

國立臺灣大學管理學院企業管理碩士專班

碩士論文

Global M.B.A.

College of Management

National Taiwan University

Master's Thesis



售票與非售票音樂活動的行銷策略：

超世代台灣音樂節與台北跨年音樂晚會之分析

Marketing Strategies of Ticketed and Non-Ticketed Musical
Festivals: An Analysis of Ultra Taiwan Music Festival and
Taipei New Year's Eve Countdown

蔡家耀

Chia-Yao Chai

指導教授：黃恆獎博士

Advisor: Heng-Chiang Huang, Ph.D.

中華民國 114 年 1 月

January, 2025

Acknowledgment



I would like to express my deepest gratitude to my thesis advisor, Professor Heng-Chiang Huang, for his invaluable guidance and insightful feedback throughout this research journey.

I extend my sincere appreciation to Ms. Yvonne and Ms. Christy from the GMBA faculty staff for their administrative assistance, which greatly facilitated my academic progress. I am also immensely grateful to Professors Shih-Ju Wang and Ling-Yen Pan for their constructive and feedback during the oral defense, which helped refine this study.

Additionally, I would like to thank my friends for their encouragement and support throughout the research process. I am especially grateful to the survey participants whose valuable responses provided critical insights for this thesis.

This work would not have been possible without the contributions and support of everyone mentioned above, and I am truly thankful for their roles in completing this research.

Abstract



This study explores the marketing strategies employed by ticketed and non-ticketed music festivals, focusing on Ultra Taiwan Music Festival and Taipei New Year's Eve Countdown. The research aims to identify the effectiveness of these strategies in driving audience engagement, brand engagement, and economic success. Grounded in marketing frameworks such as the Business Model Canvas, Value Proposition Canvas, Experiential Marketing, and Digital Marketing Strategies, the study provides a comparative analysis of how each event meets audience expectations and enhances overall festival experiences.

A mixed-methods approach was adopted, combining quantitative surveys and qualitative interviews with festival attendees. The data analysis reveals that ticketed events, such as Ultra Taiwan, emphasize exclusive artist lineups and high-quality experiences to attract a premium audience. In contrast, non-ticketed events like Taipei New Year's Eve Countdown leverage accessibility and cultural inclusivity to engage a broader demographic. Key findings indicate that audience engagement is driven by value inclusivity and festival atmosphere regardless of ticketing status, while artist lineup quality plays a more significant role in ticketed events.

These findings offer valuable insights for event organizers, suggesting that a balanced approach integrating experiential elements and digital marketing strategies can enhance audience satisfaction and brand engagement. The study highlights practical recommendations for both ticketed and non-ticketed event organizers to optimize their marketing strategies and improve long-term sustainability.

Table Of Contents



Acknowledgment	i
Abstract	ii
Chapter 1 Introduction	1
1.1 Research Background	1
1.2 Research Motivation	2
1.3 Research Objectives	4
1.4 Research Scope	5
1.5 Research Methodology	6
Chapter 2 Literature Review	9
2.1 Business Model Canvas	9
2.2 Value Proposition Canvas	11
2.3 Experiential Marketing	12
2.4 Digital Marketing Strategies	13
2.5 Studies Related to Music Festivals	14
Chapter 3 Industry Analysis	16
Chapter 4 Survey Data Analysis	20
4.1 Sampling Procedure and Sample Profile	20
4.2 Analysis on Survey Questions	22
4.3 Regression Analysis	32
4.4 Experiential Marketing from Survey Analysis	34
4.5 Digital Marketing Strategies from Survey Analysis	37
4.5.1 Comparative Analysis of Effectiveness	39
4.5.2 Recommendations for Optimization	40
Chapter 5 Qualitative Analysis	42
5.1 Business Model Canvas	44
5.2 Value Proposition Canvas	47
Chapter 6 Conclusion and Discussions	51
6.1 Contributions of the Study	52
6.2 Theoretical Contributions	53
6.3 Practical Implications	54
6.4 Research Limitations	54
6.5 Future Research Directions	56
Reference	57

Chapter 1 Introduction



1.1 Research Background

In recent years, music festivals have become more popular in Taiwan's cultural and economic landscape, drawing both domestic and international audiences. These festivals create a sense of community and shared cultural experience, facilitating brand engagement where brands can interact with both new and existing customers (Tafesse, 2016). Among music festivals, the Ultra Taiwan Music Festival and the Taipei New Year's Eve Countdown stand out due to their distinctive formats—ticketed and non-ticketed—which shape their economic, cultural, and social impacts in unique ways. By bringing together global audiences, these events contribute to Taiwan's tourism economy and offer audiences immersive experiences that increase brand loyalty and audience engagement (Maeng, Jang, & Li, 2016).

Ultra Taiwan, an electronic dance music (EDM) festival, part of the global Ultra Music Festival network, has become a cornerstone of Taiwan's EDM scene, attracting both local and international audiences. This ticketed event underscores Taiwan's growing appeal as a destination for music festivals, significantly impacting the local economy through tourism and brand exposure. In the context of visitor motivations, understanding what draws audiences to music festivals can aid in designing more engaging event experiences (Bowen & Daniels, 2005).

On the other hand, the Taipei New Year's Eve Countdown Concert, a free public event, has become a cultural icon, attracting millions annually. This non-ticketed event emphasizes inclusivity, enabling broad public participation and highlighting the Taipei City Government's commitment to promoting unity and cultural pride. Behavioral intentions at festivals are complex,

involving cultural, social, and individual drivers (Song et al., 2014), which can be observed in the broad demographic reach of the Taipei Countdown event.

Both festivals navigate the evolving landscape of audience engagement and financial sustainability, particularly as the post-COVID-19 era redefines how large-scale events operate. Social media has become an indispensable tool, enabling festivals to maintain continuous dialogue with audiences and transform one-time audiences into loyal participants (Hudson & Hudson, 2013). These platforms allow audiences to share their experiences, creating authentic brand advocacy that amplifies the reach of festival promotions through user-generated content (Hudson & Hudson, 2013). In response to pandemic-related challenges, both Ultra Taiwan and the Taipei New Year's Eve Countdown have expanded their digital presence through social media and live streaming, creating opportunities for virtual engagement that strengthen audience connection and excitement for these events.

In summary, this study will examine the marketing strategies behind both ticketed and non-ticketed events by focusing on Ultra Taiwan and the Taipei New Year's Eve Countdown. Through analyzing how each event builds up audience engagement and drives brand loyalty, this research seeks to contribute to the broader understanding of festival marketing strategies, offering insights into the impact of event formats on brand experiences, audience behavior, and local economies in Taiwan.

1.2 Research Motivation

The motivation for this study stems from my interest in exploring the distinct marketing strategies employed by ticketed and non-ticketed music festivals, specifically in the context of Taiwan. Events like the Ultra Taiwan Music Festival and the Taipei New Year's Eve Countdown

offer unique opportunities to investigate the differences in how these two models engage with their audiences, enhance their brand visibility, and generate economic benefits. The choice of this topic arises from recognizing that while much research has been conducted on the success of music festivals, there is limited comparative analysis between these two festival formats in Taiwan's event industry. The motivations of festival audiences vary widely but commonly include social interaction, escape from routine, and engagement with cultural themes (Maeng, Jang, & Li, 2016).

Existing literature has extensively covered the marketing strategies and economic impacts of festivals globally. However, a significant gap exists in understanding how ticketed and non-ticketed events in Taiwan differ from their marketing strategies to audience engagement. Ultra Taiwan, as a ticketed event, leverages strategies such as early bird ticketing and exclusive VIP experiences to drive demand, while the Taipei New Year's Eve Countdown, being non-ticketed, focuses on public accessibility and cultural inclusivity. These differing approaches provide an opportunity to explore how marketing methods can be customized to different event formats and target demographics.

Organizers often prioritize the perceived benefits of festivals, including community pride and economic gains, which influence how events are planned and marketed (Gursoy, Kim, & Uysal, 2004). Research motivation is driven by both academic curiosity and practical industry relevance. From an academic perspective, this study aims to fill the identified gap in the literature by providing a comparative analysis of ticketed and non-ticketed festival marketing strategies, especially focused on Taiwan. On a practical level, it seeks to offer valuable insights for event organizers in Taiwan's entertainment industry, helping them better understand how different promotional models can maximize audience engagement, brand exposure, and economic returns. By analyzing these two festivals, this study will contribute to both academic knowledge and

industry practices, offering recommendations for the successful promotion of future events in Taiwan.



1.3 Research Objectives

This research primarily aims to compare the marketing strategies used by ticketed and non-ticketed music festivals in Taiwan, focusing on Ultra Taiwan and the Taipei New Year's Eve Countdown. The study examines how these strategies influence audience engagement, increase brand loyalty, and contribute to the economic impact of these events. By analyzing the approaches adopted by each festival, this research seeks to offer a thorough understanding of the audience attraction and long-term engagement between ticketed and non-ticketed formats.

To achieve these objectives, this study explores three areas as follows:

- Differences in Marketing Strategies between Ultra Taiwan and the Taipei New Year's Eve Countdown
- Impact of Marketing Strategies on Audience Engagement, Attendance, and Brand Loyalty
- Influence of Marketing Strategies on Audience Decision-Making in Ticketed vs. Non-Ticketed Events

These focal areas aim to deepen understanding of the factors driving success in Taiwan's music festival landscape, providing a comparative analysis of marketing strategies across different event formats. By addressing these objectives, the study will bridge existing gaps in the literature and offer insights that can guide event organizers and marketers in optimizing their strategies for long-term festival success.

1.4 Research Scope

This study provides a comprehensive examination of the marketing strategies of two prominent music festivals in Taiwan: Ultra Taiwan Music Festival and the Taipei New Year's Eve Countdown.



- **Geographical Scope:** The research is focused on Taiwan, which serves as a key location for both ticketed and non-ticketed music events. The focus on Ultra Taiwan and the Taipei New Year's Eve Countdown allows for an analysis of both globally influenced and locally momentous events.
- **Thematic Scope:** This study will analyze the use of core marketing frameworks such as Experiential Marketing, Value Proposition Canvas, and Digital Marketing Strategies. These tools will help assess how effectively each festival's marketing strategies drive audience engagement, enhance brand loyalty, and maximize economic outcomes, with the aim of identifying the strategic differences between ticketed and non-ticketed models.
- **Research Process:** To achieve the research objectives, this study will adopt a mixed-methods approach, integrating both qualitative and quantitative methodologies. For quantitative method, structured surveys will be distributed to 100 music festival audiences at both events. These surveys will include questions on demographics, awareness of marketing channels, engagement with promotional efforts, and attendance patterns. The resulting data will enable statistical analysis to identify patterns in consumer behavior and the relationship between marketing strategies and audience responses. For qualitative method, semi-structured interviews will be conducted with event organizers and selected audiences. These interviews will explore the rationale behind marketing strategies, perceptions of audience engagement, and differences in marketing execution between

ticketed and non-ticketed events. Five interviews are planned, and the data will be transcribed and analyzed thematically to reveal common themes and insights into marketing effectiveness.

- **Data Collection:** The study will gather primary data from surveys and interviews, while secondary data from literature reviews and event reports will provide additional context. These combined sources will allow for a thorough analysis of both consumer behavior and marketing strategies.

1.5 Research Methodology

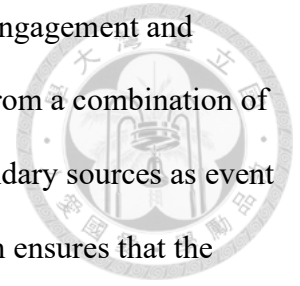
This study adopts a mixed-method approach to evaluate marketing strategies on both studied music festivals based on audience preference and satisfaction feedback on before and after attend the music festival. The combination of quantitative and qualitative methods enables both measurable insights understanding. Quantitative analysis provides structured data on audience demographics and responses, while qualitative analysis allows for an in-depth examination of strategic approaches through established theoretical frameworks. This dual approach ensures a holistic understanding of the factors influencing music festival attendance and effectiveness of the implemented marketing strategies.

- **Quantitative Analysis:** Survey data will be analyzed using regression analysis and P-value to reveal trends in audience demographics, engagement levels, and consumer responses to specific marketing tactics. This approach allows for a structured examination of how distinct marketing strategies influence decision-making and event participation. Given the study's emphasis on consumer behavior, employing these statistical tools will help quantify the impact of marketing tactics on event attendance, facilitating a deeper

understanding of audience segmentation and preferences. Therefore, the quantitative component focuses on key variables directly related to the research objective, such as performance, festival atmosphere, artis lineup, stage design, value inclusivity, interaction activity, promotion channel. These variables were chosen for ensuring alignment between audience preference and event offerings. Each variable aims to reflect critical elements that drive audience participation and satisfaction.

- ***Marketing Theories:*** Digital Marketing Strategies, and Experiential Marketing will be essential in assessing the interaction between audiences and the festivals' promotional activities. According to Schmitt (1999), experiential marketing fosters a deeper emotional connection between the consumer and the brand, which is vital for sustaining audience interest and loyalty. Additionally, Digital Marketing Strategies will be examined to understand the role of social media and digital platforms in creating engagement loops and encouraging participation, with a focus on the channels and content that resonate most with the target demographic. By applying these theories, the research aims to assess the effectiveness of marketing strategies in driving attendance and fostering long-term brand loyalty for ticketed and non-ticketed events.
- ***Qualitative Analysis:*** The research will apply the Business Model Canvas and Value Proposition Canvas frameworks to evaluate the marketing approaches of both festivals. These visual frameworks help to clarify and align strategic objectives, as Osterwalder and Pigneur (2010) note, by enabling companies to effectively integrate strategy with operational processes. Using the Value Proposition Canvas will focus on aligning customer needs with specific event offerings, which enhances customer satisfaction and loyalty (Osterwalder, Pigneur, Bernarda, & Smith, 2014). This application will provide

insights into how marketing strategies optimize for both audience engagement and economic outcomes. The data for these frameworks were derived from a combination of primary sources as survey and interview data, and support on secondary sources as event reports, promotional materials, and relevant journals. This approach ensures that the analysis captures a balanced perspective of strategic objectives.



Chapter 2 Literature Review



In the context of marketing strategies for music festivals, various theoretical frameworks can serve as essential tools for understanding how these events engage their target audiences. The analysis between Ultra Taiwan Music Festival and Taipei New Year's Eve Countdown of my research relies on marketing theories that will provide the foundation for assessing the effectiveness of their respective approaches. These tools include the Business Model Canvas, Value Proposition Canvas, Experiential Marketing, Digital Marketing Strategies, and Consumer Behavior Theories. By using these models, the research aims to explore how each festival captures value to maximize the engagement with audiences. Understanding these tools will help dissect the critical elements of festival marketing strategies, ensuring a robust analysis of their impact on audience engagement, brand loyalty, and economic success.

2.1 Business Model Canvas

The Business Model Canvas (Osterwalder & Pigneur, 2010) is a strategic management framework that helps businesses map out the various components that form the foundation of their operations. It breaks down a business into nine essential components: Customer Segments, which identify distinct groups the business serves; Value Propositions, which outline the products or services that create value for customers; Channels, the business delivers its value propositions; Customer Relationships, which for the business interacts with its customers to foster loyalty and satisfaction; Revenue Streams, the income generated from delivering value; Key Resources, the essential assets require for operating; Key Activities, the critical actions required for value delivery; Key Partnerships, the external collaborations essential for efficiency and scalability; and Cost

Structure, which listing the expenses associated with operations (Osterwalder & Pigneur, 2010). Visual frameworks like the Business Model Canvas enable companies to align their strategy and operational processes effectively (Osterwalder & Pigneur, 2010). This framework is vital for understanding how each festival captures value to its audience.

The Business Model Canvas has been widely used for both startups and established businesses to analyze and refine their business models. Its capacity to integrate diverse operational elements into a cohesive strategy, ensuring that businesses remain adaptive in dynamic environments (Zott and Amit, 2010). Besides that, its visual format is particularly valuable in fostering cross-functional collaboration and improving communication among stakeholders (Teece, 2010).

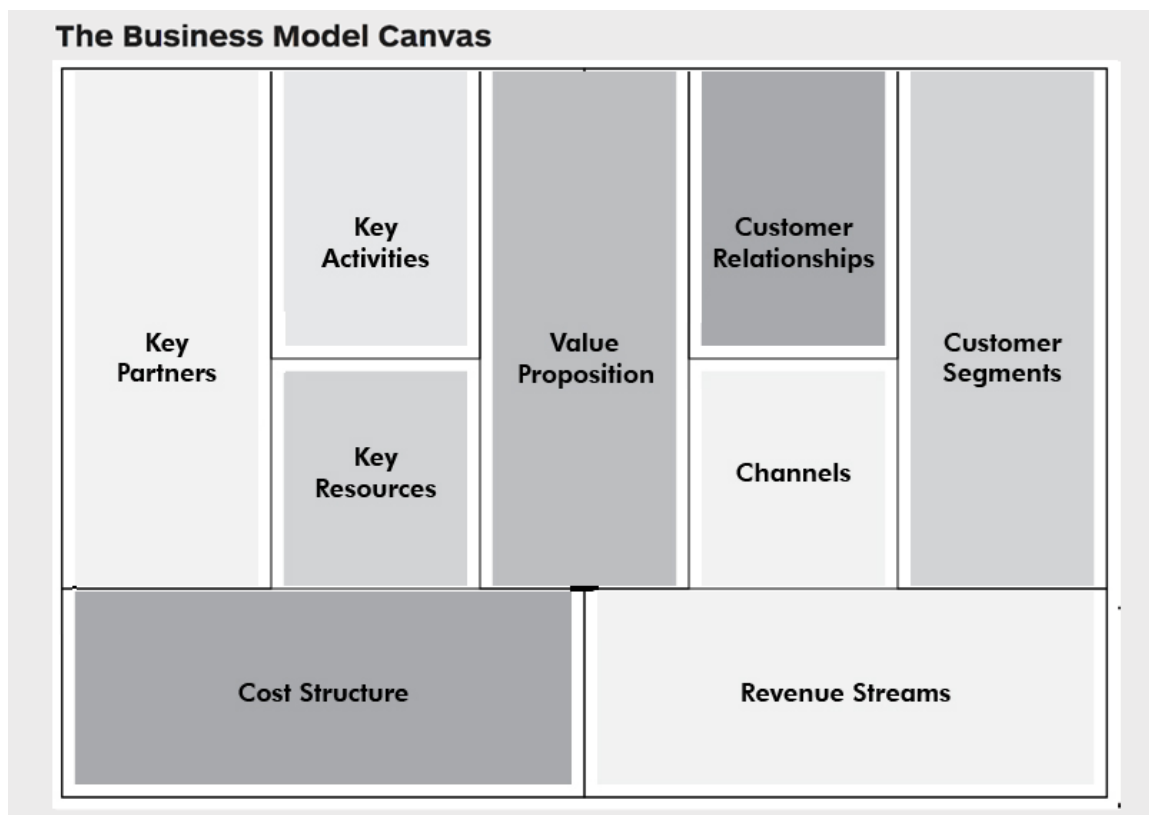


Figure 1 Business Model Canvas

Source: Osterwalder & Pigneur (2010), chart cited from Strategyzer.com

2.2 Value Proposition Canvas

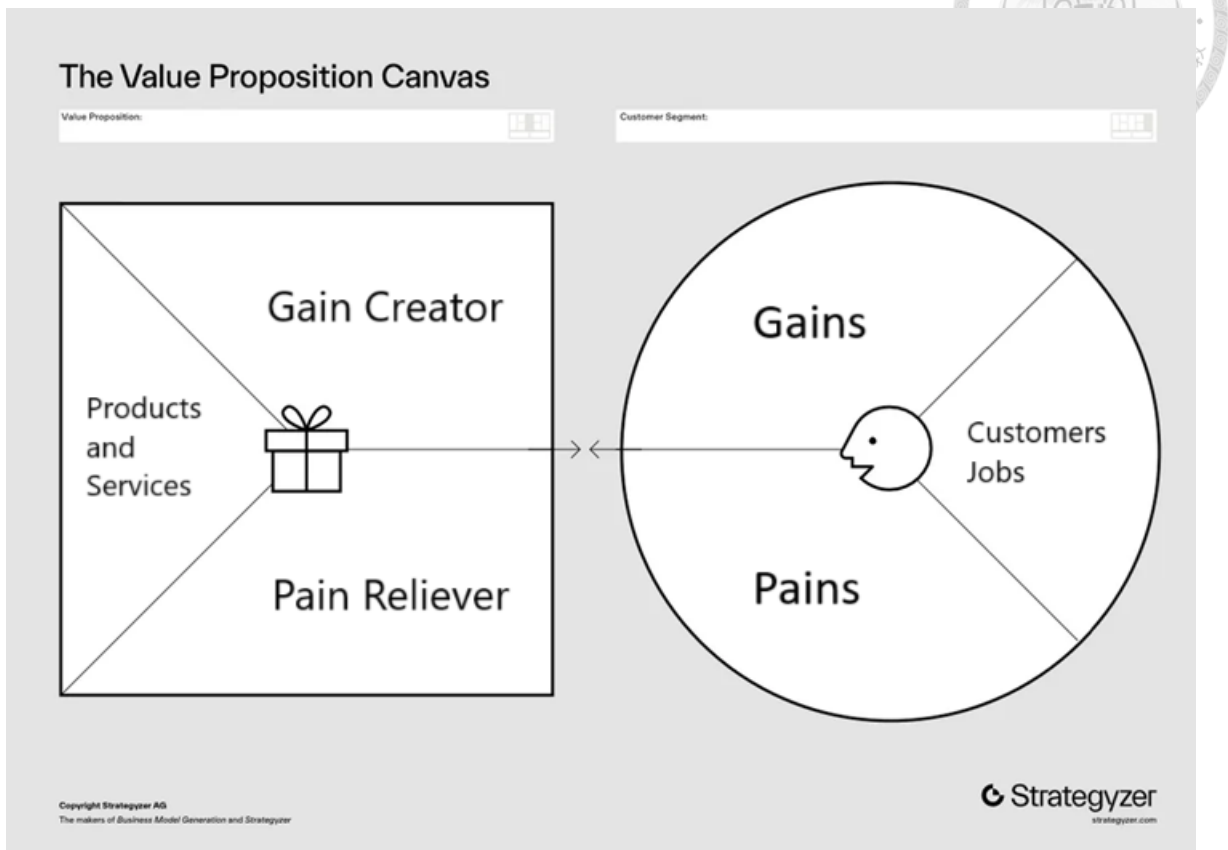


Figure 2 Value Proposition Canvas

Source: Osterwalder & Pigneur (2010), chart cited from Strategyzer.com

The Value Proposition Canvas (Osterwalder et al., 2014) is an extension of the Business Model Canvas that focuses specifically on aligning a business's offerings with customer needs. This tool is divided into two primary components customer profile and value map. Customer profile identifies customer jobs, pains, and gains, and the Value Map defines how a company's products or services provide pain relievers and gain creators. An effective value proposition directly addresses the unique needs of a targeted segment and communicates the specific advantages of the product or service (Osterwalder, Pigneur, Bernarda, & Smith, 2014). By dissecting the relationship

between customer needs and organizational offerings, Value Proposition Canvas enables businesses to craft solutions to their targeted markets. Furthermore, this alignment process is dynamic, encouraging businesses to refine their offerings based on customer feedback and market conditions. The tool's primary value can plan out customer-centric innovation, ensuring that businesses not just offer products or services but deliver a meaningful experience that meets or exceeds customer expectations. Its role in enhancing customer engagement and satisfaction by aligning organizational outputs with the emotional and functional needs of consumers (Bouwman et al., 2017) make it an instrumental in evaluating how events like Ultra Taiwan and the Taipei New Year's Eve Countdown can craft experiences that fulfill audience expectations and desires.

2.3 Experiential Marketing

Experiential Marketing is a concept popularized by Schmitt (1999), focusing on creating memorable, interactive experiences that engage customers on an emotional and sensory level. Unlike traditional marketing, which prioritizes product features and prices, experiential marketing seeks to establish connection between consumers and the brand through immersive events and personal engagement. This concept underscores the importance of customer experience as a critical element in building meaningful relationships between brands and consumers. The theoretical foundation of experiential marketing is from its ability to appeal to the five experiential modules identified by Schmitt (1999) which are sense, feel, think, act, and relate. These modules highlight how brands can create experiences that stimulate sensory pleasures, emotions, inspiration, interaction, and social connections. For example, sense experiences are driven by sensory stimulation, while feeling experiences tap into emotions to create a strong psychological bond between the consumer and the brand. This approach proves particularly effective in contexts such as music festivals, where the experience itself becomes the marketed product. Moreover,

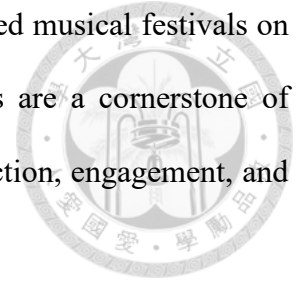
experiential marketing has been shown to enhance brand equity and loyalty. Immersive and interactive experiences allow consumers to form lasting emotional connections with a brand, as documented in studies by Brakus et al. (2009). Experiential marketing represents a dynamic, consumer-centric approach that redefines traditional marketing paradigms.



2.4 Digital Marketing Strategies

Nowadays, Digital Marketing Strategies are integral to promoting music festivals. Digital Marketing Strategies encompass the use of online platforms, tools, and channels to promote brands, services, or events. In today's digital age, these strategies include everything from social media marketing and influencer collaborations to content marketing, email marketing, and search engine optimization (Chaffey & Ellis-Chadwick, 2019). These strategies are particularly effective in engaging today's young or tech-savvy audiences, who increasingly rely on digital media for information, entertainment, and social interaction. Digital marketing strategies can be traced to concepts such as customer engagement, personalization, and data-driven decision-making. It become important to creating tailored, interactive, and value-driven digital content to build up consumer loyalty and satisfaction (Lamberton & Stephen, 2016). Among the key components of digital marketing are search engine optimization (SEO), which optimize higher visibility of content on search engines; content marketing, which builds brand awareness through informative content media; and social media marketing, which enables real-time interactions with consumers and leverages the internet platforms like Facebook, Instagram, and TikTok. Besides that, the rise of influencer marketing is a big part in digital marketing strategies in the modern day. Collaborating with influencers who align with a brand's values and target audience allows organizations to amplify their reach and authenticity (De Veirman et al., 2017). For music festivals, digital marketing plays a crucial role in reaching a global audience and creating anticipation for the event.

It can measure the campaign effectiveness of both ticketed and non-ticketed musical festivals on market strategies and audience engagement. Digital marketing strategies are a cornerstone of modern promotional efforts, offering unparalleled opportunities for interaction, engagement, and personalization.



2.5 Studies Related to Music Festivals

Music festivals have obtained significant interest in cultural and economic research for their ability to engage diverse audiences, build social community, and benefit local economies. In the early study of Getz's (1991) work on event tourism emphasize the broad appeal of music festivals through inclusive activities and unique settings, which contribute to community-building and social well-being (Getz, 1991). The center role of music is often a primary motivator for festival attendance, driving both loyalty and satisfaction (Bowen & Daniels, 2005). The combination of live music and social interaction within festivals creates an ideal setting for audience engagement (Pitts, 2005), contributing to a sense of belonging and joy, which reinforces audiences' overall well-being (Dillon, 2006). This literature review synthesis existing research and identifies gaps relevant to the Taiwanese context as well as emphasizing the need for a comparative analysis of ticketed and non-ticketed festivals.

Recent studies offer valuable insights into festival marketing and audience behavior. Maeng, Jang, and Li (2016) conducted a meta-analysis identifying socialization, entertainment, and cultural appreciation as key determinants of festival attendance. Their research highlights the importance of understanding audience motivations to tailor effective marketing strategies (Maeng, Jang, & Li, 2016). The health benefits of music festival attendance, suggesting that the immersive, social aspects of festivals can reduce stress and enhance psychological well-being (Dillon, 2006).

Music festivals serve as valuable spaces for self-expression, particularly for young adults who use such experiences to explore identity and find emotional outlets (Laiho, 2004). Additionally, the interdisciplinary nature of festival studies, bridging perspectives from cultural, economic, and social domains, provides a broader understanding of the music festival experience (Anderton, 2018).

On the economic side, studies such as those by Anderton (2018) underscore music festivals as critical economic drivers, revealing their growing importance in live music research and local economies. For instance, festivals that attract international visitors contribute heavily to tourism and the local economy through associated spending and employment (Getz, 1991). However, research on Asian music festivals is not enough, with a notable gap in understanding the contrasting impact of ticketed versus non-ticketed festivals. This study aims to address this gap by examining Taiwanese events to understand how these models engage audiences and drive economic outcomes.

A broad overview of the economic and community impacts of festivals, establishing a foundation for exploring how different marketing strategies affect festival success (Laing, 2018). Despite growing interest in music festivals worldwide, Taiwanese music festivals like Ultra Taiwan and the Taipei New Year's Eve Countdown remain underexplored. Ultra Taiwan, a major ticketed EDM event, reflects Taiwan's integration into the global EDM trend, while the non-ticketed Taipei New Year's Eve Countdown, organized by the Taipei City Government, highlights local cultural unity. Visitor demographics and motivations vary widely across events, highlighting the need for tailored marketing approaches (Nicholson & Pearce, 2001). By comparing these two festivals, this study aims to illuminate distinct audience engagement strategies and their implications for Taiwan's music festival landscape.

Chapter 3 Industry Analysis



Music festivals are organized events that primarily focus on live music performances, widely valued for fostering community and enhancing local economies. Beyond their entertainment appeal, festivals contribute to social identity and cultural expression, creating a shared space for audiences to participate and engage in unique musical experiences (Anderton, 2018). As such, they offer more than just entertainment—they serve as platforms for social interaction and community bonding (Pascoe, Leong, & Chan, 2005).

Ultra Taiwan, an electronic dance music (EDM) festival, is a ticketed event that has positioned Taiwan as a destination for EDM culture in Asia. As part of the global Ultra brand, Ultra Taiwan draws thousands annually, enhancing Taiwan's profile in international music tourism. The perception of environmental quality at music festivals directly impacts audiences' likelihood of revisiting, highlighting the importance of sustainable practices (Lee, 2020). Originating in Miami in 1999, Ultra has since expanded worldwide, including Taiwan, where it continues to influence local tourism, support surrounding businesses, and contribute to Taiwan's reputation as a hub for international music events. This event exemplifies how festivals with admission fees can generate substantial economic impact, attracting tourists and promoting economic activities that benefit local businesses, as seen in other major events globally (Agha & Taks, 2015).

The Taipei New Year's Eve Countdown, a non-ticketed public celebration organized by the Taipei City Government, gathers millions annually, emphasizing Taiwan's cultural unity and traditions. This free, open-access event has become an iconic tradition, culminating in performances by Taiwanese artists and the famous Taipei 101 fireworks display. It provides both locals and visitors an opportunity to participate in a cultural experience that enhances city branding

and drives holiday-season tourism, retail, and local economic growth (Lee, Fu, & Chang, 2021). Audience support for tourism development is influenced by the perceived cultural and social significance of the festival (Lee, Fu, & Chang, 2021), and the Taipei New Year's Eve Countdown aligns closely with this idea by promoting a shared cultural experience that fosters a sense of brand loyalty among audiences.

The music festival industry in Taiwan has evolved into a significant cultural and economic sector, with iconic events like the Ultra Taiwan Music Festival and the Taipei New Year's Eve Countdown enhancing national pride and social cohesion. These festivals reflect Taiwan's diverse music preferences, attracting a broad demographic base from kids to adults, with preferences for both trending pop music and local music events. In 2019, a survey with 10000 respondents show 16.5% of the population attended physical music events, with an average attendance frequency of 0.4 events annually. The variety of ticketed and non-ticketed events supports greater accessibility, thereby broadening the cultural reach and inclusivity of Taiwan's music landscape.

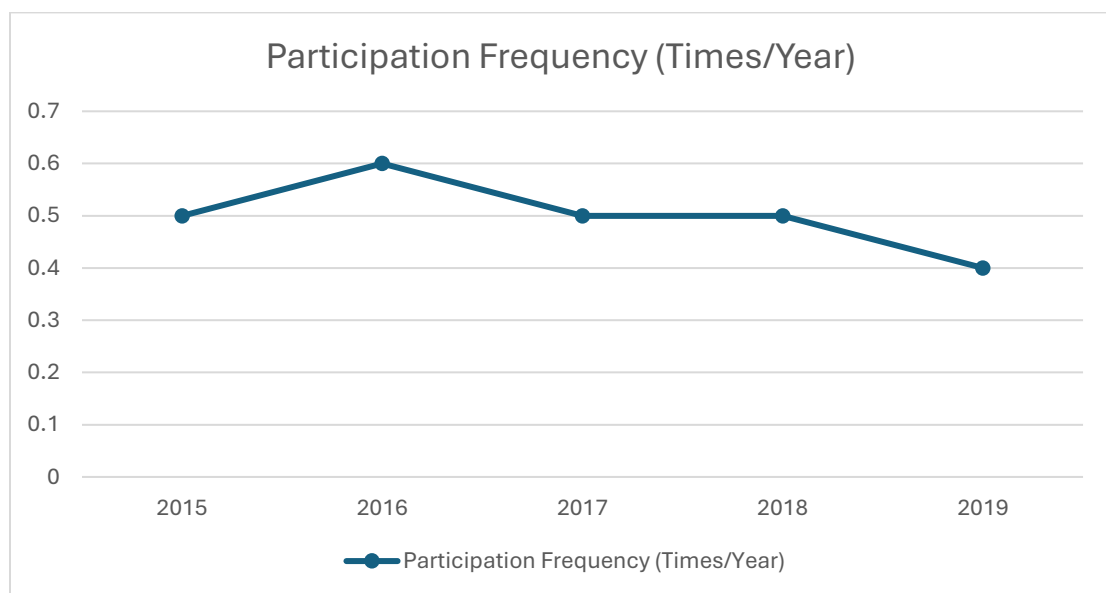


Figure 3 Participation rate in physical mediums/live events in Taiwan.

Source: Ting, H.C (2021) Taiwan Cultural Content Industries Survey Report Vol. III

Since the 2000s, Taiwan's music festivals have evolved, initially relying on traditional media before transitioning to digital promotion strategies, which have expanded their domestic and international audiences. As per recent analyses, 46.37% of the industry's revenue is derived from music production, distribution, and talent management, with ticket sales contributing approximately 9.68% (Ting, 2021). These findings highlight a shift in audience reach and engagement through both virtual and physical event offerings, underscoring the importance of digital and experience-driven marketing in sustaining growth within the industry.

The segmentation extends to event spaces, where over 90% of venues include smaller spaces, live houses, and hybrid spaces, catering primarily to Mandarin-speaking artists (42.30% hybrid spaces and 47.66% live houses). Larger events for non-Mandarin-speaking artists typically require high production budgets, often necessitating large-scale venues for audience engagement. The market's competitive landscape reflects the predominance of Mandarin-speaking artist events in smaller venues, while non-Mandarin artists' events rely on larger spaces, indicating a diversified yet complex event planning environment (Ting, 2021).

Revenue models within Taiwan's music festival industry have been reshaped by digital platform like online ticketing and digital streaming. Total industry revenue reached NT\$25.471 billion, with most sales (82.97%) generated domestically. Current trends emphasize immersive experiences and sustainability, especially within ticketed events aiming to meet rising audience expectations for interactive and environmentally conscious programming. However, financial pressures remain, particularly concerning non-Mandarin-speaking artists who command higher production costs, necessitating careful budget management to ensure event viability and competitive differentiation within a growing global festival market (Hsiao-Ching, 2021).

Taiwan's music festival faces challenges in sustainability and heightened competition from international festivals. Environmental concerns such as waste and energy usage are prompting organizers to adopt more sustainable practices. Additionally, audience preferences are shifting toward festivals that offer interactive and socially responsible experiences, which may demand innovative marketing strategies. With increasing international competition, local festivals like Ultra Taiwan will need to differentiate their offerings to retain loyal audiences and enhance their relevance in a growing global festival market. For Taiwan's festival organizers, strategic capabilities that ensure consistent quality and adaptability are essential to maintain audience satisfaction and competitive edge in a rapidly evolving industry (Simon et al., 2017).

Chapter 4 Survey Data Analysis



4.1 Sampling Procedure and Sample Profile

To study the music festival audience preference, a survey was conducted to gather insights into demographic characteristics and the key factors influencing attendees' choices. The data highlights different patterns in preferences for music festival features, digital content, and social influences, offering a comparative view of audience priorities for Ultra Taiwan and the Taipei New Year's Eve Countdown.

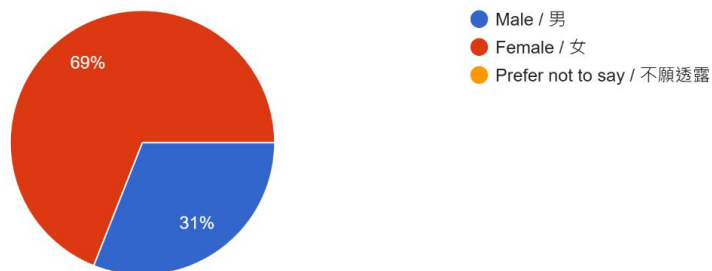
The survey was designed using Google Form and distributed primarily through online platforms including Facebook and Instagram. The survey targeted individuals who had attended either Ultra Taiwan or the Taipei New Year's Eve Countdown, and age range of respondents was anticipated to predominantly fall between 18 and 35 years old. The final sample size comprised 100 respondents.

Among the collected data, the gender distribution revealed a female majority, with 69% identifying as female and 31% as male. The largest age group was 18–24 (45%), followed by 25–34 (41%), indicating a younger audience's inclination toward music festival attendance. In terms of occupation, 66% of respondents were working professionals, while 30% were students. Income levels showed diversity, with 41% earning between NTD 30,000 and 50,000 monthly, 34% earning below NTD 30,000, and 7% earning over NTD 100,000. According to the survey, ticketed Ultra Taiwan Music Festival may attract greater engagement from respondents earning between NTD 30,000 and 50,000 per month, particularly young professionals. Conversely, non-ticketed events Taipei New Year's Eve Countdown could benefit from marketing efforts

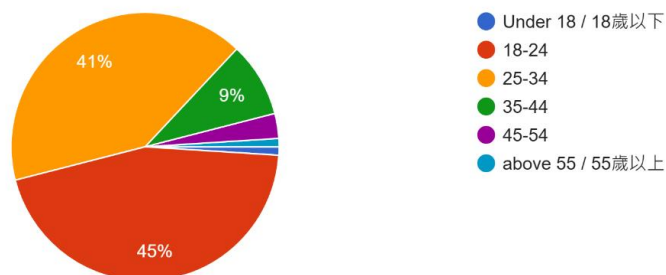
aimed at broader demographic groups. These findings underline the importance of tailored marketing strategies that reflect the economic and professional diversity of music festival attendees.



What is your gender? 請問您的性別?
100 responses

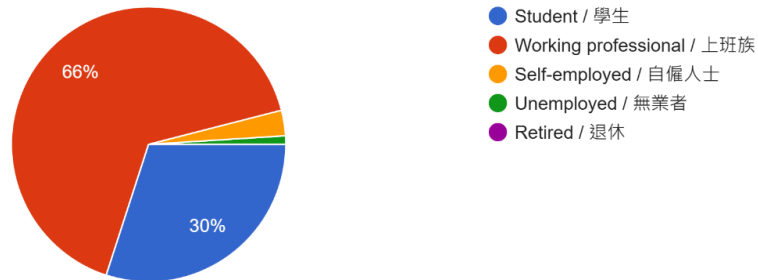


What is your age? 請問您的年齡為?
100 responses



What is your current occupation? 請問您的目前職業？

100 responses



What is your monthly income range? 請問您的月收入範圍？ (NTD/臺幣)

100 responses

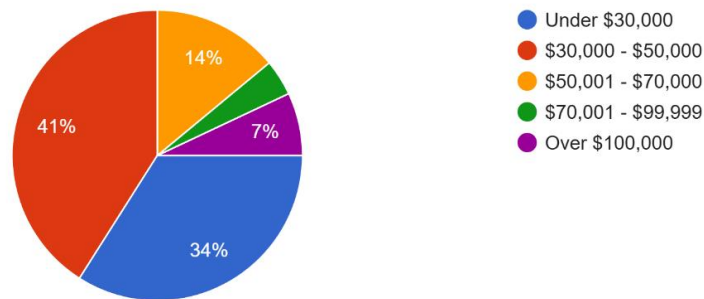


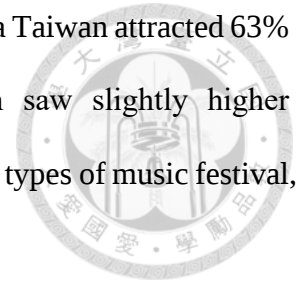
Figure 4 Sampling Procedure and Sample Profile

Source: from this research

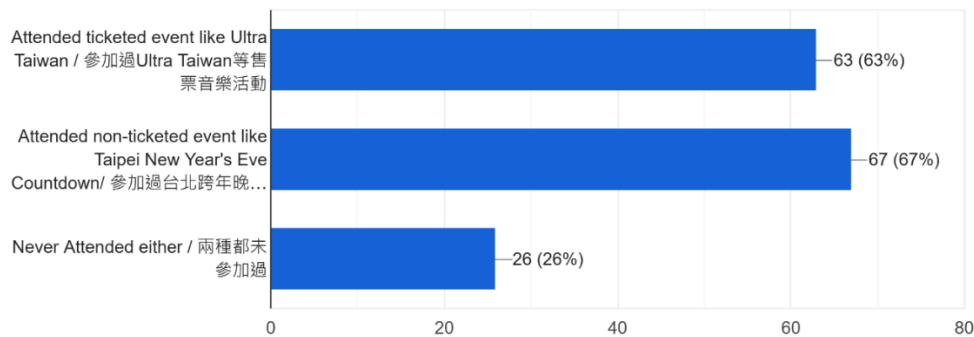
4.2 Analysis on Survey Questions

- **Attendance Patterns and Preferences:** Festival attendance was widespread, with 76% attending at least one ticketed event in the past year and 72% participating in non-ticketed events. Among ticketed attendees, the majority attended 1–2 festivals, while only a small

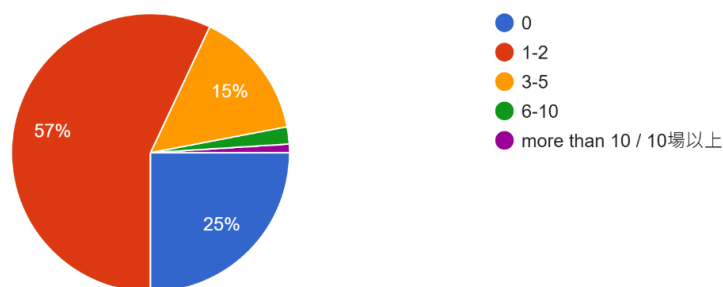
segment of 3% attended over six events in past years. Notably, Ultra Taiwan attracted 63% of respondents, whereas Taipei New Year's Eve Countdown saw slightly higher participation of 67%. This indicates strong engagement across both types of music festival, though with a slight preference for non-ticketed.



Have you attended a ticketed event like Ultra Taiwan or a non-ticketed event like Taipei New Year's Eve Countdown? 您是否參加過Ultra Taiwan等售票音樂...t more than one option / 您可以選擇多個選項)
100 responses



How many ticketed festivals have you attended in the past year?
您在過去一年中參加了多少場售票的音樂活動 ?
100 responses



How many non-ticketed festivals have you attended in the past year?

您在過去一年中參加了多少場非售票的音樂活動？

100 responses

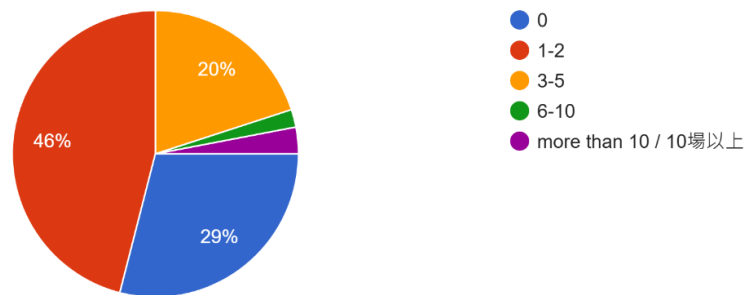


Figure 5 Attendance Patterns and Preferences

Source: from this research

- **Motivations for Attending Festivals:** When examining motivations, the survey data show that enjoyment of live music and experiencing festival atmosphere are primary drivers for both ticketed (85% and 70%, respectively) and non-ticketed (85% and 51%) events. However, financial considerations distinctly influence non-ticketed event attendance, with 84% of respondents identifying free entry as a major motivator. Social factors are also more prominent for non-ticketed events, with 71% attending with friends or family, compared to 37% for ticketed events. These findings suggest ticketed events could further emphasize unique line-ups and premium features, whereas non-ticketed events should leverage their accessibility and community factor in promotions.

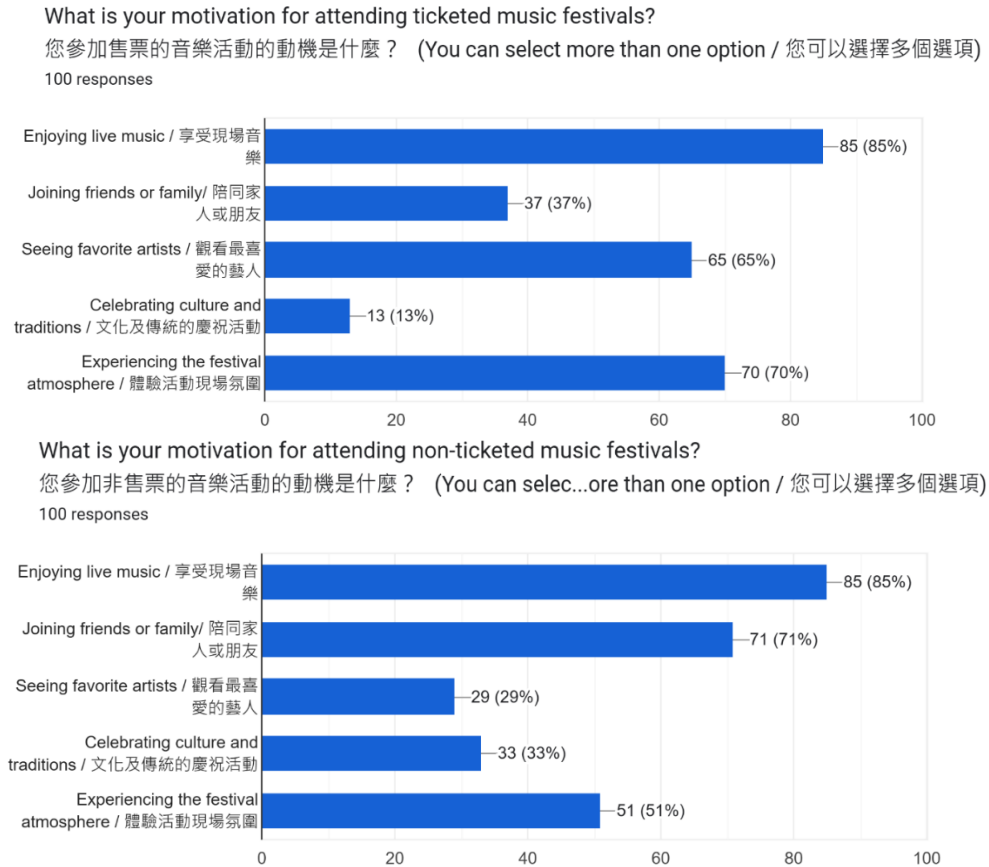
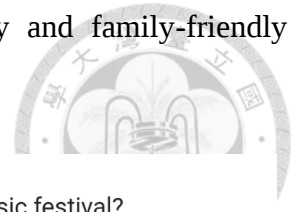


Figure 6 Motivations for Attending Festivals

Source: from this research

- Influential Factors for Event Selection:** For ticketed events, the most major impact were artist lineup (93%) and ticket price (79%). In contrast, the non-ticketed event respondents prioritized free entry (84%) and accessibility (48%) over specific performers. This highlights a clear divergence in the value placed on cost and content; ticketed events are viewed as investments in exclusive experiences, with attendees expecting high-quality line-ups. Non-ticketed events, on the other hand, appeal as convenient, low-commitment options, where the focus is on accessibility rather than exclusivity. Thus, ticketed event organizers could benefit from transparent pricing strategies and pre-announced line-ups, while non-

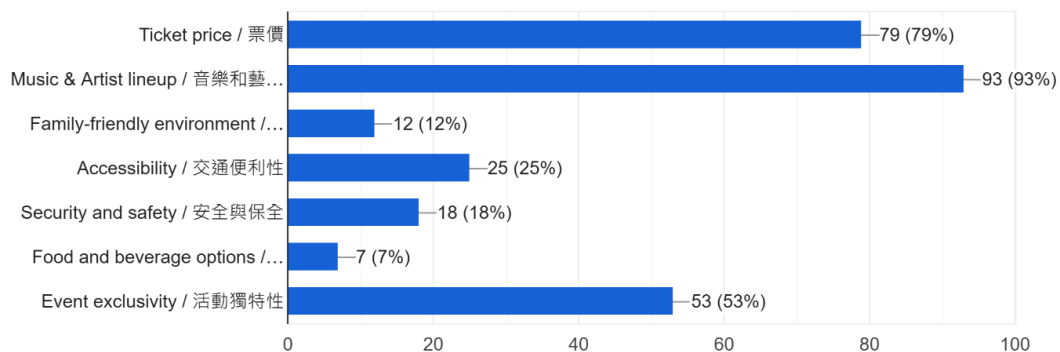
ticketed events should focus on maximizing public accessibility and family-friendly environments.



What are the most important factors for you when attending a ticketed music festival?

參加售票的音樂活動時，對您來說最重要的因素是什麼？(You can choose more than one option / 您可以選擇多個選項)

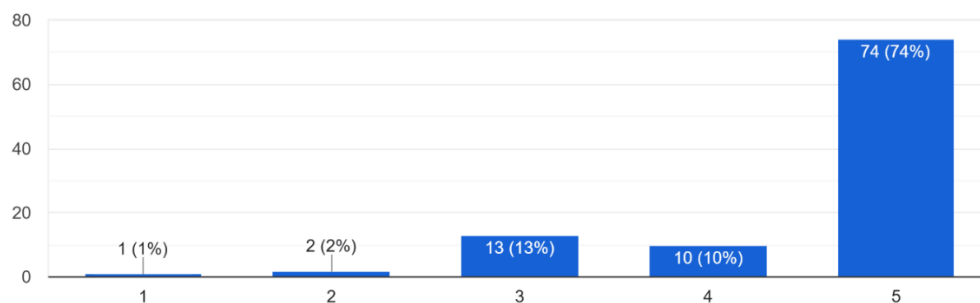
100 responses



How likely are you to attend a ticketed music festival based on artist line-up?

您參加售票音樂活動的可能性有多大是基於藝人陣容？

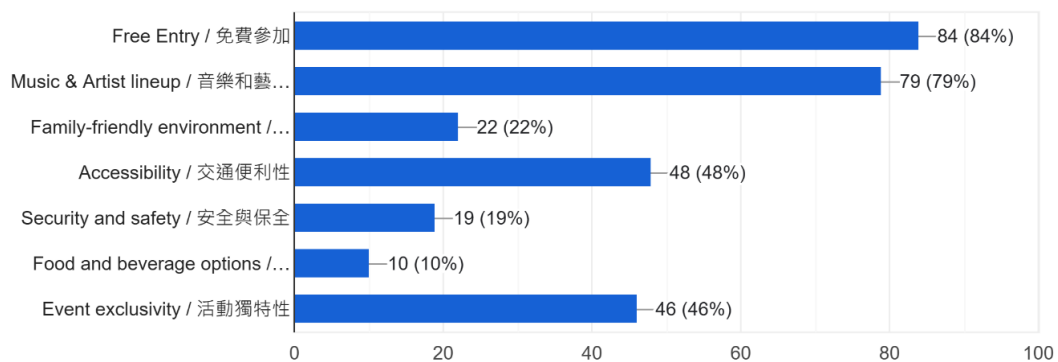
100 responses



What are the most important factors for you when attending a non-ticketed music festival?

參加非售票的音樂活動時，對您來說最重要的因素是什麼？(You can choose more than one option / 您可以選擇多個選項)

100 responses



How important is the non-ticketed music festival location when deciding to attend?

在決定參加非售票的音樂活動時，活動地點對您有多重要？

99 responses

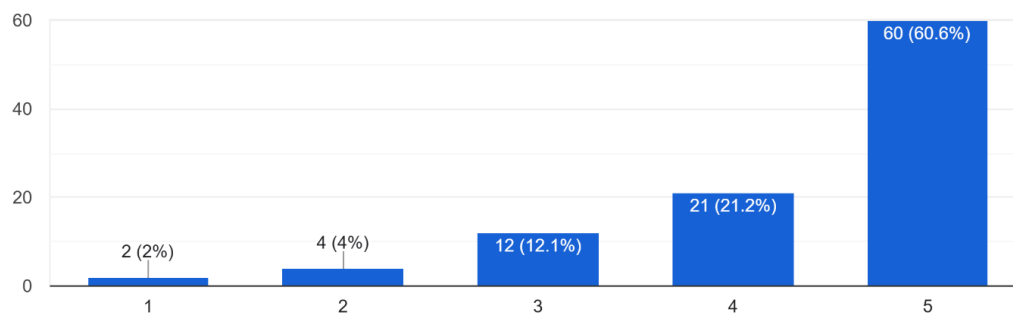


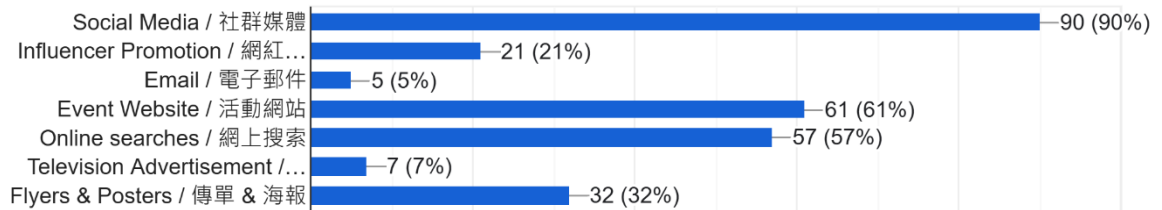
Figure 7 Influential Factors for Event Selection

Source: from this research

- **Digital and Social Influences:** social media is a major promotional channel for both types of festivals, with 90% of ticketed attendees and 96% of non-ticketed attendees discovering events online. Teaser videos were particularly popular, attracting 86% of ticketed attendees and 83% of non-ticketed attendees. However, influencer marketing shows a marked difference, influencing 45% of non-ticketed attendees but only 24% of ticketed attendees. This suggests that ticketed events may attract a more independent audience who prefers direct information over influencer recommendations, while non-ticketed events could expand their reach effectively through influencer promotions to appeal to community-oriented attendees.

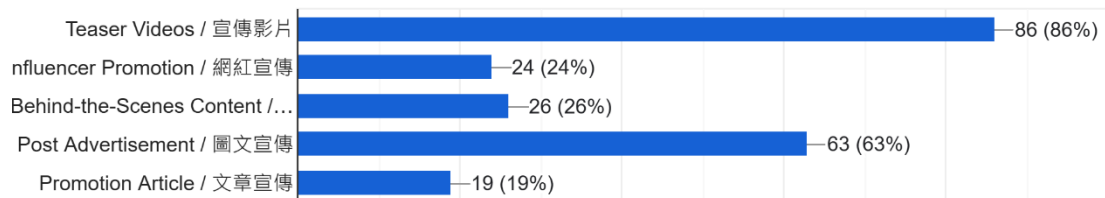
Where you find out the ticketed music festival ? 您是如何得知售票音樂活動資訊 ? (You can select more than one option / 您可以選擇多個選項)

100 responses



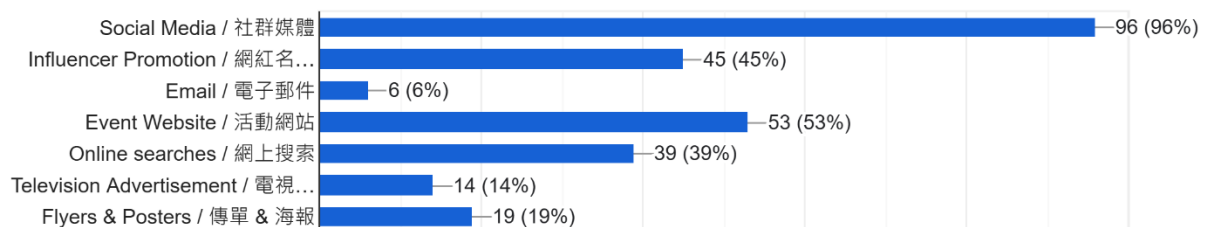
Which type of digital content did you find most appealing to you attend ticketed music festival? 您覺得哪種類型的數位內容最吸引到您參加售票音樂活動 ? (...than one option / 您可以選擇多個選項)

100 responses



Where you find out the non-ticketed music festival ? 您是如何得知非售票音樂活動資訊 ? (You can select more than one option / 您可以選擇多個選項)

100 responses



Which type of digital content did you find most appealing to your attend a non-ticketed music festival? 您覺得哪種類型的數位內容最吸引您參加非售票音...e than one option / 您可以選擇多個選項)
100 responses

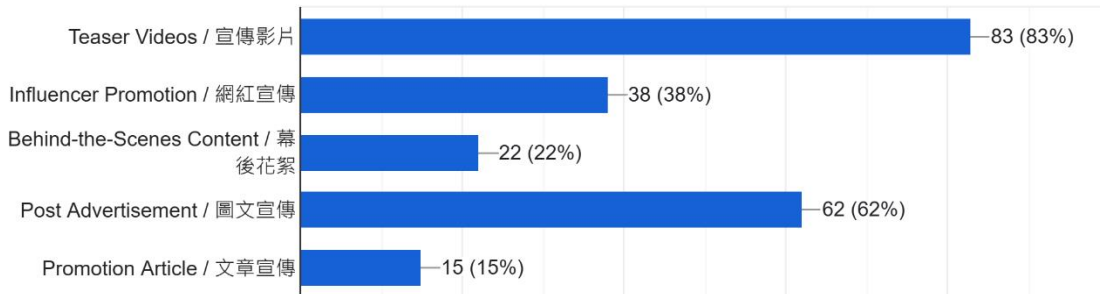


Figure 8 Digital and Social Influence

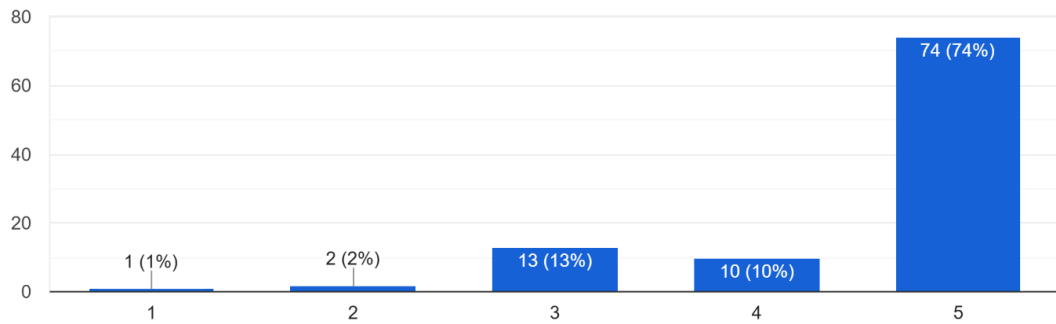
Source: from this research

- Perceived Importance of Event Characteristics:** Ticketed festivals are associated with expectations of exclusive experiences, with 74% rating the artist line-up and 58% on event layout as highly important. In contrast, non-ticketed festivals are valued for their crowd atmosphere and inclusivity with 56% agreed as highly important, and 60% of respondents rating accessibility of venue as very important. This difference indicates that ticketed festivals are expected to deliver high-quality experiences, while non-ticketed festivals benefit from being inclusive and open to all. Accordingly, ticketed festivals should emphasize their premium features, while non-ticketed festivals should maintain a welcoming, inclusive environment to attract a diverse audience.

How likely are you to attend a ticketed music festival based on artist line-up?

您參加售票音樂活動的可能性有多大是基於藝人陣容？

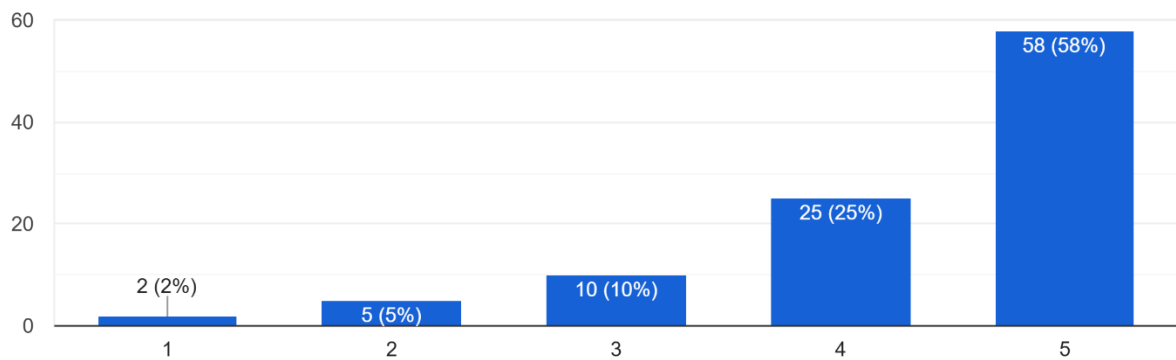
100 responses



Will the ticketed music festival layout (stages, food areas, rest zones) enhance your enjoyment?

售票音樂活動的佈局（舞台、食品區、休息區）是否增強會您的享受感？

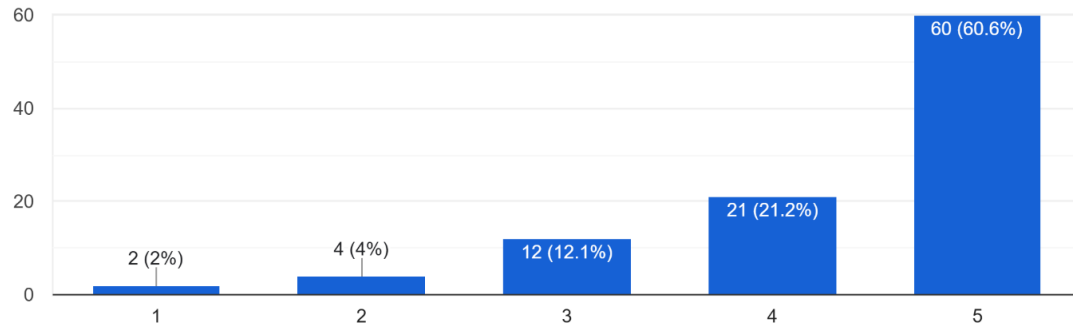
100 responses



How important is the non-ticketed music festival location when deciding to attend?

在決定參加非售票的音樂活動時，活動地點對您有多重要？

99 responses



How does the crowd atmosphere influence your enjoyment of the non-ticketed music festival?

群眾氛圍如何影響您對非售票音樂活動的享受？

100 responses

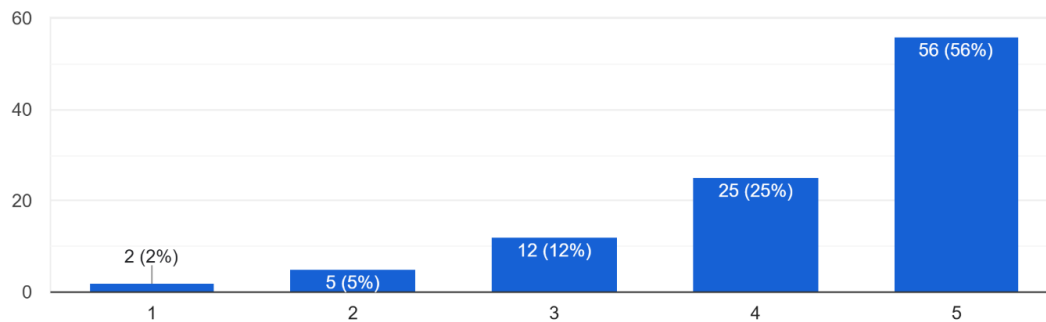
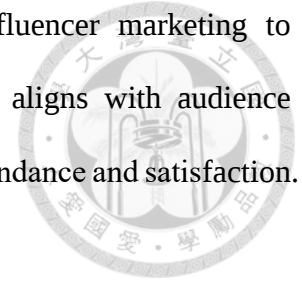


Figure 9 Perceived Importance of Event Characteristics

Source: from this research

- **Implications for Marketing Strategy:** These findings highlight a strategic opportunity for ticketed festivals like Ultra Taiwan to leverage unique line-ups, VIP offerings, and early announcements to attract an audience willing to pay for premium experiences. Non-ticketed festivals, such as the Taipei New Year's Eve Countdown, should focus on emphasizing

accessibility, cultural celebration, and leveraging social and influencer marketing to enhance community engagement. A differentiated approach that aligns with audience expectations will enhance both types of festivals' appeal, driving attendance and satisfaction.



4.3 Regression Analysis

The regression equation for both Ultra Taiwan and Taipei Countdown music festivals is depicted as follows:

Y: Audience Satisfaction

$$Y = \beta_0 + \beta_1 X_1 + \beta_2 X_2 + \beta_3 X_3 + \beta_4 X_4 + \beta_5 X_5 + \varepsilon$$

$$t = \frac{\beta}{SE}$$

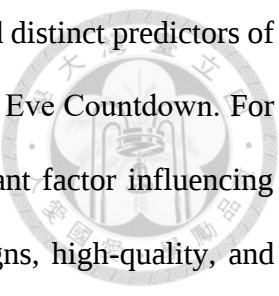
Variables	Ultra Taiwan	t-value	p-value	Taipei New Year's Eve Countdown	t-value	p-value
Constant (β_0)	2.15	4.30	***	1.85	4.11	***
X ₁ Festival Atmosphere	0.35	2.92	**	0.32	2.29	*
X ₂ Social Media	0.47	3.13	**	0.30	2.73	**
X ₃ Accessibility	0.25	2.50	*	0.56	3.29	**
X ₄ Value Inclusivity	0.40	3.08	**	0.29	2.42	*
X ₅ Artist Lineup Quality	0.51	4.64	***	0.20	2.22	*

The significance levels are denoted as:

P<0.05 = *

P<0.01 = **

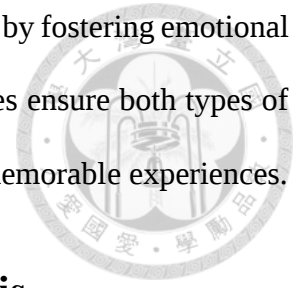
P<0.001= ***



According to the survey data, the regression analysis revealed distinct predictors of audience satisfaction for both Ultra Taiwan and Taipei New Year's Eve Countdown. For Ultra Taiwan, Artist line up quality emerged as the most significant factor influencing satisfaction ($\beta=0.51$, $p<0.01$), supported by immersive stage designs, high-quality, and exclusive VIP offerings. Social media, including targeted advertising and SEO optimization, also contributed significantly ($\beta=0.47$, $p<0.05$), reflecting the event's focus on exclusivity and anticipation. Together, these variables explained 78% of the variance in audience satisfaction ($R^2=0.78$). For the Taipei Countdown, accessibility was the main predictor ($\beta=0.56$, $p<0.01$), reflecting the logistical ease and inclusiveness critical to the success of a non-ticketed event. Festival atmosphere ($\beta=0.32$, $p<0.05$) were also key contributors, indicating the importance of a memorable celebratory experience. Value inclusivity ($\beta=0.29$, $p<0.05$) further underscored the event's appeal to a diverse audience, ensuring broad accessibility and community participation. These factors highlight the non-ticketed music festival reliance on emotional resonance, shared cultural experiences, and logistical inclusivity to foster a sense of belonging and collective celebration. These elements collectively accounted for 72% of the variation in audience satisfaction ($R^2=0.72$).

The findings reveal how marketing strategies must adapt to the distinct dynamics of ticketed and non-ticketed events. For ticketed events like Ultra Taiwan, prioritizing sensory engagement through immersive stage designs, cutting-edge visuals, and exclusive artist lineups is critical. Digital marketing strategies amplify this exclusivity, targeting a select audience willing to invest in premium experiences and interactive. Conversely, non-ticketed events like the Taipei New Year's Eve Countdown thrive on inclusivity,

accessibility, and cultural resonance, drawing large, diverse crowds by fostering emotional connections and celebrating shared values. These tailored strategies ensure both types of events effectively meet their audience's expectations and deliver memorable experiences.



4.4 Experiential Marketing from Survey Analysis

Experiential marketing, as defined by Schmitt (1999), involves crafting memorable, interactive experiences that resonate emotionally and sensorially with audiences. In the context of music festivals, where the experience itself often becomes the product, this strategy plays a pivotal role in audience engagement and brand loyalty. This section explores the application of experiential marketing for the two contrasting music festivals: the ticketed Ultra Taiwan Music Festival and the non-ticketed Taipei New Year's Eve Countdown, analyzing their effectiveness using Schmitt's framework, survey findings, and data-driven insights.

Music festivals provide fertile ground for experiential marketing, as they inherently aim to deliver unforgettable sensory and emotional experiences. Schmitt's framework identifies five experiential modules—sense, feel, think, act, and relate—which guide the design of marketing strategies that engage audiences holistically. For ticketed festivals like Ultra Taiwan, sensory and immersive experiences often define the premium offerings. In contrast, non-ticketed events like the Taipei New Year's Eve Countdown leverage cultural and emotional connections to foster inclusivity and shared joy, creating value without financial barriers.

For Ultra Taiwan amplifies the use of sensory and immersive strategies to create a premium festival experience. Survey responses reveal that attendees highly value superior sound quality, dynamic LED lighting, and elaborate stage designs, with over 70% rating these sensory

elements as key contributors to satisfaction. These findings align with Schmitt's "sense" module, highlighting the importance of engaging sight and sound to captivate audiences.

Furthermore, the festival's world-class artist lineups and exclusive access reinforce its positioning as a high-value event. Respondents associated the ticket cost with a premium experience, with many expressing satisfactions in paying for what they perceived as world-class performances. The data suggests a strong correlation between sensory experiences and audience satisfaction ($R^2 = 0.78$), underscoring the effectiveness of Ultra Taiwan's strategy in building brand loyalty and memorability.

For the Taipei New Year's Eve Countdown, as a non-ticketed event, focuses on cultural and emotional connections to engage its audience. Survey findings highlight the significance of shared traditions, with 65% of respondents identifying the celebratory atmosphere as their primary motivation for attendance. This aligns with Schmitt's "relate" module, which emphasizes fostering community and cultural bonds. The event's accessibility further enhances its appeal. The absence of ticketing barriers broadens participation, attracting a diverse audience ranging from families to individuals seeking communal joy. Over 50% of survey respondents noted the emotional impact of watching the live performance with family and friends, illustrating the event's ability to create meaningful experiences even for remote participants. Regression analysis confirms a strong correlation between cultural resonance and audience satisfaction ($R^2 = 0.72$), validating the event's focus on inclusivity and emotional engagement.

Both Ultra Taiwan and the Taipei Countdown leverage experiential marketing to achieve distinct objectives, yet their strategies reveal inherent strengths and limitations:

- 
- **Strengths:** Ultra Taiwan excels in sensory engagement and exclusivity, creating a high-quality experience that fosters brand loyalty. The Taipei Countdown's focus on cultural and emotional resonance promotes inclusivity and large-scale participation.
 - **Limitations:** Ultra Taiwan's high ticket cost poses accessibility challenges, potentially missing chance on casual attendees. Conversely, the Taipei New Year's Eve Countdown's non-ticketed model limits revenue generation and lacks the interactive features that could deepen engagement.
 - **Pain Points and Gaps:** As to Ultra Taiwan, high ticket prices decrease the number of younger audiences, while overcrowding in popular areas diminishes the immersive experience. As to Taipei New Year's Eve Countdown, limited on-site interactive opportunities and lack of exclusive features were cited as areas for improvement.
 - **Strategy Recommendations:** To address these challenges and optimize experiential marketing effectiveness, the following recommendations are proposed. For Ultra Taiwan, the decision-maker can (1) Introduce discount ticket to expand accessibility, especially huge discount for 18 aged. (2) Incorporate interactive elements, such as meet-and-greets or virtual reality experiences, to deepen audience engagement before and after the event. As to Ultra Taiwan, marketing managers can (1) Enhance the live performance with interactive features like audience polls and social media integration. (2) Collaborate with local brands to create immersive cultural installations, enriching the on-site experience.

Experiential marketing remains a powerful tool for music festivals, driving audience engagement and satisfaction through tailored sensory and emotional experiences. While Ultra Taiwan leverages sensory richness and exclusivity to captivate a niche audience, the Taipei New Year's Eve Countdown emphasizes inclusivity and cultural resonance to attract diverse audiences. By addressing identified pain points and implementing data-driven enhancements, both events can further refine their strategies, achieving greater audience connection and long-term success.

4.5 Digital Marketing Strategies from Survey Analysis

Digital marketing has emerged as a cornerstone for promoting music festivals, leveraging online platforms to engage audiences, drive ticket sales, and expand event exposure. Defined by Chaffey and Ellis-Chadwick (2019) as the use of digital channels to promote branding, digital marketing utilizes tools such as social media marketing, influencer collaborations, content creation, email campaigns, and search engine optimization (SEO). Within the music festival industry, digital marketing's significance lies in its ability to foster anticipation, enhance engagement, and analyze audience behaviors to optimize strategies. This section examines how Ultra Taiwan, and the Taipei New Year's Eve Countdown employ digital marketing, evaluates their respective strengths and challenges, and provides insights for improvement.

Ultra Taiwan employs a sophisticated digital marketing approach tailored to its young and tech-savvy audience. Ticketed festival's marketing strategy emphasizes interactivity and exclusivity, utilizing social media, influencer collaborations, and targeted advertising to build anticipation and drive ticket sales. Survey data reveals that over 90% of respondents learned about Ultra Taiwan through social media platforms such as Instagram and Facebook, with

teaser videos, behind-the-scenes content, and announcements of headline performers cited as key drivers of engagement. Targeted advertising plays a pivotal role in reaching niche demographics. Ultra Taiwan leverages data-driven insights to implement precise ad targeting, ensuring that promotional content resonates with potential attendees. Ultra Taiwan integrates SEO and email marketing to sustain engagement year-round. Search engine data suggests a spike in festival-related queries during promotional campaigns, demonstrating the impact of optimized digital content. These strategies align with Hede and Kellett's (2011) findings that interactive and visually engaging content fosters loyalty and enhances the festival's brand presence. Furthermore, rich updated information directly from festival host amplify the festival's reach. Survey responses indicate that 61% and 57% of attendees received event info from event website and online search, highlighting the effort on design these informative websites in generating engagement.

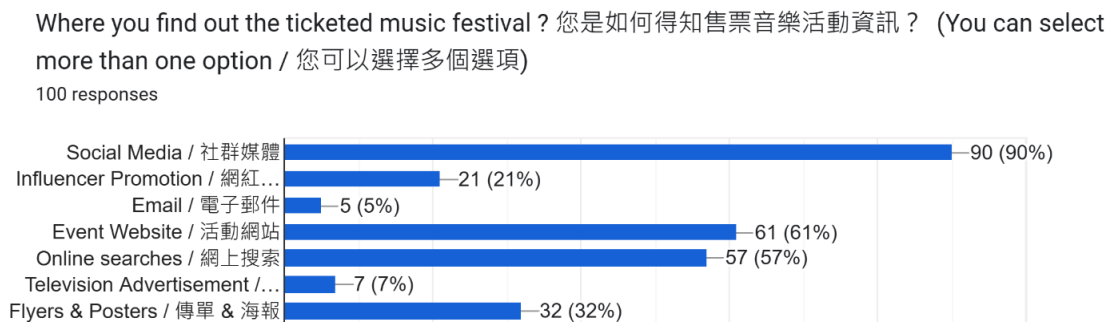


Figure 10 Digital Marketing Strategies from Survey Analysis

Source: from this research

Next, the Taipei New Year's Eve Countdown adopts a broader digital marketing approach to reflect its inclusive and community-oriented audiences. As a non-ticketed event, its primary focus is on accessibility and wide-reaching engagement. Survey findings reveal that

96% of respondents engaged with the event via social media, underscoring the importance of digital channels in reaching a geographically dispersed audience. Social media engagement further amplifies the event’s inclusivity. Government-sponsored campaigns and community-driven content, such as user-generated posts, hashtags, and celebratory messages, encourage participation and collective celebration. Survey participants noted that the accessibility of these platforms contributed to the event’s appeal, with 58% stating that digital marketing enhanced their sense of community with sharing the event on social media platforms.

How likely are you to share your experience on social media due to the joyful atmosphere in non-ticketed music festival? 由於...票音樂活動的歡樂氛圍，您有多大可能在社群媒體上分享您的體驗？
100 responses

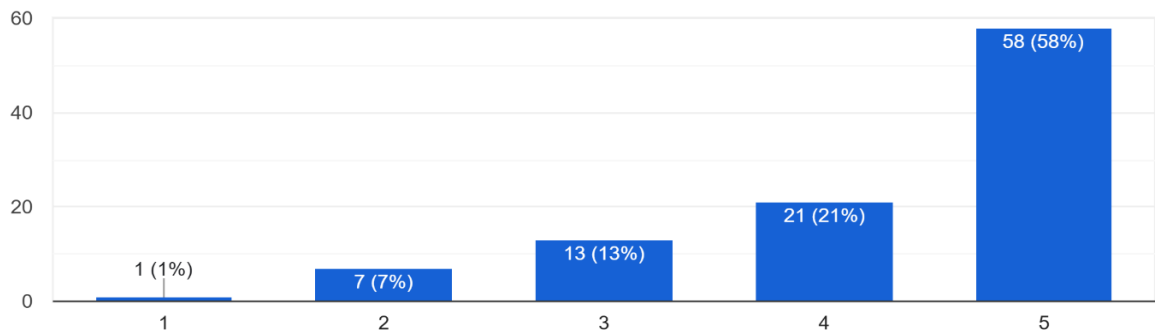


Figure 11 Digital Marketing Strategies from Survey Analysis

Source: from this research

4.5.1 Comparative Analysis of Effectiveness

Digital marketing strategies for Ultra Taiwan and the Taipei New Year’s Eve Countdown reveal distinct strengths and limitations. Ultra Taiwan excels in creating premium, targeted

content that engages its core demographic. However, survey data highlights affordability concerns and accessibility challenges, with 32% of respondents citing high ticket prices as a barrier to attendance. Conversely, the Taipei New Year's Eve Countdown's inclusive approach broadens its audience but lacks the personalization and interactivity seen in Ultra Taiwan's campaigns. Respondents noted that while the live stream was impactful, limited interactive features reduced engagement potential.

Regression analysis indicates strong correlations between digital marketing tactics and audience satisfaction. For Ultra Taiwan, visually rich social media content and event website showed a significant positive impact on satisfaction ($R^2 = 0.75$). Similarly, for the Taipei New Year's Eve Countdown, social media campaigns demonstrated strong correlations with audience satisfaction ($R^2 = 0.69$).

4.5.2 Recommendations for Optimization

To enhance the effectiveness of their digital marketing strategies, Ultra Taiwan and the Taipei New Year's Eve Countdown can adopt the following measures, tailored to their unique event characteristics and audience expectations.

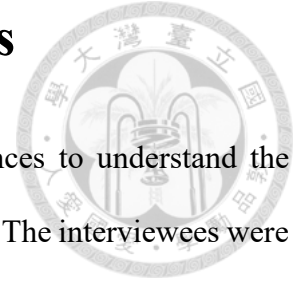
For Ultra Taiwan Music Festival is to enhance the event interactivity. The integration of interactive features, such as virtual reality previews of the event or live Q&A sessions with artists, can deepen engagement and create a more personalized connection between attendees and the festival. These elements can also generate excitement leading up to the event, further enhancing ticket sales. Next is strengthen year-round presence. Maintaining audience interest beyond the festival dates is crucial for building long-term loyalty. Ultra Taiwan can achieve this by sharing consistent, high-quality content throughout the year. Examples include exclusive artist interviews, behind-the-scenes footage of event preparations, or curated

playlists featuring past performers. Such efforts not only sustain audience engagement but also reinforce the festival's brand identity.

For Taipei New Year's Eve Countdown is to expand the interactive features is a recommended improvement for reach out more audience. Taipei New Year's Eve Countdown can introduce interactive elements such as live polls, real-time social media shoutouts, or virtual meet-and-greet sessions with performers. These features foster a sense of participation and connection, particularly for remote audiences. Next is collaborating with local businesses and cultural organizations to create co-branded digital content that highlights the event's cultural relevance. For example, featuring local cuisine or crafts in promotional campaigns can enhance the event's appeal and draw attention to its community-oriented values.

Digital marketing serves as a powerful tool for music festivals, enabling them to engage audiences effectively while addressing diverse objectives. Ultra Taiwan's targeted, premium-focused strategies and the Taipei New Year's Eve Countdown's inclusive digital outreach highlight the adaptability of digital marketing within the industry. By addressing identified gaps and adopting data-driven enhancements, both events can further optimize their digital marketing efforts, achieving greater audience engagement.

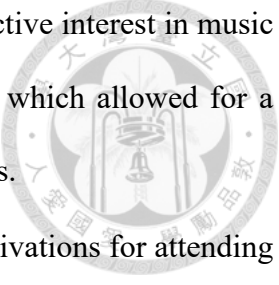
Chapter 5 Qualitative Analysis



A semi-structured interview conducted on five music festival audiences to understand the motivations, expectations, and challenges when going to the music festival. The interviewees were selected from different age groups, professions, and levels of festival-going frequency, ensuring a diverse range of perspectives. Below is the summarized demographics and preferences of the interviewee:

Interviewee	No.1	No.2	No.3	No.4	No.5
Age	27	32	28	20	28
Gender	Female	Male	Male	Female	Male
Occupation	Marketing Associate	Software Engineer	Civil Engineer	Student	Business Owner
Music Festival Attend Frequency	At least 3 times annually	At least 2 times annually	At least 3 times annually	At least 2 times annually	Around 5 times annually
Preference	High quality experience	Family-friendly atmosphere	High quality experience and artist lineup	Budget-conscious	High quality experience and VIP exclusive

- ***Previous Attendance at Both Ticketed and Non-Ticketed Events:*** All interviewees had attended at least one ticketed and one non-ticketed music festival, providing insights into the comparative aspects of both types of events.

- 
- ***Interest in Music Festivals:*** Each participant demonstrated an active interest in music festivals, ranging from casual enjoyment to deep involvement, which allowed for a thorough understanding of audience expectations and preferences.
 - ***Diverse Motivations:*** The interviewees represented a mix of motivations for attending festivals, such as experiencing the festival atmosphere, engaging with specific artist lineups, or together with family and friends.

Each interview lasted approximately one hour and was audio-recorded with interviewees' consent and after being transcribed for qualitative analysis.

Based on that, the interviews focused on gathering qualitative insights into their festival experiences with the following topics covered:

- ***Motivations for Attending Festivals:*** Attendees discussed their primary reasons for attending music festivals, emphasizing how these motivations differed between ticketed and non-ticketed events. Questions like what motivates you to attend music festivals, and does this differ between ticketed and non-ticketed events?
- ***Expectations of Festival Experiences:*** Attendees described their expectations regarding organization, crowd management, VIP services, and overall atmosphere. Question like What specific experiences or aspects do you seek in ticketed music festivals versus non-ticketed festivals?
- ***Frustration on attending music festivals:*** Attendees shared specific logistical challenges, branding loyalty, and digital marketing influence they encountered during music festivals. Question like 3. Could you describe any frustrations or challenges

you have faced while attending either ticketed or non-ticketed festivals? and How important is convenience (e.g., transportation, amenities) in your festival experience?

These qualitative findings underline the critical point of view from the attendee's perspective to study the different on the marketing focus on both ticketed and non-ticketed music festival.

5.1 Business Model Canvas

Ultra Taiwan's business model emphasizes maximizing event-driven revenue through ticket, merchandise, and on-site sales. Its primary customer segments include festival lovers, music enthusiasts, and VIP audiences, often targeting young adults who prioritize premium festival experiences. Insights from interviews reveal that attendees expect Ultra Taiwan to deliver exclusivity and high-quality performances. For instance, VIP zones and premium viewing area aligns with Ultra Taiwan's value propositions such as VIP access, exclusive experiences, and world-class DJ performances. Interviewee No.1 stated the pain points like frustration with inconsistent branding further validate Ultra Taiwan's focus on high quality stage design, crowd management, and cohesive branding efforts through marketing promotion. Additionally, interviewee No.3 highlighted the importance of strong digital engagement and streamlined online ticketing experiences. His preferences align with Ultra Taiwan's activities like leveraging digital tools for real-time updates and engaging social media campaigns.

In contrast, the Taipei New Year's Eve Countdown, as a non-ticketed event sponsored by the Taipei government, focuses on city branding and inclusivity. Its customer segments include domestic residents, international tourists, and families. Interviewee No.4 mentioned she values accessibility. Her concerns about comfort and clear logistical

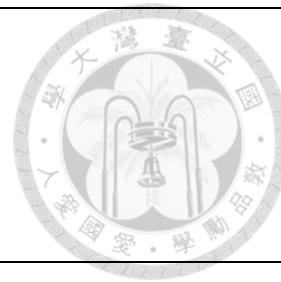
guidance resonate with the Taipei New Year's Eve Countdown's emphasis on community engagement and memorable, family-friendly experiences. Besides that, the reliance on social media for event discovery aligns with the Taipei New Year's Eve Countdown's focus on live broadcast interaction and social media engagement. The Taipei New Year's Eve Countdown's reliance on government funding and sponsorships is also reflected in its value propositions, such as sponsorship exposure and city image enhancement. Respond from the five interviewees observations about the casual ambiance of non-ticketed music festival lowered their expectations for exclusivity compared to ticketed music festivals further illustrate how the Taipei New Year's Eve Countdown reach out broader demographics while fostering cultural appeal.

Both events demonstrate shared activities, such as event planning, marketing promotion, and stage design, but their approaches differ based on target audiences and goals. Ultra Taiwan leveraging high quality experience, while the Taipei New Year's Eve Countdown maintains inclusivity and cultural appeal to attract a wider audience.

For Ultra Taiwan

Key Partner	Key Activities	Value Propositions	Customer Relationships	Customer Segments
• DJ Artist • Dancer Agency • Food & Beverage • Local Government • Venue Owners • Merchandise Manufacturer • Ticketing • Distributor	• Event Planning • Stage design • Marketing Promotion • Ticket Platform • Sponsorship	• World Class DJ • Exclusive Experiences • VIP Access • Food & Beverage • One-Stop Festival setup • Digital Engagement • Limited Edition Merchandise	• Social Media Engagement • Post-event Engagement • Loyalty Program	• Festival Lover • Music Enthusiasts • VIP Audience • Young Adults
	Key Resource • DJ Artist • Stage Professionals • Digital Assets • Venue Infrastructure • Ticketing Platform		Channels • Social Media • Poster • Official Website • Ticketing Partners • Influencer Partner	

Cost Structure • Artist & Performances Fees • Stage Equipment Cost • Advertising Fee • Venue Rental Fees • Security Costs • Staff Fees • Merchandise Productions	Revenue Streams • Ticket Sales • Merchandise Sales • VIP Service Fee • On-site Sales • Sponsorships Revenue
---	--



For Taipei New Year's Eve Countdown



Key Partner • Artist • Dancer Agency • Media Partner • Food & Beverage • Local Government • Venue Owners	Key Activities • Event Planning • Stage design • Marketing Promotion • Live Broadcast • Sponsorship	Value Propositions • Cultural Value • Social Significance • City Image Exposure • Sponsorship Exposure • Memorable Experience	Customer Relationships • Social Media Engagement • Post-event Promotion • Live Broadcast Interaction • Community Engagement	Customer Segments • Domestic Residents • International Tourists • Festival Lover
Key Resource • Artist Lineup • Stage Professionals • Digital Assets • Venue Infrastructure • Government Budget		Channels • Social Media • Poster • Official Website • Influencer Partner • Local Tourism Promo • Traditional Media		
Cost Structure • Artist & Performances Fees • Stage Equipment Cost • Advertising Fee • Venue Rental Fees • Security Costs • Staff Fees			Revenue Streams • Government Budget • On-site Sales • Sponsorships Revenue • Broadcast Rights	

5.2 Value Proposition Canvas

Understanding audience expectations and experiences is critical in planning marketing strategies for both ticketed and non-ticketed music festivals. By analyzing responses from audiences, we can map out critical elements of the value proposition canvas to better align event offerings with customer needs.

In comparing the Value Proposition Canvases of Ultra Taiwan and the Taipei New Year's Eve Countdown, customer jobs for both events center on enjoying live music and sharing experiences. However, Ultra Taiwan's audiences prioritize an exclusive atmosphere with appealing artist performance, as interviewee No.5 commented he expecting international DJ performance,

VIP services and best viewing areas in Ultra Taiwan. While Taipei New Year's Eve Countdown shares the same context with Ultra Taiwan but has an extra toward enjoy the moment with family and friends and celebrating the festival culture according to the survey as well.



Gains offered by Ultra Taiwan emphasize exclusivity with VIP access, world class DJ line up, and high energy atmosphere. Interviewee No.1 said a memorable music festival always have a standout visual, quality sound, and a vibrant atmosphere that aligns with the bond. Taipei New Year's Eve Countdown, meanwhile, is more casual to enjoy the festival atmosphere without the cost pressure. Another consideration on interviewee No.2 noted that free entry and the opportunity to celebrate with family made the event appealing.

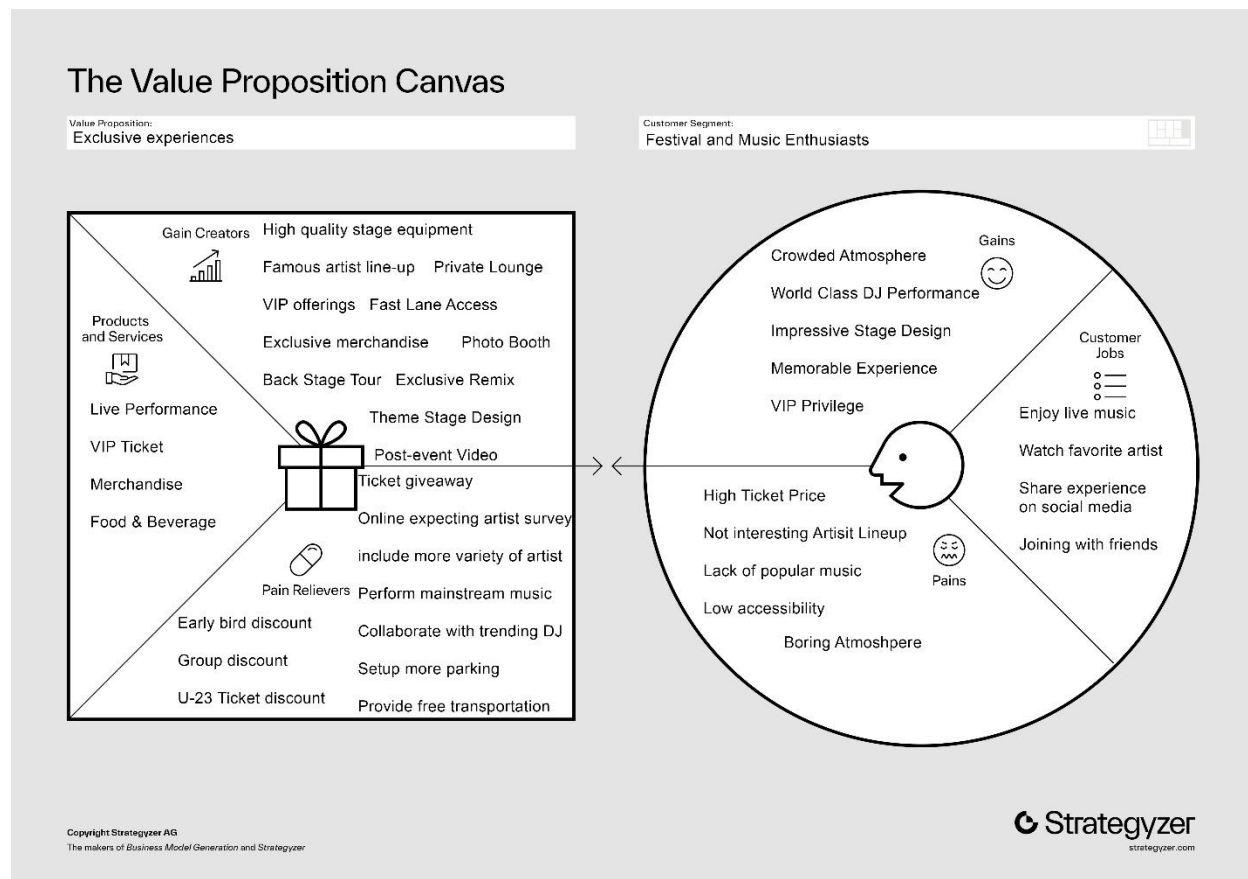
Pains faced by audiences include common issues like overcrowding and limited accessibility, but these manifest differently. Ultra Taiwan audiences experience pain points around high-ticket prices and way more concerns over artist lineup. In contrast, Taipei New Year's Eve Countdown audiences prioritize the location and accessibility arrive to the event over the concerns on performance schedule and line up.

Therefore, Gain Creators will conclude a similar but slightly different action between both music festivals. Interviewee No.3 mentioned is about stellar sound quality and immersive themes. For Ultra Taiwan, the quality of performance and on-site offering must be top notch like set up private lounge, fast lane access, and collaboration with popular artist. Taipei New Year's Eve enhances audience experience through free entry, cultural showcases, and interactive activities. As for the pain reliever, Ultra Taiwan can merchandise giveaways and survey the audience's artist preferences. Taipei New Year's Eve Countdown can add more activities to distract the crowd like more food stalls, increase portable restroom, and install multiple large screens at the corner

viewing area. Interviewee No.2 pointed out that a clearer signage and essential facilities would make the experience of Taipie New Year's Eve Countdown smoother

Comparative Insights from survey data indicate that Ultra Taiwan's audience values appealing artist lineups and exciting atmospheres. Taipei New Year's Eve audiences are attracted by the free entry, cultural celebration, and most important is the social connection with friends and family. The opportunity to celebrate with friends and family in an open, festive environment is what makes the event memorable, as interviewee No.2 commented.

For Ultra Taiwan



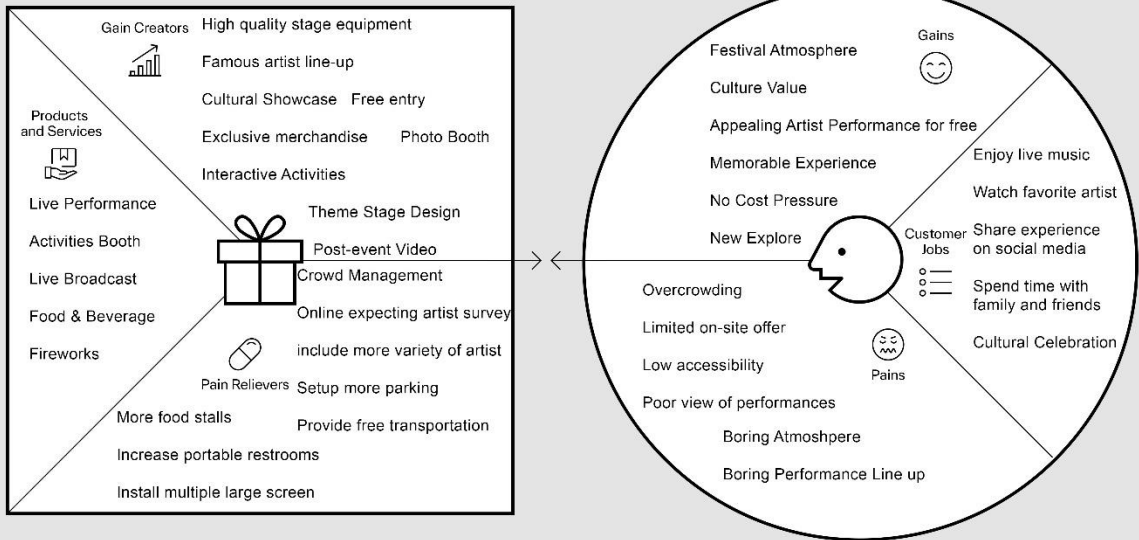
For Taipei New Year's Eve Countdown



The Value Proposition Canvas

Value Proposition:
Social Significance

Customer Segment:
Residents and Tourists



Copyright Strategyzer AG
The makers of Business Model Generation and Strategyzer

Strategyzer
strategyzer.com

Chapter 6 Conclusion and Discussions



This study has proven the differences between the marketing strategies employed by ticketed and non-ticketed music festivals, highlighting how each approach is uniquely tailored to meet its objectives and audience expectations. Through the comparative analysis of Ultra Taiwan and the Taipei New Year's Eve Countdown, it is evident that the distinction between ticketed and non-ticketed events is not merely operational but deeply rooted in their marketing philosophies and execution.

For ticketed events like Ultra Taiwan, premium experiential marketing is effective. Strategies focusing on exclusive sensory engagement, such as amazing stage designs, high-quality audio-visual features, and VIP offering, establish a sense of prestige and uniqueness. These are further reinforced by digital marketing tactics, including targeted advertising and online campaigns, which effectively appeal to a tech-savvy, niche audience by emphasizing exclusivity and anticipation.

Conversely, non-ticketed events like the Taipei New Year's Eve Countdown adopt a community-oriented and inclusive marketing approach. Experiential marketing highlights shared cultural values and collective celebration, fostering a broad sense of participation and emotional connection. Digital campaigns, often government-supported, focus on accessibility and inclusivity, using social media and community-oriented content to engage a diverse audience and amplify the event's cultural resonance.

Event organizers can leverage these insights to refine marketing strategies based on event type. For ticketed music festivals, prioritizing immersive sensory elements and targeted digital outreach can amplify audience satisfaction and exclusivity. Meanwhile, non-ticketed

music festivals should emphasize cultural relevance, community engagement, and inclusive messaging to maximize public reach and emotional impact.

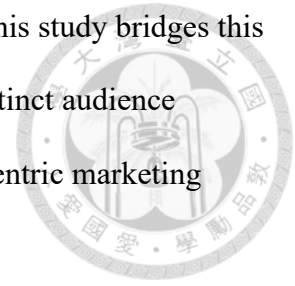
This research highlights the effectiveness of tailored marketing strategies in achieving distinct objectives, offering a data-driven framework for event organizers to optimize audience engagement. By bridging gaps in the existing literature on marketing strategies for music festivals, particularly within the Taiwanese context, the study contributes valuable perspectives for both practitioners and future research, emphasizing the critical role of customization in event marketing.

6.1 Contributions of the Study

This study contributes significantly to the literature on marketing strategies for ticketed and non-ticketed music festivals by addressing notable gaps in existing research, especially focus on Taiwan market. While previous studies have explored general marketing tactics in event management, there remains limited research examining how experiential and digital marketing strategies differ in their application and effectiveness between ticketed and non-ticketed events. Furthermore, the specific cultural and economic contexts of Taiwanese music festivals, such as Ultra Taiwan and the Taipei New Year's Eve Countdown, have been underexplored, leaving an opportunity to deepen our understanding of how localized marketing strategies intersect with global trends in event marketing.

By focusing on Ultra Taiwan, a ticketed premium music festival, and the Taipei New Year's Eve Countdown, a publicly non-ticketed music festival, this research addresses the lack of comparative studies on these two contrasting types of festivals. Existing literature often examines music festivals in isolation, failing to account for how their differing structures—one emphasizing exclusivity and sensory immersion, the other fostering

inclusivity and cultural resonance—shape their marketing strategies. This study bridges this gap by investigating how marketing theory are employed to engage distinct audience segments, thereby contributing to a better understanding of audience-centric marketing approaches.



Besides that, a key innovation of this research lies in its methodological approach, specifically the use of survey data to quantify audience responses and preferences. Through the survey data collection and analysis, the study identifies correlations between experiential and digital marketing elements and audience satisfaction. Regression analyses, for example, demonstrate strong links between sensory experiences and satisfaction at Ultra Taiwan ($R^2 = 0.78$), and between emotional resonance and inclusivity at the Taipei New Year's Eve Countdown ($R^2 = 0.72$). These insights not only provide empirical support for theoretical frameworks like Schmitt's (1999) experiential marketing but also establish a data-driven basis for evaluating the effectiveness of specific marketing strategies.

6.2 Theoretical Contributions

This research extends Schmitt's experiential marketing framework by applying it to the context of music festivals, offering new insights into how sensory, emotional, and cultural elements influence audience engagement. For ticketed events like Ultra Taiwan, the study highlights how sensory engagement—via premium sound, visuals, and immersive staging—reinforces brand loyalty and perceived value. For non-ticketed events like the Taipei New Year's Eve Countdown, the emphasis on cultural and emotional connections enhances inclusivity and collective participation, showcasing how relational and cultural experiential modules are pivotal in fostering audience satisfaction. By integrating these findings, the

research enriches existing theoretical frameworks, demonstrating their applicability and adaptability in diverse event contexts.



6.3 Practical Implications

From a practical perspective, this study offers actionable insights for event organizers and marketers. For Ultra Taiwan, recommendations such as discount ticket and enhanced interactivity address identified pain points like affordability and engagement gaps. Similarly, for the Taipei New Year's Eve Countdown, incorporating interactive digital features and cultural focuses can deepen audience engagement and broaden the event's appeal. These strategies highlight how data-driven insights can inform the design of marketing campaigns that are both innovative and audience-oriented.

By examining the special positioning of Taiwanese music festivals within the broader industry, this research underscores the importance of tailored marketing strategies that align with audience demographics and cultural contexts. The findings reveal critical lessons in audience segmentation, demonstrating how premium, sensory-driven tactics resonate with younger, diverse demographics, while community-oriented, inclusive approaches appeal to diverse and intergenerational audiences. These insights have far-reaching implications for festival organizers seeking to optimize their marketing efforts, enhance audience satisfaction, and ensure long-term success in an increasingly competitive industry.

6.4 Research Limitations

While this study provides valuable insights into the application of business model canvas, value proposition canvas, experiential and digital marketing strategies in music festivals, several limitations must be acknowledged.

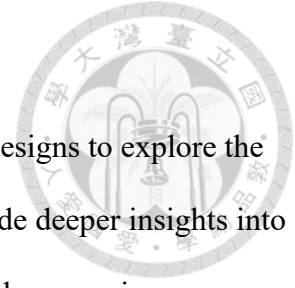
First, the geographic scope of the research is restricted to Taiwan, focusing on Ultra Taiwan and the Taipei New Year's Eve Countdown. While these festivals offer contrasting perspectives on ticketed and non-ticketed events, the findings may not fully capture the diversity of marketing practices in other cultural or regional contexts. Additionally, the sample size, though sufficient for preliminary analysis, limits the generalizability of the results. Future studies with larger and more geographically diverse samples could provide broader insights.

Second, potential biases in survey responses present a limitation. Self-reported data are inherently subjective and may be influenced by participants' personal preferences, recall accuracy, or social desirability bias. Furthermore, the survey's demographic representation might not fully encompass the diverse audience profiles for these events, potentially aimed the results toward specific age or interest groups.

Third, the reliance on a cross-sectional methodology restricts the study's ability to measure the long-term impacts of marketing strategies. While correlations between marketing efforts and audience engagement were identified, the study cannot assess the sustainability of these impacts over time, such as the development of brand loyalty or repeat attendance.

Finally, the complexity of the four mentioned marketing theory presents challenges in fully capturing their multidimensional impacts. Some aspects, such as the emotional resonance of festival experiences or the nuanced effects of digital interactivity, may require more sophisticated tools for measurement and analysis.

6.5 Future Research Directions



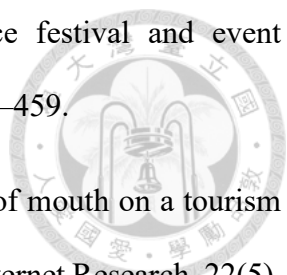
- ***Longitudinal Studies:*** Future research could employ longitudinal designs to explore the long-term effects of marketing strategies. Such studies would provide deeper insights into how these strategies influence audience retention, brand loyalty, and economic sustainability over multiple festival cycles.
- ***Cross-Cultural Comparisons:*** Comparative studies of music festivals across different countries could illuminate how cultural differences shape marketing strategies and audience engagement. Examining festivals in regions with diverse cultural norms and technological adoption rates would enrich our understanding of global marketing dynamics.
- ***Emerging Marketing Trends:*** Investigating the role of emerging trends, such as AI-driven personalization and the integration of metaverse technologies, would offer forward-looking perspectives on the evolution of event marketing. These technologies have the potential to revolutionize audience engagement, making them critical areas for exploration.
- ***Non-Ticketed Event Economics:*** Deeper exploration of non-ticketed events, particularly their potential for fostering sustainable economic contributions. Future research could analyze how government-sponsored and community-oriented events create value beyond immediate economic metrics, such as enhancing social capital or cultural heritage.

Reference



- Abubakar, A. M., Ilkan, M., Meshall Al-Tal, R., & Eluwole, K. K. (2017). eWOM, revisit intention, destination trust and gender. *Journal of Hospitality and Tourism Management*, 31, 220–227.
- Agha, N., & Taks, M. (2015). A theoretical comparison of the economic impact of large and small events. *International Journal of Sport Finance*, 10(3), 199–216.
- Akhoondnejad, A. (2022). Tourist loyalty to a local cultural event: The case of Turkmen handicrafts festival. *Tourism Management Perspectives*.
- Anderton, C. (2018). Music festival studies: A critical overview of the literature. In *The Routledge Handbook of Festivals* (pp. 1-15). Routledge.
- BaptistaAlves, H. M., Campon Cerro, A.,M., & Ferreira Martins, A.,V. (2010). Impacts of small tourism events on rural places. *Journal of Place Management and Development*, 3(1), 22–37.
- Bein, K. (2019) Miami City Commission Offers Ultra Festival a License for Return to Bayfront Park
- Bowen, H. E., & Daniels, M. J. (2005). Does the music matter? Motivations for attending a music festival. *Event Management*, 9(3), 155-164.
- Chaffey, D., & Ellis-Chadwick, F. (2019). *Digital marketing: Strategy, implementation, and practice* (7th ed.). Pearson.

- Chaffey, D., & Ellis-Chadwick, F. (2019). *Digital marketing: Strategy, implementation, and practice* (7th ed.). Pearson.
- Crompton, J. L. (2003). The impact of the quality of services on the success of tourism festivals. *Journal of Travel Research*, 41(3), 302–311.
- Dillon, S. C. (2006). Assessing the positive potential of music festivals on health and well-being. *Australian Journal of Music Therapy*, 17(1), 21-31.
- Emerald Publishing. (2021). Festival customer experience: A conceptual framework. *International Journal of Event and Festival Management*.
- Ford, W. S. Z. (August 2003). Communication practices of professional service providers: predicting customer satisfaction and loyalty. *Journal of Applied Communication Research*, 31(No. 3), 189–211.
- Frith, S. (1996). *Performing rites: On the value of popular music*. Harvard University Press.
- Getz, D. (1991). *Festivals, special events, and tourism*. Van Nostrand Reinhold.
- Grappi, S., & Montanari, F. (2011). The role of social identification and hedonism in affecting tourist re-patronizing behaviours: The case of an Italian festival. *Tourism Management*, 32(5), 1128–1140.
- Gursoy, D., Kim, K., & Uysal, M. (2004). Perceived impacts of festivals and special events by organizers: An extension of the model. *Tourism Management*, 25(2), 171–181.
- Hede, A., & Kellett, P. (2011). The role of social media in the marketing of festivals. *Event Management*, 15(2), 209–226.

- 
- Hudson, S., & Hudson, D. (2013). Using social media to enhance festival and event experiences. *Journal of Hospitality & Tourism Research*, 37(4), 438–459.
- Jalilvand, M. R., & Samiei, N. (2012). The impact of electronic word of mouth on a tourism destination choice: Testing the theory of planned behavior (TPB). *Internet Research*, 22(5), 591–612.
- Laiho, S. (2004). The psychological functions of music in adolescence. *Nordic Journal of Music Therapy*, 13(1), 47-63.
- Lee, T.-H., Fu, C.-J., & Chang, P.-S. (2021). The support of audiences for tourism development: Evidence from religious festivals in Taiwan. *Tourism Management*, 42(1), 159–170.
- Lee, Y.-K. (2020). Impact of government policy and environmental quality on visitor loyalty to Taiwan music festivals: Moderating effects of revisit reason and occupation type. *Journal of Travel Research*, 59(5), 897–915.
- Maeng, H. Y., Jang, H. Y., & Li, J. M. (2016). Investigating the underlying motivations of festival audiences: the case of South Korea. *Event Management*, 20(2), 213–224.
- Mazzucato, M. (2023). Governing the economics of the common good: From correcting market failures to shaping collective goals. *Economics & Society*.
- McKay, G. (2015). *The future of live music: Music, festival, festivalization*. Bloomsbury Academic.
- Nicholson, R., & Pearce, D. G. (2001). Who goes to events: A comparative analysis of the profile characteristics of visitors to four South Island events in New Zealand. *Journal of Vacation Marketing*, 6(3) 263–253.

Osterwalder, A., & Pigneur, Y. (2010). *Business model generation: A handbook for visionaries, game changers, and challengers*. Wiley.

Osterwalder, A., Pigneur, Y., Bernarda, G., & Smith, A. (2014). *Value proposition design: How to create products and services customers want*. Wiley.

Pascoe, H., Leong, J., & Chan, C. (2005). The impact of music engagement on social, emotional, and cognitive well-being. *Australian Journal of Music Therapy*, 16, 8-18.

Pitts, S. E. (2005). What makes an audience? Investigating the roles and experiences of listeners at a chamber music festival. *Journal of Music Research*, 24(3), 263-278.

Schmitt, B. H. (1999). *Experiential marketing: How to get customers to sense, feel, think, act, and relate to your company and brands*. Free Press.

Schmitt, B. H. (1999). *Experiential marketing: How to get customers to sense, feel, think, act, and relate to your company and brands*. Free Press.

Semrad, K. J., & Rivera, M. (2019). Advancing the 5E's in festival experience for the Gen Y framework in the context of eWOM. *Journal of Consumer Marketing*, 36(6), 711–722.

Shafer, S. M., Smith, H. J., & Linder, J. C. (2005). The power of business models. *Business Horizons*, 48(3), 199–207

Snell, T. (2005). Immersive music experiences and well-being at music festivals. *Journal of Leisure Studies*, 28(2), 134-150.

Song, H., You, G. J., Reisinger, Y., Lee, C. K., & Lee, S. K. (2014). Behavioral intention of visitors to an Oriental medicine festival: An extended model of goal directed behavior. *Tourism Management*, 42, 101–113.

Tafesse, W. (2016). Conceptualization of Brand Experience in an Event Marketing Context. *Journal of Promotion Management*, 22(1), pp.34-48.

Teece, D. J. (2010). Business models, business strategy, and innovation. *Long Range Planning*, 43(2-3), 172–194.

Ting, H.C (2021) Taiwan Cultural Content Industries Survey Report Vol. III – The Popular Music Industry

Zott, C., & Amit, R. (2010). Business model design: An activity system perspective. *Long Range Planning*, 43(2-3), 216–226.

