

# Music events as an innovation element of the tourism offering

---

Stipanović, Christian; Rudan, Elena; Zubović, Vedran

*Source / Izvornik:* **7th International Scientific Conference ToSEE - Tourism in Southern and Eastern Europe 2023 Conference Proceedings: Engagement & Empowerment: A Path Toward Sustainable Tourism, 2023, 397 - 408**

**Conference paper / Rad u zborniku**

*Publication status / Verzija rada:* **Published version / Objavljena verzija rada (izdavačev PDF)**

*Permanent link / Trajna poveznica:* <https://um.nsk.hr/um:nbn:hr:191:944993>

*Rights / Prava:* [In copyright](#)/[Zaštićeno autorskim pravom.](#)

*Download date / Datum preuzimanja:* **2025-03-04**



SVEUČILIŠTE U RIJECI  
FAKULTET ZA MENADŽMENT  
U TURIZMU I UGOSTITELJSTVU  
OPATIJA, HRVATSKA

*Repository / Repozitorij:*

[Repository of Faculty of Tourism and Hospitality Management - Repository of students works of the Faculty of Tourism and Hospitality Management](#)



## MUSIC EVENTS AS AN INNOVATION ELEMENT OF THE TOURISM OFFERING

**Christian Stipanović**  
**Elena Rudan**  
**Vedran Zubović**

<https://doi.org/10.20867/tosee.07.26>

### **Abstract**

*Purpose* – Music tourism refers to attendance at music events such as concerts, festivals, and other music-related activities. This form of tourism can have a significant effect on the development of destinations hosting music events, and can also contribute to the promotion of a destination's cultural heritage and identity. Croatian destinations organize various music events and strive to become distinctive music-event destinations. In the process of diversification relative to the global, universal offering, the valorisation of traditional music plays an important role in creating a unique experience. The aim of the article is to analyse the attitudes of Generation Y tourists towards traditional-music events and the supplementary offering with a view to innovating music festivals and concerts, which can become the main motivation for visiting a destination.

*Methodology* – The research of the music preferences of Generation Y in tourism is based on a questionnaire survey of 123 respondents in Croatia, who evaluated the offering of music festivals and traditional-music events in the overall offering of music events in the destination. Factor analysis was conducted to determine the factors that influence the behavioural intentions and selection of traditional-music festivals of Generation Y.

*Findings* – The main results of the research are the identification of the most important characteristics for choosing a type of music event and their impact on a destination's music offering and overall tourism offering. The results show that attendance at traditional-music events depends mainly on the respondents' personal preferences and the quality of the event offerings, while a destination's supplementary facilities and services are not critical to the choice of a music event in tourism. The development of events to innovate a destination's offering must focus on the quality of music events geared to the target segment and should be based on stakeholder synergy and the knowledge of musicologists.

*Contribution* – This research is significant because no previous research results have been found on Generation Y in relation to the evaluation of traditional-music events and their role in the overall music offering of a destination. The results contribute to a better understanding of the needs and preferences of specific generations who attend music events, and of the supporting destination strategies in destination audio management.

**Keywords:** Music Tourism, Musical Events, Traditional Music, Tourism Destination, Croatia.

### **INTRODUCTION**

The music offering is a vital element of a tourist destination's integrated offering. Depending on the extent to which music and the music offering are the prevailing motivation for travelling to a tourist destination, we can refer to this type of tourism as music tourism. A number of authors have contributed to the definition of the term 'music tourism', which implies visiting places because of a connection with music (Bolderman 2020); travel for the purpose of experiencing diverse music scenes (Friel and Segre

2023); attending concerts, festivals and other music events; and learning about the local music culture and music history (Gibson and Conell 2005; Lashua, Sprackle, n and Long 2014). Farsani *et. al.* (2017) stated that music tourism create pathways for new kinds of social encounters and generate income and employment of local residents. Music is present in all segments of a tourism offering (Min *et al.* 2019; Gibson and Connell 2007) in the form of music festivals and concerts, music museums and music-based sights, music workshops, music tours, animated background music or specially themed music offerings such as hotel rooms with themed music or music-inspired décor. A destination can, thus, attract music-inspired visitors by designing and promoting a music offering targeting a specific market segment or generational group. Within music tourism, Gortan-Carlin and Orlić (2014) distinguishes between music art tourism, music heritage tourism and music history tourism. Music art tourism refers to attending concerts and a variety of other music events; music heritage tourism, to learning about the traditional heritage of places, and music history tourism, to visiting specific destinations because of famous people and historical events, or famous music venues (Krajnović and Gortan-Carlin 2007).

The music offering in a destination, through the promotion of events and festivals, can become a powerful pull factor in drawing visitors, and can help to enhance the distinctiveness of the destination while contributing to the design of the destination's authentic integrated tourism product (Stipanović, Rudan, and Zubović 2021). Destination managers are increasingly recognizing the role of music in tourism, and by planning and creating music offerings they can boost a destination's development. In this paper, the music offering within a tourist destination's offering is viewed from the perspective of Generation Y or millennials, a demographic group of people born between the 1990s and the early 2000s. This generation has a strong tie to music because the Internet, together with digital music performances, brought about great changes in the accessibility of various music genres (Trindade and Duarte 2019). The Internet made it possible for millennials to discover and explore music from around the world, which led them to want to experience the music live and in person, thus making music festivals become popular travel motivations (Devasagayam *et al.* 2016). Not only do such events offer live music but they also provide a sense of togetherness and social interaction. Millennials are often looking for experiences that will let them connect to like-minded people, and music tourism with its offering of music events gives them the opportunity to do so.

Accordingly, a research question was formulated that focuses on the aspects of selecting music events in a tourist destination and refers to the elements that affect millennials' intention to attend music festivals and events: Which elements affect behaviour towards and preferences for traditional music?

## 1. LITERATURE REVIEW

The twentieth century saw the rise of popular music genres such as jazz, rock & roll, and country music, resulting in the emergence of music festivals and other events that attract large numbers of visitors. The 1960s and 1970s were a particularly important time in the development of music tourism, which today is a vital global industry with millions of people travelling every year to attend concerts, festivals and other music-related events.

In addition, music destinations, with infrastructure focusing on a specific composer, musician, band or type of music in a given indigenous setting, have also become a major travel motivation. Accordingly, travel motivations within music tourism are diverse. In today's tourism offering, traditional music plays an important role. Traditional music refers to music with diverse national characteristics created by different nationalities and regions (Youngmi and Meng 2020) and it is characterised by continuity and heritage. Georgiou (2023) stated that traditional music in tourism is an expression of culture and a form of heritage. Kušen (2002) argues that although traditional music can become the strongest component of a region's identity, not all traditional music is pleasant to the ear of the average domestic tourist, let alone the average foreign tourist. Some rural destinations have used their traditional music to build an international distinctiveness for themselves in tourism. Music can help to enhance the quality of a tourist destination's offering. Music tourism can be viewed through its positive economic and social aspects (Hutabarat 2022; Borges *et al.* 2021; Jenkins and Bristow 2022) such as growing numbers of tourist arrivals, greater income generated, higher employment rates (Getz and Page 2016); new entrepreneurial initiatives (Lestari and Yusra 2022); cultural exchange between residents and visitors, and the creation of a positive destination image (Madani 2022). The negative effects of music festivals are often seen as impacts on the environment with regard to waste management, noise generation, deterioration of residents' quality of life, etc. (Moisescu *et al.* 2019; Andriolo and Gonçalves 2023).

Earlier studies have examined the role of festivals in music tourism through the dimension of intention to attend festivals, in which Baker and Crompton (2000) place generic characteristics (attributes), entertainment elements, sources of information, and comfortable ambience. Their study confirmed that information sources and comfortable conditions (hygiene, for example) enhance the quality of a festival and help to increase satisfaction. Borges *et al.* (2020) identified the factors influencing the experience of attending music festivals through willingness to revisit future editions of the same events, visitor characteristics, motivational factors (tied to festival attributes and the resulting experiences), destination attributes (tied to cultural and historical aspects) and destination image. Kruger and Saayman (2017) found four key characteristics that affect behavioural intention as a result of attending festivals. These are music appreciation, music tourism, music sharing and music involvement. Aguado *et al.* (2021) found that previous experience of attending the festival, the individual perceptions and expectations about the implications of the festival, cultural and management factors emerge as determinants of the festival valuation. In their study, Bowen and Daniels (2005) identified excitement and thrills, socialization, entertainment, event novelty, and family togetherness as categories that shape intention to visit festivals.

Generation Y, the target group of this study, comprises people born between 1982 and 2002, also known as millennials (Pendergast 2010). According to some authors, the members of Generation Y are most often defined as people born between 1980 and 2000 (Pandža Bajsić and Tomas 2023) and are considered to be a generation with the highest degree of education relative to preceding generations. By 2025, millennials are expected to account for fully 75% of workers on the labour market. As this cohort grew up alongside a wide spectrum of musical genres and styles thanks to the rise of digital music and online streaming services, a characteristic of Generation Y is its openness towards different types of music. As a result, they tend to prefer diverse genres instead of keeping to only one or

two musical directions. As tourists, millennials have the following key attributes: they travel more often, explore multiple destinations at the same time, are willing to spend more money on trips, and want to get the most out of each trip. Semrad and Rivera (2018) determined that organizers of music festivals in order to attract Generation Y tourists should concentrate on providing an immersive environment that incorporates education, entertainment, escapism, aesthetics, and economic value. Kruger and Saayman (2015) argue that the youth market is one of the most attractive segments in tourism due to the spending power of millennials, their trendsetting abilities, susceptibility to new products, and huge potential of becoming life-style buyers. Exploring the music preferences of Generation Y, North and Hargreaves (2007) found that variables such as race, class, gender and education affect an individual's taste in music. Adolescence and young adulthood are seen as formative phases in developing music preferences (Ter Bogt *et al.* 2011). Some of the most frequently present music preferences of Generation Y include pop music, hip hop and rap music, rock music and electronic music. It is important to note that these are only general preference trends and that there are numerous individual variations among millennials regarding their music preferences. One part of this study compares preferences for traditional music with general preferences. There is a gap in the literature with regard to studying the music preferences of Generation Y for traditional music. Millennials largely prefer a combination of modern music and traditional elements and styles. There are more and more examples of remixes of traditional folk songs with modern sounds and styles. In general, Generation Y is a diverse cohort when it comes to tastes in music and to this question there is no unambiguous answer.

## 2. METHODOLOGY

To obtain answers to the research question, a study was conducted on Generation Y to identify what elements affect intention to attend traditional-music festivals and to determine which types of music events can be seen as innovation elements in the tourism offering. The Generation Y members were approached via an online questionnaire designated for the purpose of the study. Data collection was carried out during January and February 2023.

Table 1: **Characteristics of the participants**

Parameter	Category	n	%
Age	18-20 y	16	13,01
	21-25 y	78	63,41
	26-30 y	18	14,63
	over 30 y	11	8,94
Gender	Female	77	62,60
	Male	46	37,40
Level of Education	Secondary School	19	15,45
	Bachelor	49	39,84
	Diploma	35	28,46
	Master	16	13,01
	PhD	4	3,25
Marital status	Single	102	82,93
	Married	21	17,07

Source: Authors' construction

The survey was conducted at the University of Rijeka, Faculty of Tourism and Hospitality Management, among undergraduate students who were asked to forward the survey to the same population in Primorje-Gorski Kotar County.

The sample consists of 123 members of Generation Y. Most of Generation Y respondents (62.60%) belong to the 21 – 25 age group. More than one-half of them were aged 21–25 years (63.41%), and most were single (82.93%). The majority of them had a Bachelor degree (39.84%).

The study used an adapted questionnaire to investigate the motivation, quality, satisfaction and loyalty of visitors to music festivals based on previous research of Amorim *et al.* 2020.

The questionnaire consisted of 18 items, divided into four dimensions:

1. Demographic profile
2. Data on frequency of attendance at festivals
3. Data on personal preferences for traditional music as a music genre
4. Festival characteristics, through service satisfaction

The motivations for choosing a festival were taken from and adapted through the variables of the festival concept and preferences for traditional music. A 5-point Likert scale was used, anchored at Not at all important/I strongly disagree (1) and Extremely important/I strongly agree (5).

Data were analysed using SPSS software (SPSS Inc.). Factor analysis was carried out to identify the factors that affect the behavioural intentions of and the choice of traditional-music festivals by Generation Y.

Principal axis factor analysis, using Oblimin rotation with Kaiser normalization, was performed on 21 motivation items to explain the variance-covariance structure of the set of variables. The Kaiser-Meyer-Olkin measure of sampling adequacy was used to determine whether the covariance matrix was suitable for performing factor analysis. Kaiser criteria, which involve extracting all factors with eigenvalues greater than 1, were applied as they were deemed to explain a considerable amount of variation in the data. It was considered that all items with a factor loading higher than 0.3 contributed to a factor while items with a factor loading lower than 0.3 had no significant correlation with that factor (Steyn 2000). If an item cross-loaded on two factors and each factor had a factor loading above 0.3, the item was categorised in the factor with the best interpretability. The reliability coefficient (Cronbach's  $\alpha$ ) was calculated for each factor to assess its internal consistency. All factors with a reliability coefficient above 0.6 were deemed acceptable.

**Table 2: Factor analysis of Generation Y's traditional-music festival attendance**

Motivational factors and items					
Factor 1 – Escapism					
Experiencing new things	0.66				
A chance to be with people who enjoy the same type of music and share the same interests	0.62				
Nostalgia	0.45				
Escape from the daily routine	0.34				
Factor 2 – Loyalty to a performer		0.77			
Wanting to experience a performer's live show		0.68			
A unique, exciting experience that comes only once in a lifetime		0.57			
The performer/band is internationally well-known		0.38			
Value for money		0.59			
Factor 3 – Event innovativeness					
The intention was to experience new songs during a live performance and relive a memorable event.			0.74		
Attending an event enhances my social reputation			0.79		
By attending the event I have a chance of meeting the performer in person			0.60		
Factor 4 – Socialisation					
Attending an event because it is an important social event				0.64	
Attending an event is an ideal opportunity to spend leisure time with family and friends				0.57	
It is a free event and a chance to meet new people through this type of music				0.59	
Factor 5 – Entertainment					
This type of festival is the best form of entertainment					0.86
Attending such events provides the best way of enjoying music					0.49
Attending such festivals can contribute towards one's cultural advancement					0.38
Average inter-item correlation	0.47	0.40	0.50	0.34	0.46
Reliability coefficient	0.78	0.76	0.83	0.59	0.75
Mean value	3.65	4.18	2.97	3.15	3.94
Total variance explained	62%				

Source: Authors' construction

Analysis factor using Oblimin rotation with Kaiser normalization identified five motivational factors that were designated according to similar characteristics (Table 2). These factors accounted for 62% of total variance. All factors had relatively high reliability coefficients, ranging from 0.59 (the lowest) to 0.83 (the highest). The average inter-item correlation coefficients, ranging from 0.34 to 0.50, also imply the internal consistency of all factors. As all items have a factor loading above 0.3, these relatively

high factor loadings point to reasonably high correlations between factors and their constituent items. The Kaiser-Meyer-Olkin measure of sampling adequacy with a value of 0.93 also indicates that correlation patterns are relatively compact and provide different and reliable factors. Bartlett's test of sphericity also achieved statistical significance ( $p < 0,001$ ), showing that the correlation matrix is factorable. Factor results were calculated as the average of all items contributing to specific factors.

As shown in Table 2, the following motivations for attending traditional-music festivals were identified: escapism (Factor 1), loyalty to a performer (Factor 2), event innovativeness (Factor 3), socialisation (Factor 4), and entertainment (Factor 5). Loyalty to a performer and wanting a unique experience are considered the most important motivations for going to a concert, followed by entertainment (3.94), escapism (3.65), socialisation (3.15) and event innovativeness (2.97).

### 3. FINDINGS AND DISCUSSION

The respondents were asked to report the number of traditional-music festivals they attended in the previous year (2021). Most of the respondents stated they had attended 1 – 5 festivals, while 21.3% of respondents attended no festivals at all. Two respondents reported their attendance at 6 – 10 festivals, and two other respondents stated they had attended more than 10 festivals. Of the respondents, 19.7% stated their intention to attend traditional-music festival/s in the coming year, while 23% stated they did not know whether would attend this type of festival again. The category of learning and gaining new knowledge about music received the lowest scores.

When attending traditional-music festivals, Generation Y members spend on average 49.5 € per festival. They rated information about the event, how to get there and where to park as being the most important. The least important element in their intention to attend traditional-music festivals refers to public transport services. Accommodation services were rated as not being important. Namely, more than 60% of the respondents stated that the accommodation offering in a destination is not important to them when selecting a music festival to attend.

Respondents who attended traditional-music festival/s rated the performer's interpretation as being the most important element of the event's quality, while the supplementary elements of the offering which are not directly linked to the festival have the least effect on their satisfaction with a festival. Fully 69.7% stated that during the COVID-19 pandemic they did not attend any festivals from fear of infection even though social distancing measures were in place.

With regard to event satisfaction, the respondents had exceptionally high expectations of the festivals they attended. The expectations of 47% of the respondents were fulfilled by their attendance at a festival, in particular their expectations from a social perspective and expectations of having a good time. The quality of the music is a significant factor of satisfaction for 4% of the respondents while supplementary facilities and services during an event are important to 4% of the respondents. The respondents rated the facilities and services provided at the event itself as being exceptionally important, with



42% of respondents reporting toilet facilities and parking areas as being the most important elements. The event organizer's professionalism in providing services was rated as being exceptionally important by 30% of the respondents. The score for this dimension, however, should be viewed warily as most of the respondents (62%) failed to report which element of professionalism was or was not to their satisfaction. Although it is not known what element of professionalism was unsatisfactory, it is likely that this refers to the way tickets could be purchased and to unfriendly staff.

According to the scores given by the respondents, their intention to recommend a music festival depends mostly on the performer's interpretation (35% of respondents), while 2.5% of the respondents stated that the facilities and services provided at the festival as well as supplementary facilities and services have no effect on their intention to recommend. Furthermore, 22% of the respondents stated that they would be willing to revisit the same event and that their main revisiting motivation is based on their delight with the performer (26%) and on attending the festival with people close to them (21%). Based on the identified factors impacting motivation to attend festivals, destinations should approach the development of music-based offerings from the viewpoint of programme innovation, that is, by engaging nationally and internationally well-known names, given that the most important elements of motivation are loyalty to a performer and the wish for unique experiences. Destinations should seek to organise music events, based on guest profiles and age groups, that would attract people to visit. The element of entertainment, as a means of innovating a destination's offering, should focus on providing fun and entertainment through festivals, especially by ensuring high-quality performances and cultural advancement for visitors. In that respect, the innovation of an offering needs to centre on highlighting traditional elements combined with modern musical expressions which could become a factor in attracting a broader spectrum of visitors. This would lead to event innovativeness. Innovations to improve the social interaction among visitors could focus on providing supplementary services and facility prior to and after the festival, such as enabling fans to meet with their favourite performers, etc. Cultural advancement for visitors could also be provided through music-themed tours based on a performer's repertoire. In innovating a destination's offering, a supplementary offering beyond the festival should centre on logistics, that is on providing a public infrastructure in which parking areas and transportation services are the most important elements to visitors. The hospitality offering should focus more attention on ensuring visitor satisfaction with the services of food and drink caterers at the event, as the study has shown that the offering of hospitality services and facilities in the destination is not important when attending festivals.

Another way of making innovations to a destination's offering based on music is to integrate music with other tourism experiences. For example, visitors could be offered music-based cooking lessons, wine tasting accompanied by live music, or walking tours in music-themed destinations. Technology can also be for music-based innovations to destination offerings. For example, interactive installations or virtual reality experiences could be created to showcase a destination's music culture. Social media campaigns and music streaming platforms could also be used to promote a destination's music scene and attract visitors. There are numerous ways in which traditional-music concerts could be revamped to bring them closer to Generation Y. Young audiences who prefer modern sounds could be attracted by integrating modern elements into

traditional music, for example, by combining traditional music with electronic rhythms with a DJ bringing together traditional instruments and modern music. Young audiences could also be attracted by organizing traditional-music concerts in alternative venues instead of in conventional concert halls. Another element in motivating millennials to attend traditional-music concerts could be to engage young musicians who play modern electronic music to participate in traditional-music concerts, showing that traditional music can be both modern and appealing.

## CONCLUSION

Music events are an important innovation element of a destination's tourism product. Music helps to make a tourist destination distinctive and can be integrated into the destination's overall offering. Hence, tourist destination managers worldwide seek to continually improve a destination's music offering.

The paper examines in particular the attitudes of Generation Y towards participating in traditional-music events in various destinations. The results show that an event's program content is a key element in the satisfaction of Generation Y with attendance at traditional-music events. Escapism, loyalty to a performer, event innovativeness, socialisation and entertainment are identified as the factors that create motivation to attend traditional-music festivals, with loyalty to a performer and wanting to live a unique experience being singled out as the most important motivation factors.

The study also shows that while motivational factors for attending a traditional-music event such as loyalty to a performer and wanting to live a unique experience are based on personal interests, there are also factors relating to an individual's cultural identity that affect the attendance rate of an event. Event innovativeness, socialisation and entertainment in the aspect of socialisation are characteristics that strengthen the social component. This suggests that reasons for attending traditional-music festivals are based on personal motives, social and cultural influences, and the attractiveness of the event. Intention to revisit a traditional-music event is based on the socio-demographic characteristics of visitors, on factors linked to previous festival experiences, and on supplementary facilities and services such as visits in a destination to attractions not directly related to a festival.

The aim of the study was to understand how and to what extent events can contribute to the development of destinations and local communities. Traditional-music events provide experiences based on unique local cultures and can help drive the growth trend of domestic tourism. In the link between festival attendance and tourist destination development, this study points to the importance of providing additional facilities and services such as public infrastructure elements (parking areas, etc.). The accommodation offering, however, was not found to be an important element of the supplementary offering.

Ultimately, bringing Generation Y in touch with traditional music requires creativity, innovation and openness to change. In the future, educating millennials about the value of traditional music will be crucial if they are to identify with traditional music,

considering that it will be up to Generation Y to preserve traditional values, traditions and traditional music. It is vital to remain authentic and respect tradition, while at the same time adapting to new trends and preferences of the public. Destination offering innovation based on music demands a creative approach that takes into consideration the unique features of a destination's music culture and the interests of music enthusiasts.

The limitations of this study refer to the scope of the target segment – Generation Y – and the period of time following the COVID-19 pandemic which saw a reduced number of music events in destinations.

Recommendations for future research refer to studying the attitudes of other generations to provide the designers of the music-tourism offering in destinations with knowledge regarding the attitudes and wishes of potential tourists and visitors.

## ACKNOWLEDGEMENTS

This research was supported by the University of Rijeka within the framework of the project No. UNIRI-DRUSTV- 18-39 “The role of audio management in tourist destination development”.

## REFERENCES

- Aguado, L. F., Arbona, A., Palma, L., and Heredia-Carroza, J. (2021), “How to value a cultural festival? The case of Petronio Álvarez Pacific Music Festival in Colombia”, *Development Studies Research*, Vol. 8, No. 1, pp. 309-316. <https://doi.org/10.1080/21665095.2021.1979417>
- Amorim, D., Jiménez-Caballero, J. L., and Almeida, P. (2020), “The impact of performing arts festivals on tourism development: analysis of participants' motivation, quality, satisfaction and loyalty”, *Tourism & Management Studies*, Vol. 16, No. 4, pp. 45-57. <https://doi.org/10.18089/tms.2020.160404>
- Andriolo, U. and Gonçalves, G. (2023), “Impacts of a massive beach music festival on a coastal ecosystem— A showcase in Portugal”, *Science of the Total Environment*, Vol. 861, pp. 1-8. <https://doi.org/10.1016/j.scitotenv.2022.160733>
- Baker, D. A. and Crompton J. L. (2000), “Quality, satisfaction and behavioral intentions”, *Annals of Tourism Research*, Vol. 27, No. 3, pp. 785-804. [http://dx.doi.org/10.1016/S0160-7383\(99\)00108-5](http://dx.doi.org/10.1016/S0160-7383(99)00108-5)
- Bolderman, L. (2020), *Contemporary music tourism: A theory of musical topophilia*, London, Routledge.
- Borges, A. P., Cunha, C., and Lopes, J. (2021), “The main factors that determine the intention to revisit a music festival”, *Journal of Policy Research in Tourism, Leisure and Events*, Vol. 13, No. 3, pp. 314-335. <https://doi.org/10.1080/19407963.2020.1817051>
- Bowen, H. E. and Daniels, M. J. (2005), “Does the Music Matter? Motivations for Attending a Music Festival”, *Event Management*, Vol. 9, No. 3, pp. 155–164. doi:10.3727/152599505774791149
- Devasagayam, P. R., Calderon, F. J. M., and Motyl, N. A. (2016), “A Cross-National Empirical Investigation of Music Streaming Behavior”, *International Journal of Academic Research in Business and Social Sciences*, Vol. 6, No. 5, pp. 152-171. <http://dx.doi.org/10.6007/IJARBS/v6-i5/2123>
- Farsani, N. T., Shafiei, Z., Adilinasab, A., and Taheri, S. (2017), “An investigation of tourists' attitudes towards promoting music niche tourism (case study: Isfahan, Iran)”, *Tourism Management Perspectives*, Vol. 24, pp. 1-6. <https://doi.org/10.1016/j.tmp.2017.07.006>
- Friel, M. and Segre, G. (2023), “Are music lovers promising tourists? attracting classical music and opera aficionados into the tourism loop”, *Current Issues in Tourism*, Vol. 26, No. 1, pp. 6-11. <https://doi.org/10.1080/13683500.2021.2007859>
- Georgiou, S. (2023), “Traditional Music and Tourism Identity in Cyprus: A Strong Means Strategy to Strengthen Cultural Tourism” In *Sustainable Growth Strategies for Entrepreneurial Venture Tourism and Regional Development*, IGI Global, Hershey, pp. 119-128.

- Getz, D. and Page, S. J. (2016), *Event studies: Theory, research and policy for planned events*, Routledge, London.
- Gibson, C. and Connell, J. (2007), "Music, Tourism and the Transformation of Memphis", *Tourism Geographies: An International Journal of Tourism Space, Place and Environment*, Vol. 9, No. 2, pp. 160-190. <https://doi.org/10.1080/14616680701278505>
- Gibson, C. and Connell, J. (2005), *Music and tourism: On the road again*, Channel View Publications, Clevedon
- Gortan-Carlin, I. P., and Orlić, I. (2014), "Ponuda i potražnja autentičnosti u glazbenoturističkom doživljaju Istre: ceste glazbenotradicijskih manifestacija", *Problemi sjevernog Jadrana*, Vol. 13, pp. 117-140.
- Hutabarat, P. M. (2022), "Music Tourism Potentials in Indonesia: Music festivals and Their Roles in City Branding", *Journal of Indonesian Tourism and Policy Studies*, Vol. 7, No. 1, pp. 44-54.
- Jenkins, I. and Bristow, R. (2022), *6 Iceland Airwaves Music Festival, a Green Festival? The Dissonance". Festival and Event Tourism: Building Resilience and Promoting Sustainability*, Cabi, Wallingford.
- Krajnović, A. and Gortan-Carlin, I. P. (2007), „Possibilities of music heritage tourist valorization – an example of Istria“, *Tourism and Hospitality Management*, Vol. 13, No. 2, pp. 469-482.
- Kruger, M. and Saayman, M. (2015), "Music preferences of generation Y: evidence from live music performances in South Africa", *Journal of vacation marketing*, Vol. 21, No. 4, pp. 1-17. <https://doi.org/10.1177/135676671558590>
- Kruger, M. and Saayman, M. (2017), "Segmenting beyond behavioural intentions", *International Journal of Event and Festival Management*, Vol. 8, No. 2, pp. 204–223. doi:10.1108/ijefm-09-2016-0064
- Kušen, E. (2002), *Turistička atrakcijska osnova*, Zagreb, Institut za turizam.
- Lashua, B., Spracklen, K., and Long, P. (2014), "Introduction to the special issue: Music and Tourism", *Tourist Studies*, Vol. 14, No. 1, pp. 3-9. <https://doi.org/10.1177/1468797613511682>
- Lestari, Y. B. and Yusra, K. (2022), "Identifying Tourism Potentials of Ethno-Cultural Attractions in Lombok" *Tourism Sustainability*, Vol. 14, No. 23, pp. 1-21. <https://doi.org/10.3390/su142316075>
- Madani, R. (2022), "The new image of Saudi cultural shift; MDL Beast music festival; Saudi Vision 2030", *Cogent Arts & Humanities*, Vol. 9, No. 1, pp. 1-13. doi:10.1080/23311983.2022.2105511
- Min, Z., Jie, Z., Xiao, X., Mengyuan, Q., Youhai, L., Hui, Z., Tz-Hsuan, T., Lin., Z., and Meng, H. (2019), "How destination music affects tourists' behaviors: Travel with music in Lijiang, China", *Asia Pacific Journal of Tourism Research*, Vol. 25, No. 2, pp. 131-144.
- Moisesescu, O. I., Gică, O. A., Coroş, M. M., and Yallop, A. C. (2019), "The Untold story: Event tourism's negative impact on residents' community life and well-being", *Worldwide Hospitality and Tourism Themes*, Vol. 11, No. 5, pp. 492-505. <https://doi.org/10.1108/WHATT-06-2019-0036>
- North, A. C. and Hargreaves, D. J. (2007), "Lifestyle correlates of musical preference: 1. Relationships, living arrangements, beliefs, and crime", *Psychology of Music*, Vol. 35, No. 1, pp. 58–87. <https://doi.org/10.1177/0305735607068888>
- Pandža Bajs, I. and Tomas, M. (2023), "Uloga demografskih i socioekonomskih obilježja zaposlenika generacije y u percepciji učinkovitosti čimbenika osobnog marketinga, zadovoljstva karijerom i zapošljivost", *Ekonomika misao i praksa*, pp. 1-23.
- Pendergast, D. (2010), Getting to know the Y generation, in Benckendorff P., Moscardo G. and Pendergast D. (Eds), *Tourism and Generation Y*, CABI, Cambridge, pp. 1–15.
- Semrad, K. J., and Rivera, M. (2018), "Advancing the 5E's in festival experience for the Gen Y framework in the context of eWOM". *Journal of Destination Marketing & Management*, Vol. 7, pp. 58–67. <https://doi.org/10.1016/j.jdmm.2016.08.003>
- Steyn, H. S. (2000), "Practical significance of the difference in means", *South African Journal of Industrial Psychology*, Vol. 26, No. 3, pp. 1–3.
- Stipanović, C., Rudan, E., and Zubović, V. (2021), Valorizacija zvuka i glazbe u promociji hrvatskog turizma, in Filiposki, O., Metodijeski, D. and Zlatovic, D., (Eds), *5<sup>th</sup> International scientific and professional conference: The Challenges of Today*, Šibenik, Polytechnic of Šibenik, pp. 310-320.
- Ter Bogt, T. F., Delsing, M. J., Van Zalk, M., Christenson, P. G., and Meeus, W. H. (2011), "Intergenerational continuity of taste: Parental and adolescent music preferences", *Social forces*, Vol. 90, No. 1, pp. 297-319. <https://doi.org/10.1093/sf/90.1.297>
- Trindade, G. and Duarte, A. (2019), "Comparing the consumption of musical and films online between Generations X and Y in Portugal and Spain" In Rocha, A., Pedrosa, I., Cota, M. P. and Gonçalves R. (Ed.), *14th Iberian Conference on Information Systems and Technologies (CISTI)*, Coimbra: IEEE.
- Youngmi, S. and Meng, Y. (2020), "Tourism and its impact on Dong traditional music and life in Xiaohuang", *Journal of Tourism and Cultural Change*, pp. 200-215. <https://doi.org/10.1080/14766825.2019.1707839>

**Christian Stipanović**, Ph.D., Full professor with tenure  
University of Rijeka, Faculty of Tourism and Hospitality Management  
Primorska 46, 51410 Opatija, Croatia  
+385-51-294-184  
christis@fthm.hr

**Elena Rudan**, Ph.D., Associate professor  
University of Rijeka, Faculty of Tourism and Hospitality Management  
Primorska 46, 51410 Opatija, Croatia  
+385-51-294-312  
elenar@fthm.hr

**Vedran Zubović**, Ph.D., Assistant  
University of Rijeka, Faculty of Tourism and Hospitality Management  
Primorska 46, 51410 Opatija, Croatia  
+385-51-294 -712  
vedranz@fthm.hr