediates the relationship between perceived value and revisit intentions among Generation Z consumers

This study's conceptual framework shows the links between Event Quality, Perceived Value, Music Festival Experience, and Revisit Intention. Event Quality has a positive relationship on both Perceived Value and Revisit Intention, demonstrating how the event's quality influences participants' evaluations and intentions to return. Similarly, Perceived Value has a direct impact on Revisit Intention, emphasizing the importance of participants' perceived benefits in influencing their decision to attend the festival again. Furthermore, the

framework incorporates Music Festival Experience as a mediating variable. It illustrates how the Music Festival Experience relates Event Quality and Perceived Value to Revisit Intention.

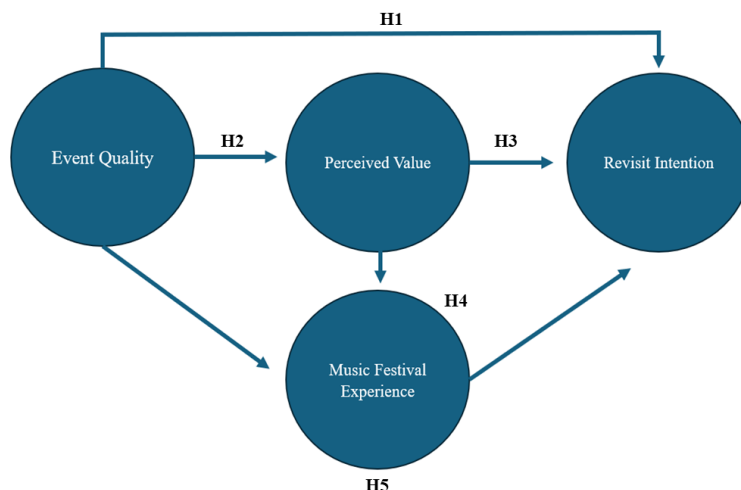


Figure 2. Conceptual Framework. Source: Author field work, 2025

Methods

This research utilized predictive-causal research designs to thoroughly investigate the mediating influence of music festival experiences on the relationships between event quality, perceived value, and revisit intentions among Generation Z consumers in Metro Manila. In taking the approaches, the researchers are able to systematically collect and analyze numerical data to fully explore the interplay between these variables. To do this, the study examined the causal relationships between event quality, perceived value, and revisit intentions, focusing on understanding the predictive power of these factors without changing the variables. Using this approach, the researchers aim to uncover how event quality affects perceived value and how these factors, in turn, influenced revisiting intentions.

According to Dunne et al. (2023), Generation Z's expectations of festivals are directly influenced by the festival's attractions, their desire to connect with known and external groups during the festival, the circulations experienced at the festival, and, to a lesser extent, perceived popularity and developed social influence. One example of this is the Hungarian Generation Z music festival attendees ranked music as the second most significant part of their experiences (Ivanyi, 2021). In North Sulawesi, Indonesia, from August 2019 to February 2020, 865 Generation Z (Gen Z) and some millennial attendees attended the two most popular festivals (Hinek & Papp-Vary, 2024). According to Craven et al. (2020), the primary attendees of popular music festivals are culturally varied teenagers aged 18-28, and the performances take place in big open venues, which Gen Z are one of the hungriest age groups to attend festivals and other events (Everett et al., 2022).

Therefore, the population for this study consists of Generation Z male or female consumers aged 18 to 27 who attended music festivals in Metro Manila. While Generation Z is defined as those born between 1997 and 2012 (Pew Research Center, 2023), this age range was chosen to capture respondents who are more likely to attend music festivals on their own, make purchase decisions, and participate in surveys. Adolescents aged 12 to 17 were excluded since they had low financial independence and may require parental approval (Barhate & Dirani, 2021). This group was also selected because this is one of the latest generations that mostly enter the workforce (Barhate & Dirani, 2021) and mostly attended music festivals (Dunne et al., 2023). The sample size in this research was calculated using Raosoft software, which calculated 385 respondents at a 95% confidence level and a 5% margin of error. Participants were chosen using non-probability accidental sampling, which is an appropriate method for reaching festival goers who are willing and able to participate.

The researchers will use survey questionnaires for data collection. It is a technique of gathering data by writing questionnaires that will be answered by the chosen respondents of the researchers (Taherdoost, 2022). This approach seeks to collect numerical data and information using online and face-to-face surveys. The questionnaires' objective was to obtain data from respondents that would offer the necessary information for the purpose of the study.

In achieving the research objectives, standard questionnaires will be adopted, which the researchers made and partially adapted from different questionnaires developed based on the literature and constructs of previous studies. This study employed Akbaba A.'s (2006) model of Service Quality Models for event quality because it closely aligns with the study's focus. Additionally, the research utilized Sweeney and Soutar (2001) Consumer Perceived Value Scale to assess the perceived value of music festivals among participants. This scale includes items that measure aspects such as value for money, overall worth, and benefits exceeding costs. It also employed Rivera et al. (2015), which mediates the relationship between the variables by using the Five E's experiences and the Memorable experiences in their model. To measure revisiting intentions, the researchers used the Siregar et al. (2020) model, which evaluates the likelihood of attending future events, willingness to recommend, and satisfaction.

The questionnaires have seven (7) parts to address the study objectives. Part I deals with the consent form, which outlines key aspects, including voluntary involvement, confidentiality, and anonymity, in line with the Data Privacy Act (2012). Part II deals with the demographics of the respondents, including age, sex, employment status, and monthly income. Part III assesses Music Festival Attendance, collecting data on respondents' attendance frequency, recency, and specific Music festivals they attended. Part IV evaluates the event quality. Part V is the perceived values, including factors such as emotional fulfillment, social status, and cost-benefit analysis. Next is Part VI, which includes the Music Festival Experiences in the event. Lastly, Part VII is about revisiting intentions. By purposely choosing the respondents who meet these criteria, the researchers' main objective of the questionnaires was to gather data from the respondents that would furnish the necessary information for the study. A five-point Likert scale is used to rate the level of agreement or disagreement from 1, which means strongly disagree, to 5, which means strongly agree.

Table 1. Survey Demographics based on Sex and Employment Status

Sex	Employment Status			Grand Total
	Student	Working	Other	
Female	59.74%	11.69%	1.04%	72.47%
Male	20.78%	5.97%	0.78%	27.53%
Grand Total	80.52%	17.66%	1.82%	100.00%

Source: Author field work, 2025

A total of 385 respondents have successfully answered the survey with all considered valid results. In this group, the majority of respondents are female and are students. And same with study of O'Regan et al. (2017) he mentioned that the presence of younger age groups (18-22 years old) in the music festival is justified because it can build an opportunity to interact and socialize with friends and have an act of sharing the same interest.

In the sample, a total of 178 out of the 385 (46.2%) respondents have provided their monthly income. Almost 40% have reported an income that is less than ₱ 10,000, but this is mostly driven by those with Student and Other employment status. Zeroing on the respondents with the Working employment status, 100% of the respondents have provided their monthly income and majority belong to the ₱20,001 - ₱30,000 income group.

Based on the responses, 66% of respondents have been to UP Fair, Hydro Manila Music Festival, and Circus Music Festival which are large and recurring music festivals in Metro Manila. Respondents who have attended these events also attract frequent music-festival-goers as 40% of those who attend music festivals 4-5 times a year have been to UP Fair and Circus Music Festival, while 27% and 45% of those who attend music festivals more than 5 times a year have attended the Hydro Manila Music Festival and Circus Music Festival respectively.

Table 2. Survey Demographics based on Monthly Income

<i>Employment Status</i>	<i>Monthly Income</i>					<i>Grand Total</i>
	1) More than ₱40,000	2) ₱30,001 - ₱40,000	3) ₱20,001 - ₱30,000	4) ₱10,001 - ₱20,000	5) Less than ₱10,000	
Other			40.00%	20.00%	40.00%	100.00%
Student	1.90%	4.76%	13.33%	18.10%	61.90%	100.00%
Working	4.41%	27.94%	44.12%	19.12%	4.41%	100.00%
Grand Total	2.81%	13.48%	25.84%	18.54%	39.33%	100.00%

Source: Author field work, 2025

Table 3 Distribution of Responses based on Frequency of Attending Music Festivals per Music Festival Attended

<i>Music Festival Attended</i>	<i>Frequency of attending a music festival</i>						<i>Grand Total</i>
	1) Once a year	2) 2-3 times a year	3) a times a year	4-5 a times a year	4) More than 5 times a year	5	
UP Fair	29.10%	17.14%	40.00%				26.23%
Hydro Manila Music Festival	22.41%	12.86%			27.27%		20.52%
Circus Music Festival	15.38%	31.43%	40.00%		45.45%		19.48%
Wanderland Music and Arts Festival	6.69%	2.86%			9.09%		5.97%
Maskipaps	4.01%	4.29%	20.00%				4.16%
OctoberFest	2.01%	5.71%					2.60%
Other	20.40%	25.71%			18.18%		21.04%
Grand Total	100.00%	100.00%	100.00%	100.00%	100.00%		100.00%

Note: Other consists of all other music festivals listed with <10 respondents. For responses that contained multiple music festivals, only the first one was considered for this summary. Source: Author field work, 2025

Table 4 Distribution of responses for the last attended music festival

<i>When did you attend the music festival?</i>	<i>%</i>
1) Within the last 6 months	26.49%
2) 6 months to 1 year ago	39.22%
3) 1 to 2 years ago	21.30%
4) More than 2 years ago	12.99%
Grand Total	100.00%

Source: Author field work, 2025

Majority of the respondents (65.7%) have attended a music festival in the last year. Given this, respondents have a higher likelihood of being able to recall their perspective towards music festivals in general and their intentions.

The demographic information and attendance behaviors of the respondents were summarized using descriptive statistics. The analysis incorporated gender distribution, employment, income, frequency of attendance at music festivals, the last attended music festival, and the music festivals with the highest attendance. (See Tables 1-5).

This paper uses a regression analysis to examine the relationships among the variables, such as the event quality, perceived value, and revisit intentions. Path analysis is specified to visualize and analyze the structural

relationships among the variables, providing insight into both indirect and direct effects. Mediation analysis is performed to explore whether the music festival experience mediates the relationship between event quality, perceived value, and revisit intention. Additionally, The Pearson correlation coefficient is also used to calculate the data to determine the strength and direction of the relationships. At the same time, ANOVA was used to test the significance of the overall model. Normality tests were conducted to assess the distribution of data.

Test of Normality:

Ho: The distribution is normal

Ha: The distribution is NOT normal

Table 5 Descriptive and Test of Normality

	Event quality	Perceived value	Revisit intention	Music festival experience
N	385	385	385	385
Missing	0	0	0	0
Mean	4.11	4.32	4.14	4.27
Median	4.08	4.43	4.14	4.33
Standard deviation	0.50	0.56	0.67	0.59
Minimum	1.92	1.86	1.29	1.83
Maximum	5.00	5.00	5.00	5.00
Shapiro-Wilk W	0.98	0.93	0.94	0.93
Shapiro-Wilk p	<.001	<.001	<.001	<.001

Source: Author field work, 2025

As the p-value of Shapiro-Wilk is < .001, which is less than the 5% level of significance, we reject the null hypothesis, meaning the data is not normally distributed. Item loading was also assessed to ensure the reliability of survey constructs. actor loadings above the acceptable threshold 0.70 were retained to confirm construct validity.

The research study was conducted in compliance with ethical research standards. Prior to participation, all the respondents provided informed consent, assuring that they knew the study's goal and their rights, which included confidentiality and anonymity. Data was retained securely and used only for academic purposes. The Polytechnic University of the Philippines' Institutional Center of Research Ethics reviewed and approved the research procedure, ensuring that it followed ethical guidelines.

Results and Discussion

This section discusses the findings and analysis of data gathered from field questionnaires. The data is calculated based on the relevant study questions.

Table 6 Test of the significant relationship between event quality on revisit intentions of Generation z Consumers in music festivals

Variable	Pearson	p-value	N	Interpretati on	Decision
Event Quality and Revisit Intention	0.607	0.000	385	Significant	H1 Accepted

Source: Author field work, 2025

Table 9 showed a significant strong positive relationship between event quality and revisit intentions among Generation Z consumers who attend music festivals with $r=0.605$ and $p=0.000$. Thus, **H1 is accepted**.

Interestingly, based on the data analysis there is a significant strong positive relationship between event quality and revisit intentions among Generation Z consumers who attend music festivals with $r=0.607$ and $p=0.000$. Thus, the H1 is accepted. In this study it has been justified that respondents consider the appearance and professionalism of the performers, the welcoming and friendly environment, and the ability of the staff to address concerns with sufficient knowledge the most. To further sustain the results, a study about SaariHelveti Music Festival and its attendees have found that performers are important to increase satisfaction (Gaft, 2019) as well as a study about UK Music Festivals by Brown, 2019, have found that festival atmosphere and engagement are most experiential attributes. According to Folgado-Fernández et al. (2016) his findings confirm that when there are events that are of a high quality like a music festival, the increase in happiness of attendees raises the possibility that they will return. Multiple facets of event quality, including information accessibility, program details, food, staff service, merchandise, and ticketing, have positive effects on visitors' intentions to return (Ho et al., 2022) which implies enhancing those elements that can increase festival attendees' loyalty. Hence, results have also shown signs of revisiting intentions and loyalty to music festivals as respondents are likely to attend again in the festival that they've attended and they are still open to any other music festival.. Therefore, the results show that among Generation Z music festival attendees, event quality and desire to return have a significant positive relationship. Excellent event features, such well-planned programming, interesting content, and first-rate service, increase attendees' pleasure and increase the likelihood that they will return. This highlights how crucial it is to keep raising the standards for events to foster patronage from Generation Z and maintain the festival's success over time.

Table 7 Test of a significant impact of perceived value among on revisit intentions of Generation Z consumers in music festivals

Variable	Pearson	p-value	N	Interpretation	Decision
Perceived Value on Revisit Intentions	0.630	0.000	385	Significant	H2 Accepted

Source: Author field work, 2025

Table 7 showed a significant strong positive relationship between perceived value and revisit intentions among Generation Z consumers who attend music festivals with $r=0.630$ and $p=0.000$. Thus, **H2 is accepted.**

The data showed a significantly strong positive relationship between perceived value and revisit intentions among Generation Z consumers who attend music festivals with $r=0.630$ and $p=0.000$. Therefore, H2 is accepted. It's shown that respondents value music festivals as it gives them a sense of excitement and it gives them emotional fulfillment. To further prove the hypothesis, according to Zeng (2023), perceived value includes emotional response. This would enhance the attendee's overall impression of the music festival which then improves chances of attendees returning to the event because they feel an emotional and pleasurable value that significantly increases their return. Furthermore, a study about festival goers in Ireland has proven if emotional expectations are met, there will be a sense of event attraction, which then would directly influence their preference for music festivals (Dunne et al., 2023). This was proven too by the data gathered as it has shown that Gen Z attendees are likely to attend the music festival they have attended again, and even any music festival. Despite this correlation, respondents see music festivals for social status enhancement the least. However, Biso (2023) article has stated that people see music festivals not just for entertainment but for socializing and a stronger sense of community. This might be the case for this variable, but overall, this indicates that Generation Z's intention to return dramatically impacts how they perceive the music festival's activities or consider them highly valuable.

Table 8 showed a significant strong positive relationship between perceived value and revisit intentions among Generation Z consumers who attend music festivals with $r=0.607$ and $p=0.000$. Thus, **H3 is accepted.**

For Generation Z customers who attend music festivals, event quality and perceived value are associated with each other positively. The results showed a significant strong positive correlation between perceived value and event quality among Generation Z consumers who attend music festivals with $r=0.605$ and $p=0.000$

proves that the H3 is accepted. It showed that GenZ consumers not only see music festivals for excitement, and sense of fulfillment, they also see it worth the cost and already experience-giving through value and expectations.

Table 8 Test of the significant impact of event quality on perceived value among Generation Z consumers in music festivals

Variable	Pearson	p-value	N	Interpretation	Decision
Event Quality on Perceived Value	0.605	0.000	385	Significant	H3 Accepted

Source: Author field work, 2025

This is because respondents value the appearance and professionalism of the performers, the welcoming and friendly environment, and the ability of the staff to address concerns with sufficient knowledge. These results are supported by evidence that Zhang et al. (2018) found that an event's internal and external features, such as ambiance, logistical arrangements, and performance quality, had a direct impact on perceived value. Therefore, high-quality events increase guests' perceptions of value because they are distinguished by well-planned programming, interesting content, and excellent service. This association is especially noticeable for Generation Z, who wants interactive and unique experiences. Results have also shown that the factors that were the least that contributed to value were the lineup meeting their expectations, the information provided to access various areas, and unexpected changes in performances and schedules. A study about UK Music Festivals and its attendees have stated that if these elements are not handled well, it would contribute to negative perception towards the music festival which then expressed the need for organizers to manage these well as this would encourage positive emotional experience (Brown, 2019). Ultimately, this shows that high-quality events enhance attendees' satisfaction, and they create meaningful experiences, which are highly valued especially by Generation Z. The idea is validated by research since it reinforces the positive relationship between these variables and shows that festival experiences are directly impacted by better event quality.

Table 9 Test of a significant impact of event quality and perceived value on revisit intentions of Generation Z consumers in music festivals

ANOVA^a

Model	Sum of Squares	df	Mean Square	F	Sig.
Regression	82.828	2	41.414	174.965	.000 ^b
Residual	90.419	382	0.237		
Total	173.247	384			

Dependent Variable: Revisit Intentions. Predictors: Event Quality and Perceived Value. Source: Author field work, 2025

The ANOVA table above was interpreted as Event Quality and Perceived Value having significant impact on the Revisit Intentions with $df=2, F=174.965, p=0.000<0.05$.

Table 10 Test of Coefficient Between Event Quality and Perceived Value and Revisit Intentions of Generation Z Consumers in Music Festivals

Coefficients^a

Model	Unstandardized Coefficients		Standardized Coefficients	t	Sig.
	B	Std. Error	Beta		
Constant	0.026	0.222		0.115	0.909
Perceived Value	0.499	0.056	0.415	8.966	0.000
Event Quality	0.478	0.062	0.357	7.705	0.000

a. Dependent Variable: Revisit Intention

Source: Author field work, 2025

The regression coefficient estimates of the interaction between Revisit Intention and Perceived Value with *Std. Error=0.022, $\beta=-0.415, t=8.966, p\text{-value} (0.000)<0.05$* , and interaction between Event Quality and Revisit Intention with *Std. Error=0.062, $\beta=0.357, t=7.705, p\text{-value} (0.000)<0.05$* , simply put, the combination of perceived value and event quality showed moderate positive significant impact on revisit intentions of Generation Z in Music Festivals.

Table 11 Mediation Analysis of Music Festival Experience and The Relationship Between Event Quality and Revisit Intentions and Perceived Value and Revisit Intentions Among Generation Z

	β	SE	Z	p
Indirect Effects				
<i>H4. EQ - MFE x MFE - RI</i>	0.557	0.062	8.940	<.001
<i>H5. PV - MFE x MFE - RI</i>	0.413	0.047	8.780	<.001
Direct Effects				
<i>EQ - MFE</i>	0.896	0.038	23.21	<.001
<i>PV- MFE</i>	0.230	0.000	13.9	<.001
<i>H4. EQ - RI</i>	0.255	0.075	3.390	<.001
<i>H5. PV - RI</i>	0.344	0.060	5.760	<.001

Source: Author field work, 2025

Table 11 shows the mediation analysis of Music Festival Experience and the relationship between event quality and revisit intentions as well in the relationship between perceived value and revisit intentions among generation Z. This shows the significant indirect effect and mediation of Music Festival Experience in the relationship of Event Quality and Revisit Intentions with $\beta=0.557$, *Std. Error=0.062, Z=8.940 and $p<0.001$* . It also shows the significant direct effect of Event Quality and Revisit Intentions with $\beta=0.255$, *Std. Error=0.075, Z=3.390 and $p<0.001$* .

Event Quality showed a significant effect on the Music Festival Experience with $\beta=0.896$, *Std. Error=0.038, Z=23.21 and $p<0.001$* . Perceived Value also showed significant effect on Music Festival Experience with $\beta=0.230$, *Std. Error=0.000, Z=13.9 and $p<0.001$* . Music Festival Experience shows significant effect and mediation of Music Festival Events in the relationship of Perceived Value and Revisit Intentions with $\beta=0.413$, *Std. Error=0.047, Z=8.780 and $p<0.001$* . It also shows a significant direct effect of Perceived Value and Revisit Intentions with $\beta=0.344$, *Std. Error=0.060, Z=5.760 and $p<0.001$* . Thus, H4 and H5 are accepted.

Path Diagram

Figure 3 shows the betas of Variances and Covariances of the variables. The relationship between event quality and music festival experience with $\beta=0.76$. This is followed by the relationship between event quality and revisit intention with $\beta=0.70$, followed by the relationship between event quality and perceived value with $\beta=0.60$. Lastly, the dependent variable revisit intention obtained the beta value that is closest to 0.10 and showed the highest significant impact from the independent variables perceived value $\beta=0.27$, event quality with $\beta=0.15$ and the mediator music festival experience $\beta=0.39$.

Mediation Influence of Music Festival Experience

Surprisingly, in the data results discussed here, the research used ANOVA to identify the significant impact of Event Quality and perceived value on revisit intentions (*df=2, F=174.965, $p=0.000<0.05$*). This study presents that H4 and H5 significantly mediate the relationship of music festival experience between event quality, perceived value, and revisit, as the results are supported. The study understands why festival goers prefer to return to the same event. The findings reveal that the Music Festival experience shows a significant effect as a mediating factor between event quality, perceived value, and revisit intention ($\beta=0.344$, *Std. Error=0.060, Z=5.760 and $p<0.001$*). It also shows a direct effect of Perceived Value on revisit intentions ($\beta=0.344$, *Std. Error=0.060, Z=5.760, and $p<0.001$*). Thus, H4 and H5 are accepted.

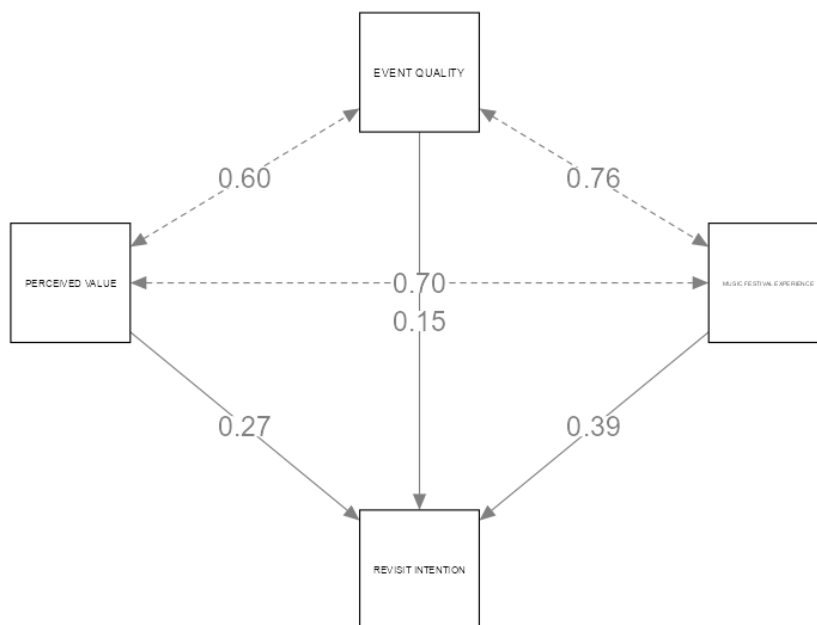


Figure 3. Path Diagram. Source: Author field work, 2025

The result of this study indicates that the overall experience at the Music Festival events strengthens the effects of event quality and perceived value. Even if the quality of the event or perceived value is high, the experience is essential for Gen Z consumers to determine how much these factors make into loyalty or the people to go and revisit the Music festival events. Even the organizers try to focus only on the technicality of operations, such as event quality and perceived value. It is not enough to achieve the desired result of having a customer repeat attendance since the attendee's emotional and experiential connection to the event solidifies the return. For Generation Z consumers, the Music festival is not just an event but an experience that mainly influences their decision to return.

These findings are consistent with previous research by Meleddu et al. (2015) and Tan et al. (2023), which found that happiness with previous festival experiences increases the likelihood of returning. For example, high-quality festivals promote emotional ties, increasing attendees' happiness and devotion to the event (Tan et al., 2023). An experience that is memorable tends to be an important moderator, that is, the link between event quality, perceived value, and the loyalty of Gen Z.

In addition, when looking into the mediation role of the music festival experience, the perceived value and the intention to revisit it have also produced a positive outcome in that relationship. This means that Generation Z attendees place high importance on receiving excellent value for their money while enjoying the unique and fulfilling festival experience. According to Zeng (2023) and Kim et al. (2014), satisfied attendees who perceived high value usually feel the festival meets or exceeds their expectations, supporting their loyalty and intention to return to that event. The data confirms that the music festival experience boosts the effect of both event quality and revisit intention, followed by the perceived value of revisit intentions. Having a great experience in the event of Music festivals ensures that the participant will particularly come back to that event in response. Even if the technical parts of event quality and perceived value are given attention, organizers must equally consider the emotional experience to achieve their goals.

Conclusion

In this research paper, the researchers explored the relationship between event quality, perceived value, and revisit intentions among Generation Z consumers attending Music festivals in Metro Manila, considering the mediating influence of the Music Festival Experience. The study found that event quality affects perceived value significantly and that perceived value then positively relates to revisit intentions. Moreover, the event

quality has a direct effect on revisit intentions which makes it important in consumer behavior. Furthermore, mediation analysis establishes that the Music Festival Experience mediates several relationships thus making it significant in connecting event quality and perceived value to intention to revisit.

Conversely, this paper gives a very valid insight for event organizers and stakeholders in the business of music festivals, particularly in Metro Manila; it highlights the critical festival experience as a mediator for the festival. The findings emphasize the contribution to practice: For Boosting Event Quality, the Organizers should focus on delivering high-quality events, such as responsible and reliable logistics, great performances, and safety in an inclusive environment. In that way the event's quality will determine the festival's overall experience and directly impact perceived value and revisiting intentions. Next is the Improving of Perceived Value; organizers should focus on achieving better ticket pricing and the value of benefits provided to attract and maintain Generation Z consumers. Other innovative features such as digital experiences, sustainability practices, and exclusive activities may help increase perceived value and ensure return visits. In terms of engaging festival experiences, considering the mediating role of the music festival experience will help event planners create immersive and memorable activities that should connect with Gen Z's preferences. Elements like themed ambiance, interactive installations, and live social media engagement can create lasting impressions and strengthen consumer loyalty. Additionally, the Strategic Marketing where involves the different platforms such as TikTok, Instagram, and even Facebook for targeted promotions, collaboration with the influencers to boost reliability of the event, and use some creative hashtag or campaigns to increase event visibility. Together with Engagement Marketing it should create meaningful connections by offering interactive on-site activities, providing live streaming, and follow-ups like thank-you messages. These efforts should feature the festival's unique experiences that connect with the values of Gen Z, such as social connection, cultural diversity, and personal development. The festivals can access Gen Z's favorite social media platforms for increased appeal and ticket sales. In this research, policymakers can use these insights provided in this research to develop more standards and high quality and make a good strategy in the event planning and management, promoting a long-lasting growth in the music festival industry, especially in the Philippines.

Through this research study's results and discussion as well as using the concept of SOR or Stimulus-organism-response theory, the researchers have formulated a respective theory called the "Event Experience Theory". It proposes that a high-quality event and its aspects acts as a stimulus, influencing attendee perceptions or perceived value, and ultimately driving their revisit intentions. This theory emphasizes the crucial role of the "event experience" as a mediator where attendees evaluate these events through perceived value, and event quality which then affects their response to revisit or not. Positive experiences, in relation to the study, such as enjoying the music, connecting with friends, and immersing oneself in the festival's unique atmosphere, significantly enhance perceived value. Conversely, negative experiences, like long lines or poor sound quality, can diminish perceived value, even if the festival boasts a strong lineup. This theory highlights that creating a memorable and valuable experience, encompassing both tangible and intangible benefits, is paramount for fostering attendee loyalty and ensuring the long-term success of any event. Whether it be a music festival or other event, experience and quality, alongside perceived value as a evaluator, will directly influence an attendee's decision to attend again or not.

This study has successfully explored and validated the relationship between event quality, perceived value, and revisit intentions among Generation Z consumers who are attending the Music Festivals in Metro Manila. By highlighting the mediating influence of the Music festival experience, the research contributed a lot to a deeper understanding of how the experience of the Generation Z enhances the impact of event quality and perceived value on consumer behavior. Another thing is the study achieved that having great event quality has a positive impact on GenZ, and they perceive its value. Also, this factor affects their revisiting this kind of event, even if it takes them to different places. The findings have given actionable insights for improving the event management practices, especially how they handled people in this field and promoted a customer to be more loyal and always come back to this kind of event, which can offer an important contribution to both industry and academic literature.

The scope of this research study is centered on Generation Z consumers, specifically those born between 1997 and 2012, who attend music festivals in Metro Manila, Philippines. By focusing on this demographic, the

study aims to gain a deeper understanding of the preferences, behaviors, and motivations of young attendees in the context of music festivals. The research investigates the relationships among three primary variables: event quality, perceived value, and music festival experience, with the latter serving as a mediating factor influencing revisit intentions. Event quality is assessed through various dimensions, including programming, service quality, accessibility of information, and overall attendee satisfaction. Perceived value is evaluated based on attendees' assessments of the benefits they receive relative to the costs incurred in attending the festival. Regardless of if its, tangible or intangible, music festival experience is also included as a mediator to which influences the constructs: event quality, perceived value, and revisiting intentions

However, the study also provides several limitations that must be accepted. Firstly, the geographic focus on Metro Manila may restrict the applicability of the findings, as music festival experiences can change significantly across different regions and cultures. The unique characteristics of the local music scene may not reflect the experiences of Generation Z in other areas, limiting the applicability of the results. Secondly, by simply concentrating on Generation Z, the research may have a view of the preferences and behaviors of other age groups who also attend music festivals, which could further limit the wide applicable of the findings. Additionally, the dependency on self-reported data through surveys introduces potential biases, such as social desirability bias, where respondents may provide answers they believe are more favorable or acceptable rather than their true feelings or experiences. The study captures an exposure of attendees' experiences at a specific point in time, which may not account for changes in preferences or behaviors over time, especially in a fast evolving cultural landscape. Lastly, the research may not fully consider external factors that could influence revisit intentions, such as economic conditions, competing events, or changes in the music industry that could affect attendance of festival attendees. These limitations highlight the possible need for caution when interpreting the findings and applying them to broader contexts.

In alignment to the limitations, to ensure the reliability and validity of this study, a structured survey questionnaire was developed using established models, such as Akbaba A.'s (2006) Service Quality Model and Sweeney and Soutar's (2001) Consumer Perceived Value Scale, enhancing measurement consistency. While the study focuses specifically on Generation Z attendees in Metro Manila, this targeted approach allows for a deeper exploration of their unique experiences and preferences, enhancing the external validity within this context. The use of robust statistical analyses, including regression and mediation analysis, further confirms the relationships among the variables, ensuring that the findings are both reliable and valid.

Future researchers can continue this study in different places or aspects, like other cities in the Philippines of their music festivals. This will show if the results stay the same across in various settings. They can also provide additional new factors that might help to better explain how event quality, perceived value, and the desire to return are connected. These could include brand sponsorship, artist lineup, eco-friendliness, and how people interact or socialize in different parties. Additionally, future research could look at different age groups such as Millennials or Gen X, to compare their preferences and behaviors whether they have the same things to shape their choices. Adding interviews and open-ended questions would allow researchers to uncover deeper emotional ties and reasons for attending the festival. Lastly, we can explore how these findings apply to marketing and running events. This knowledge could help festival organizers create better experiences that boost perceived value and make people want to come back.

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Not applicable.

Declaration

Ethics approval and consent to participate

Not applicable.

Consent for publication

Not applicable.

Availability of data and materials

The data supporting the findings of this study are available upon request.

Competing interests

The authors declare that there is no conflict of interest regarding this work.

Declaration of generative AI and AI-assisted technologies

During the preparation of this work the author used Grammarly in order to correct spelling mistakes and help me make better sentences. After using this tool/service, the author reviewed and edited the content as needed and takes full responsibility for the content of the published article.

Author contributions

BH and SS contributed to Conceptualization, Methodology, and Writing – Original Draft. SS also contributed to Supervision. BH contributed to Data Curation, Formal Analysis, and Visualization.

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Author detail

¹Bachelor of Science in Hospitality Management, Polytechnic University of the Philippines, Manila, Philippines

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