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Emotion and social identification in music festivals on young's subjective well-being

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ABSTRACT

This study aims to examine how young peoples' participation in a local youth music festival may effect their subjective well-being. In more detail, this study attempts to examine the relations between the festival features, the feelings young people develop, social identification and subjective well-being in young people's participation in music festivals. The research was conducted in Eskisehir, Turkey. The sample population consisted of individuals participated in youth music festival EskiFest. The questionnaire forms were randomly handed out at the exit of the festival area to potential respondents and collected back after completion. Consequently, a total of 398 usable questionnaires were included in the analysis. The results confirm that festival characteristics as music quality, places and atmosphere, information and facilities are effective in creating positive emotions and social identity formation which consequently effects subjective well-being of young people. The results of the study will assist to the festival organizers in developing strategies for better quality organization of the festivals and increasing the satisfaction of the young participants by understanding their emotions.

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Youth music festivals; subjective well-being; emotion; social identification; festival attributes

1. Introduction

Each form of the festival (e.g. music, art, heritage) offers different experiences, and these experiences are both personal and social (Getz 2010). Festivals can offer opportunities to achieve some inner goals such as socialization, self-actualization, togetherness, and personal growth, all of which directly meet some of the basic psychological needs (Yolal et al. 2016). At this point, music festivals offer unique experiences regarding the connections between people, places, and concepts of belonging (Duffy 2008; Brown et al. 2020). For this reason, researchers have suggested that the functions of music should be investigated in the social environments in which it is encountered (Lawendowski and Besta 2020). A better knowledge of the experience at music festivals will enable festival organizers, artists, attendees, and relevant community groups to make the most of opportunities

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to enhance psychological and social well-being through festival participation (Packer and Ballantyne 2011).

Studies have examined the influence of several factors on festival and event participation motivation. Demographic variations are playing important roles in driving people to festivals and events (Schofield and Thompson 2007; Lundberg and Andersson 2022). For example, Tkaczynski and Toh (2014) report that motives all differed according to age while young people in general place more importance on socialization (Yolal et al. 2015; Yolal, Özdemir, and Batmaz 2019). In this regard, Yolal et al. (2015) suggest that the event atmosphere is more important as the spectators get younger and that spectators at the age of 20 and below had higher socialization motives, and the desire to escape.

Younger people are an important group being analyzed in terms of festival and event participation (Lim et al. 2008; Jenkinson et al. 2014; Kolavara 2020; Douglass et al. 2021). As such, music festivals and events are frequently examined (Packer and Ballantyne 2011; Miranda et al. 2012; Ballantyne, Ballantyne, and Packer 2014; Chin and Rickard 2014; Croom 2015; Papinczak et al. 2015; Weinberg and Joseph 2017). Festival as social events and social gatherings (Chiang et al. 2017) affects the group identity in a positive way (Packer and Ballantyne 2011; Chiang et al. 2017; Lawendowski and Besta 2020). The social identity theory provides a theoretical framework to understand the psychological process of group gatherings in festivals. The basic components of social identity theory are increasingly applied in festival studies (Delbosc 2008; Grappi and Montanari 2011; Chiang et al. 2017; Giles, Giles, and Bernhold 2019). In addition, it is known that music has a connectedness effect on young people (Murphy and McFerran 2017). At this point, considering the fact that music festivals unite a similar group of people, it is thought that they create a social identification among the festival participants. Music experience in festivals consists of many different variables such as equipment quality, music and performance quality, and the bands performing (Brown and Pappas 2021). Apart from socialization and group identity, music festivals can also foster the subjective well-being of the participants, but unfortunately, studies on the impact of music festivals on well-being are limited (Packer and Ballantyne 2011; Ballantyne, Ballantyne, and Packer 2014; Redfield and Thouin-Savard 2017; Tan et al. 2020). Further consideration should be given to how they can create experiences relevant to promoting well-being across a balanced demographic range (Cannon and Greasley 2021). Therefore, this study aims to examine how young people's participation in a local music festival may influence their subjective well-being. More specifically, this study attempts to examine the relations between the festival attributes, the feelings young people develop, social identification, and subjective well-being in young people's participation in music festivals. The findings of this study are expected to make significant contributions to the theory and practice by deepening our understanding of young peoples' participation in cultural events. Further, the results of the study will also shed light on young people as consumers of cultural products.

2. Literature review and hypotheses development

2.1. Music festivals and subjective well-being

In recent years, there has been research focusing on how participation in music-oriented activities can improve well-being (Krause, Davidson, and North 2018; Cannon and

Greasley 2021). Music festivals are important elements of cultural life and their impacts on subjective well-being is an important research area in the festival literature (Packer and Ballantyne 2011; Tan et al. 2020). In their study on the impacts of music festival participation on the psychological well-being of young people, Packer and Ballantyne (2011) report that music performances and festival atmosphere in festivals inspire young people to shape their life goals and creativity. Moreover, positive festival experiences allow participants to improve themselves and increase their subjective well-being and quality of life (Redfield and Thouin-Savard 2017; Rodríguez-Campo et al. 2019). In this regard, Packer and Ballantyne (2011) suggest that the interaction of various factors is important when examining the psychological benefits of festival participation: music festival, artists, social experience in settings, familiarity, and novelty.

Well-being, which is based on happiness studies, has had different expansions with the development of positive psychology. The theoretical foundations of the concept are examined in two dimensions eudaimonic and hedonic well-being (Ryff 1989). Wong (2011) defined hedonic well-being as a person's evaluation of his or her life as satisfying and highly positive and low in negative emotions. Eudaimonia, on the other hand, is related to self-actualization, developing one's potential, meaning and purpose in life, personal growth, and development (Huta and Ryan 2010). Subjective well-being (SWB), on the other hand, is more inclusive than the concept of happiness. The SWB consists of several indicators commonly used to measure how well a person is cognitively and positively evaluating their own life experiences (Gilbert and Abdullah 2002). In summary, SWB is defined as happiness and life satisfaction and is used to describe the well-being levels of people according to their subjective evaluations of their own lives (Diener and Ryan 2009). SWB allows young people to position their own experiences and lifestyles in addressing youth issues comprehensively, focusing on their perspectives, satisfaction with their social behavior, mental health, and their perspective as an individual (Bourke and Geldens 2007). Terpstra (2005) explains that young people go to festivals for reasons such as having fun, having a good time, the program, socializing, making new contacts, music, variety, memorable experience, tradition, friends who go there, and a holiday feeling. According to Papinczak et al. (2015), young people believe that music plays an integral role in their daily lives and is an important part of their well-being.

2.2. Festival attributes: music quality, places and atmosphere, information and facilities

There is no single way to classify festival attributes (Tan et al. 2020), other classifications are generally used for evaluations. In this context, there are many studies in the literature showing that festival attributes are examined in different frameworks. For example, in the study of Cole and Chancellor (2009), programs, amenities, and entertainment quality are considered as festival attributes. On the other hand, in the study of Jung et al. (2015), programs, food, and other amenities and entertainment are shown as festival attributes. Troisi et al. (2019), on the other hand, festival attributes; atmosphere, service quality, people interaction, and collateral services. In a study testing festival attributes with meta-analysis, six categories (activities, authenticity/uniqueness, concessions, environment, escape, and socialization) were created. As a result of this analysis, the festival was presented within the framework of activities (program, entertainment, thematic activities) and environment (atmosphere, convenience, facilities) (Tanford and Jung 2017).

2.3. Emotion

According to Hosany, Martin, and Woodside (2021), emotions are mental states that result from the personal processing or evaluation of information. Emotions pointing to a phenomenological mood are accompanied by physiological processes and are usually expressed with gestures, postures, and facial expressions. Depending on the nature of the person who has it and the meaning it attributes, special actions may be required to approve and deal with the emotion (Bagozzi, Gopinath, and Nyer 1999; Yang, Gu, and Cen 2011). Emotions, which are a combination of cognitive and experiential factors, physiological states, and behaviors, are described as complex phenomena (Rodríguez-Campo et al. 2019).

In the field of event management, emotion; is an organized psychophysiological reaction to an activity (Li, Liu, and Su 2021). First of all, emotions are seen as an important determinant of satisfaction. For example, the environment in which any service is offered can affect consumers' emotions (Brunner-Sperdin, Peters, and Strobl 2012). Researchers are interested in these service environments and their possible effects on human behavior (Brunner-Sperdin, Peters, and Strobl 2012). Festivals also constitute an ideal research environment to explore this experiential field (Li, Liu, and Su 2021). In their study, Lee and Kyle (2013) determined that the emotions that emerged as a result of the festival experiences of the participants were based on four basic elements: love, joy, surprise, and negative. Music festivals, in particular, provide an enjoyable experience, but also a festival meeting, a collective emotional experience that reveals emotions such as empathy and the mode of being us (Wood and Kinnunen 2020, 1277). On the other hand, for personal feelings, it is stated that the music listened to at festivals also emphasizes deep feelings and memories in people (Wood and Kinnunen 2020).

2.4. Social identification

The Social Identity Theory (SIT) proposed by Tajfel and Turner (1979) is one of the most influential social psychology theories explaining the relationships between individuals and social groups. The theory explains the social self, grouping processes, and relationships between groups (Tajfel and Turner 1979). Tajfel (1981) argues that the groups to which people belong give them a sense of social identity and belonging to the social world. According to SIT, social identity is an important component of personal identity and self-evaluation and stands out in intergroup contexts (Tekman and Hortaçsu 2002). SIT consists of three steps of psychological processes: social categorization, social identification, and social comparison (Chiang et al. 2017). Social identification refers to the perception of 'unity with certain groups of people or belonging to that group of people' (Ashforth and Mael 1989). In many cases, people think of themselves as part of a group, and this social identity effects motivation and behavior (Delbosc 2008). In other words, it is seen that social identification is the perception of belonging to a group.

For young people, the function of music is considered to be the definition of social identity for oneself and others (Tekman and Hortaçsu 2002). From this perspective, music preferences are expected to be consistent with the personality, social identity and values of the individual (Tekman, Boer, and Fischer 2012). Because it is possible that music genre is closely related to motivational factors in maintaining a positive

identity and distinguishing socially constructed identity from rejected groups (Tekman and Hortaçsu 2003). In a music festival, sharing the experience with others creates a sense of belonging and social cohesion (Packer and Ballantyne 2011; Cannon and Greasley 2021). This strong cohesion created by music stems from its social-emotional and identity-related connection (Lawendowski and Besta 2020). Literature suggests that interacting with other participants in the context of the festival develops a sense of identity and of a community (Packer and Ballantyne 2011; Cannon and Greasley 2021) and connects group members as a 'cultural communion' in a broader cultural context (Tan et al. 2020). In the context of music festivals, social identification is measured by attachment and belonging to the group, similar identity with other attendees, and feel close to them (Grappi and Montanari 2011).

2.5. Festival attributes, emotion, and social identification

The festival atmosphere is the primary environmental stimulus that directs the emotions of the participants. In the literature, the positive relationship of the atmosphere with various variables is supported by empirical evidence. An individual shows positive personal feelings in the environments he enjoys, avoidance behavior and negative personal feelings in unpleasant environments (Lee 2014). On the other hand, Lee et al. (2008) also draw attention to the fact that emotions play an important role in the evaluation of outputs related to festival participants, according to environmental psychology theory. The authors evaluated the participants' festivalscape depending on various variables; he also stated that these judgments would affect subsequent emotions. As a result of their research, they determined that the eventscape had an effect on the emotions of the participants. In another study, it was revealed that the festival atmosphere has a positive and indirect effect on loyalty through positive emotions (Lee 2014).

The attention to detail and the service provided at the festival can create positive emotions in the participants (Neuhofer, Celuch, and To 2020). Lee et al. (2008) in their study, revealed that environmental features such as food quality and planned program content at the festival have an effect on participants' emotions. In addition, these feelings have a mediating effect on the effect of the festival environment on loyalty to the festival.

Participants are excited when they participate in entertainment organized at the festival (Wong, Wu, and Cheng 2015). In this context, it is clear that music is an important entertainment option that adds meaning to the festival. This situation sometimes gains meaning with the activation of emotions in music. Music reveals emotions (Duffy 2008), uses and summarizes (Matheson 2008). When musical and non-musical events (events) were compared, it was seen that positive emotions were more common and negative emotions were less common in musical events (Vastfjall, Juslin, and Hartig 2012). In support of this, Katz (2019) also provides evidence in his work that music creates wonderful memories and strong positive emotions. The literature shows that emotions are an important component of the festival experience (Lee et al. 2008; Matheson 2008; Yang, Gu, and Cen 2011; Wong, Wu, and Cheng 2015; Wood and Kinnunen 2020). Brown et al. (2020) state that rock music festival participants experience emotional reactions towards expectation and excitement, or they really experience anxiety and disappointment in case of lack of information. Regarding the formation of emotions, Theories of Appraisal (evaluation theories) determine that human emotions are affected by

the evaluation and interpretation of an event (del Bosque and Martin 2008). Considering all the following hypotheses have been developed:

$H_{1a:}$ Festival atmosphere has a positive and meaningful effect on emotions.

$H_{1b:}$ Information and facilities have a positive and meaningful effect on emotions.

$H_{1c:}$ Quality of music has a positive and meaningful effect on emotions.

Festival program organization, providing information about the festival on time, the appropriateness of the facilities in the festival environment and the adequacy of the festival are important issues for the participants, and the perceived value of the festival increases the overall value of the experience (Tanford and Jung 2017). For example, Lee et al. (2008) showed that positive environmental factors lead to positive participant behavior: if the program content is interesting, the courtesy and professionalism of the staff, and the general atmosphere of the festival is good.

Music festivals also provide a space where people can express their collective and individual identities (Brown et al. 2020). It is stated that the musical performances of the festivals contain emotions that attract the participants and encourage them to connect with others (Duffy 2008). The taste of music is like a sign of group membership, contributing to an individual's sense of social identity (Lonsdale 2021). The music festival experience of young people also provides a sense of connection between them (Packer and Ballantyne 2011). Chiang et al. (2017) discuss the characteristics of the festival as social categorization in social identity theory. Accordingly, the functional value of the festival, as a value that also shows the nature of the festival, is important in the self-categorization process before people identify themselves in a group (Chiang et al. 2017). Following from these, present study suggests that as a preference, these attributes of the festival affect social identity by helping group members to distinguish themselves from other groups. Therefore, folloswing hypotheses are proposed:

H_{1d} Festival atmosphere has a positive and meaningful effect on social identification.

H_{1e} Information and facilities have a positive and meaningful effect on social identification.

H_{1f} Music quality has a positive and meaningful effect on social identification.

2.6. Emotion, social identification and subjective well-being

Identity and emotion are interconnected concepts. Identity without emotion causes no action. Emotions make identity important, and identity makes group-level emotions possible. How the person experiences the emotion and what he feels is related to his identity (Mercer 2014). Festivals produce various behavioral responses and affect an individual's identity and behavioral intention (Chang and Hsieh 2017). A shared identity develops a sense of connection with others, and this response is experienced positively in social relationships, such as closeness and warmth (Hopkins et al. 2016). Tajfel (1981, 24) defined social identity as 'a part of the self-concept that derives from one's membership in a group and the emotional and value meaning ascribed to this membership'. Research indicates that when there is a shared social identity, that is, when a group of people think of themselves or others in a common group, a series of psychological transformations

occur (Hopkins et al. 2016). Rodríguez-Campo et al. (2019) in their study, they found that the most basic and positive emotion experienced by the festival participants is joy, and this emotion ensures their social identification and satisfaction with others. Novelli et al. (2013) found in their study that social identification has an indirect effect on emotion through perceived location. In line with these, the following hypotheses was proposed:

H_2 Positive emotions toward festival have a positive and meaningful effect on social identification.

SWB is a measure of the quality of life of an individual and society. For this reason, SWB is seen as a tool that evaluates the fluctuations in everyone's changing mood, emotions and self-evaluation judgments (Diener, Oishi, and Lucas 2003). In the context of the festival, SWB is a result of the emotional reactions of the individuals towards the festival, as well as their cognitive assessment of the satisfaction of these events will bring to their lives (Yolal et al. 2016). Rodriguez-Campo et al. (2019) states that the festival experience is a social experience shared with other participants, and that bonds with other participants can affect the degree of emotional satisfaction. Weinberg and Joseph (2017) investigated the social component of music engagement and they concluded that those who interacted at the music event had a higher degree of subjective well-being compared to other participants. Besides, when we feel belonging to a group, we look for ways to gain positive emotions from that group membership (Harwood 2020). Individuals who value social connectedness and actively seek it through music have positive relationships between the social use of music and the individual, emotional and psychological well-being (Chin and Rickard 2014). Drawing on these connections between the concepts, in this study, it is proposed that SWB of young people will be influenced by emotions and social identification. Therefore, the following hypotheses are proposed:

H_{3a} Positive emotions toward festival have a positive and meaningful effect on subjective well-being.

H_{3b} Social identification has a positive and meaningful effect on subjective well-being.

Based on the preceding discussion and the proposed hypotheses, the following conceptual model was developed (Figure 1). As presented in Figure 1, music quality, places and atmosphere and information and facilities have direct positive effects on social identification and emotion. Model also proposes that social identification and emotion have positive effects on subjective well-being.

3. Materials and methods

3.1. Study site and sample

The research was conducted in Eskisehir, Turkey. Eskisehir is a college town and has cultural activities. EskiFest was selected as the study area since it is currently one of the largest youth music festivals in Turkey and a major music event in Eskişehir. EskiFest was first organized in 2017, and in the course of time, the festival has allowed young music lovers, students, and residents enjoy an unforgettable festival experience in the town. Each year, the festival grows by bringing music lovers and rock music stars together.

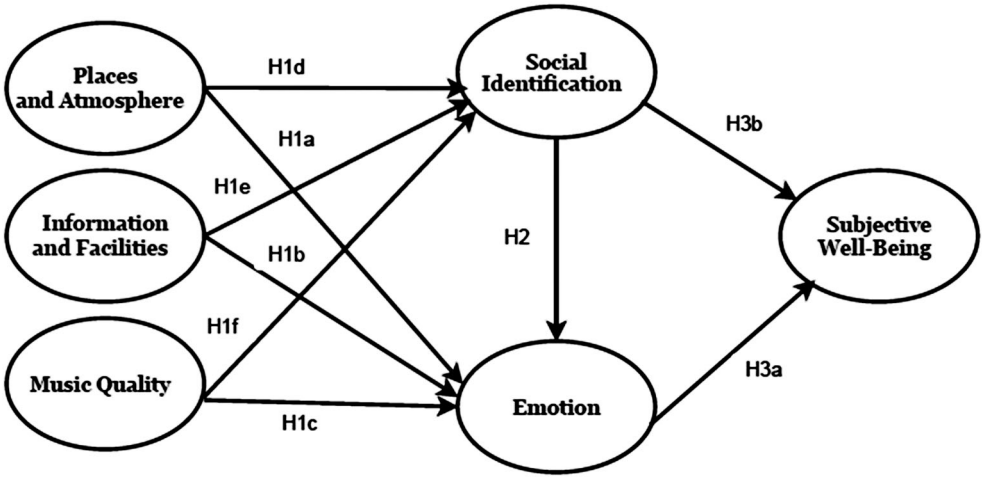


Figure 1. Theoretical model and hypotheses.

EskiFest was organized for the third time in 2019. The festival lasts for four days, and several singers and bands take part in the festival events and make concerts in different music types. The festival also attracts young music fans from other parts of the country.

The sample population consisted of individuals who participated in EskiFest. Specifically, participants between the ages of 18–25 were selected as the study sample. The self-administered survey was conducted by three trained research assistants, and was administered on April 25–28, 2019. The questionnaires were randomly distributed to the festival participants at the exit of the festival area and collected back after being filled. Research assistants obtained verbal informed consent from all participants. A total of 450 questionnaires were collected during the festival days. Due to incomplete questionnaires and the ones completed by individuals older than 25 years were eliminated from further analysis. Consequently, a total of 398 usable questionnaires were included in the analysis. The demographic profile of the respondents' female participants (52%) was slightly more than male participants. More than half of the participants were living in Eskisehir, and the rest were from other places. Most of the participants (57.3%) are undergraduate students.

3.2. Measures

The quality of music was measured using four items adapted from Nguyen et al. (2020) study. Items on places and atmosphere, information and facilities, and social identification were adapted from Grappi and Montanari's (2011) study. Emotion was measured using four items adapted from Yang, Gu, and Cen (2011). The remaining six items, that measured participants' subjective well-being with the festival were derived from Yolal et al. (2016) study. The second part included questions on the demographic profiles of participants such as gender, age, education and residence (Figures 2 and 3).

The original scale items were adapted specifically for the music festival. The items were translated into Turkish using a back-translation approach as recommended by Brislin

(1970). A five-point Likert-type scale was used to measure the scale. Respondents were asked to indicate how strongly they agree or disagree with each item on the scale. A high score indicated a highly positive perception of the festival. The reliability coefficients were used to check the internal consistency of items within each dimension. These coefficients were found to be 0.69 for music, 0.79 for atmosphere, 0.70 for information, 0.85 for social identification, 0.89 for emotion, and 0.88 for subjective well-being. These coefficients were higher than or closer to the standard of .70 recommended by Nunnally (1978).

4. Data analysis and results

SEM is a multivariate method used to investigate the complex structural relationships between endogenous and exogenous variables. In SEM, which consists of measurement and structural model, the process usually uses a two-step approach. The compatibility of the model proposed in the study and the testing of the hypotheses were carried out with the SEM. In the proposed model, MUS, ATM and INF are defined as exogenous variables, while SOC, EMO and SWB are defined as endogenous variables.

4.1. Measurement model

The symmetry and kurtosis structure of the data is very important in determining the method to be used in estimating the structural parameters in SEM. When the parameter estimation method is not selected by the data structure, parameter estimations may differ from the true value, and this may affect the hypotheses results and cause wrong decisions. Therefore, first of all, the multivariate normality of the data set is investigated. The chi-square value was calculated as 1692.568 ($p < 0.01$) for the multivariate normality test performed in the study, and it was found that the multivariate normality assumption

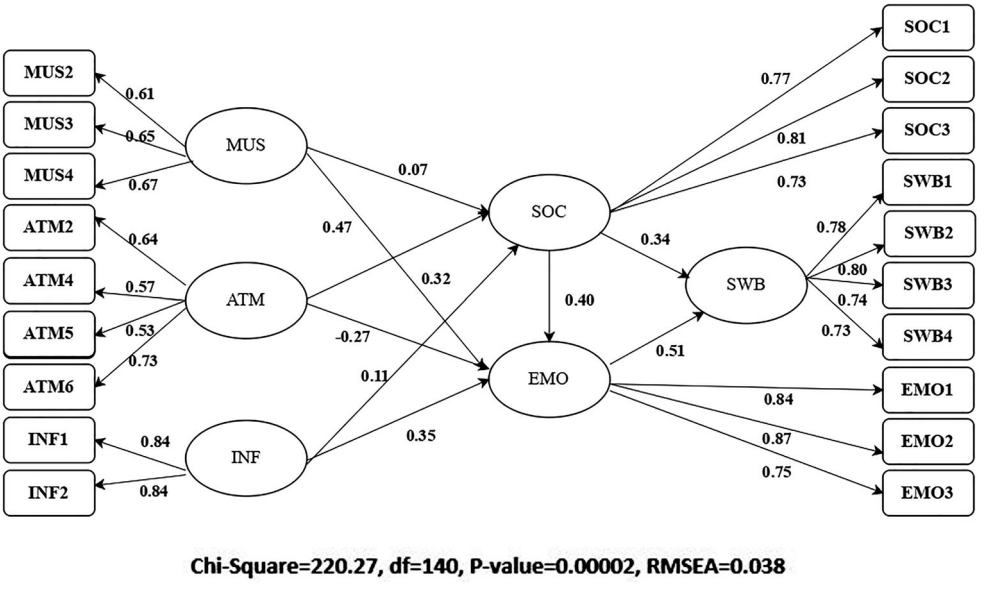


Figure 2. Theoretical model and the hypotheses.

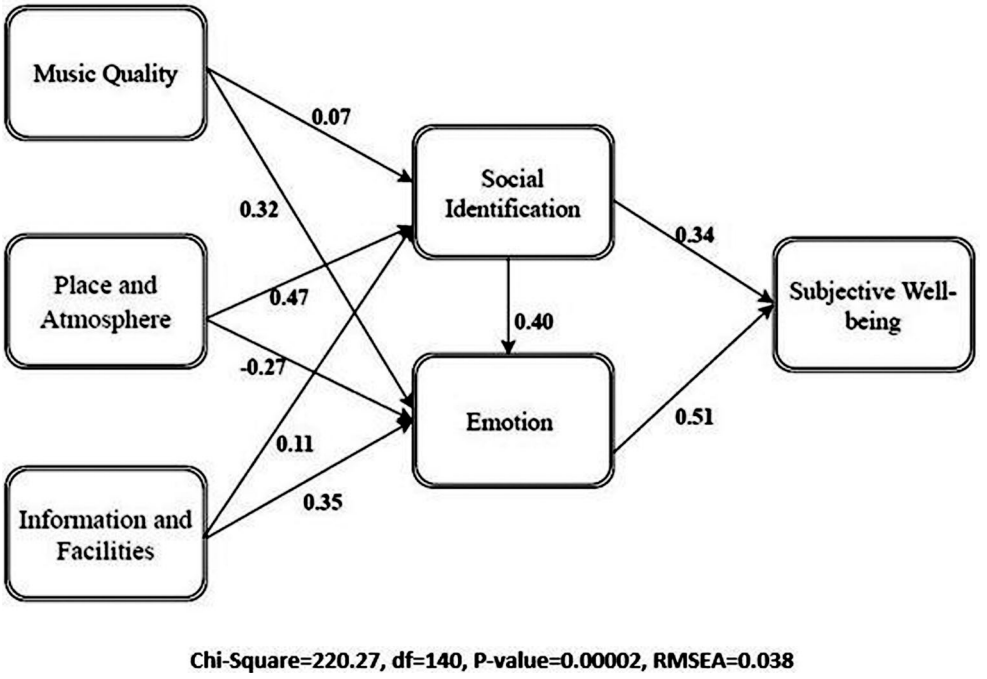


Figure 3. Path diagram obtained for the proposed research model.

was not valid. For this reason, Robust Maximum Likelihood (Robust ML) method was used instead of the classical Maximum Likelihood in parameter estimation (Table 1).

Standard factor loadings of each variable should be higher than 0.50 and be statistically significant in order to control the discriminant validity of the latent variables (Fornell and Larcker 1981) (Table 2). Further, composite reliability (CR) estimates for each construct should be above 0.70 (Hair et al. 1998). The average variance extracted (AVE) estimates are also expected to be higher than 0.50 (Fornell and Larcker 1981). According to the initial test results, one item on music quality, three items on places and atmosphere, one item on information and facilities, one item on emotion, one item on social identification and two items on subjective well-being were excluded due to low loadings, and measurement model was re-tested. As shown in Table 3, the factor loadings of each item were found to be higher than 0.50 and the CR values were higher than 0.70. The AVEs were estimated to be higher than 0.50 except for music quality. However, as suggested by Fornell and Larcker (1981) AVE values below 0.50 could also be accepted unless the CR value is above 0.70. Therefore, discriminant validity was evidenced. The RMSEA, calculated to examine the model fit, was 0.038, the Goodness of Fit Index (GFI) was 0.93, Comparative Fit Index (CFI) was 0.99, Incremental Fit Index (IFI)

Table 1. Test of multivariate normality for continuous variables.

	Skewness		Kurtosis			Skewness and Kurtosis	
Value	Z-Score	*P*-Value	Value	Z-Score	*P*-Value	Chi-Square	*P*-Value
131.365	35.120	$P < 0.01$	1094.814	21.428	$P < 0.01$	1692.568	$P < 0.01$

Table 2. CFA results of the overall measurement model ($N = 398$).

Variables	Std. loadings	R^2	CR	AVE
Music quality (Cronbach α = 0.69)			0.70	0.43
The EskiFest's music quality is great	0.67	0.44		
The lineup for the EskiFest is impressive	0.65	0.42		
The program flow of the EskiFest is well planned	0.61	0.37		
Places and atmosphere (Cronbach α = 0.79)			0.71	0.40
Striking festival sites	0.73	0.53		
Easy to reach festival sites	0.64	0.40		
Festival sites intensify the festival's essence	0.57	0.32		
A warm welcome to the festival	0.53	0.28		
Information and facilities (Cronbach α = 0.70)			0.75	0.60
Adequate and available information (festival guide, signs, etc.)	0.84	0.70		
Accessible information (festival guide, signs, etc.)	0.71	0.50		
Social identification (Cronbach α = 0.85)			0.82	0.60
Attachment to the group of other attendees	0.81	0.65		
Feeling of belonging	0.77	0.59		
Similar identity to that of the usual attendee	0.73	0.53		
Emotion (Cronbach α = 0.89)			0.86	0.67
I am happy for attending to this festival	0.87	0.75		
The festival is pleasing	0.84	0.70		
I am entertained during the festival	0.75	0.56		
Subjective well-being (Cronbach α = 0.88)			0.85	0.58
Overall, I feel this festival has enriched my life	0.80	0.64		
During this festival, I accomplished my purpose of the experience and this experience has enriched me in some ways	0.78	0.60		
This festival was rewarding to me in many ways, I feel much better about things and myself with this festival	0.74	0.54		
This festival was rewarding to me in many ways I feel much better about things and myself with this festival	0.73	0.53		

was 0.99, the χ2 value was 220.27, the Standardized RMR value was 0.054, and the χ2/df = 220.27/140 = 1.57. These results of the recommended model show that the ACSI model remains within acceptable limits.

A positive and significant relationship was found between MUS and EMO (MUS→EMO: 0.32). This result means that a one-unit increase/decrease in MUS will result in a 0.32-unit increase/decrease in EMO. It is calculated as INF→EMO: 0.35. This value indicates a positive relationship between INF and SOC. Based on this finding, it can be said that a one-unit increase/decrease in INF will cause a 0.35-unit increase/decrease in SOC. It was also estimated as ATM→SOC: 0.47 and ATM→EMO: −0.27. The first one shows a positive relationship and the second one shows a negative relationship. In summary, an increase in ATM

Table 3. Results of the proposed model.

Hypotheses	Flow Direction	Estimated Standardized Parameters	Conclusion
H_{1a}	ATM→EMO	-0.27^{NS}	Not Supported
H_{1b}	INF→EMO	0.35***	Supported
H_{1c}	MUS→EMO	0.32***	Supported
H_{1d}	ATM→SOC	0.50***	Supported
H_{1e}	INF→SOC	0.11^{NS}	Not Supported
H_{1f}	MUS→SOC	0.07^{NS}	Not Supported
H_2	SOC→EMO	0.40***	Supported
H_{3a}	EMO→SWB	0.51***	Supported
H_{3b}	SOC→SWB	0.34***	Supported

*** $p < 0.01$; NS: non significant.

will cause an increase in SOC (or vice versa decrease/decrease), while an increase in ATM will cause a decrease in EMO (or vice versa decrease/increase).

In addition to these, the structural relationships between the endogenous latent variables SOC→EMO: 0.40, SOC→SWB: 0.34 and EMO→SOC: 0.51 has been determined. All three relationships were found to be positive and significant. With the help of these values, SOC and EMO change in the same direction, while SOC and SWB change in the opposite direction. The highest value of 0.51 in the analysis results means a one-unit increase/decrease in EMO, an increase/decrease of 0.51 units in SWB.

Table 3 shows the results of the hypotheses testing. The results of the equation modelling of Hypothesis 1d and Hypothesis 2 were supported due to their statistically significant relations as SOC→EMO ($\beta_{BA} = 0.40$) and ATM→SOC ($\beta_{BC} = 0.47$). These results suggested that the festival significantly contributed to social identification and the perceived atmosphere and emotion of participants.

On the other hand, relations of MUS→SOC ($\beta_{BA} = 0.07$) and INF→SOC ($\beta_{BC} = 0.11$) were not found to be statistically significant, and therefore H1e and H1f were not supported. As such, music quality and information and facilities were not seen as significant by the participants. Music quality, information facilities, accessibility and parking space may be accepted as infrastructure rather than social identification. When the factors affecting emotion were examined MUS→EMO ($\beta_{BA} = 0.32$) and INF→EMO ($\beta_{BC} = 0.35$) relations were found to be statistically significant suggesting that H1b and H1c were supported. However, ATM→EMO ($\beta_{BA} = -0.27$) relation was not found to be significant, and H1a was rejected. These relations suggested that music quality and information and facilities supported emotion while festival places and atmosphere had no significant relations with emotion. Finally, SOC→SUBW ($\beta_{BC} = 0.34$) and EMO→SUBW ($\beta_{BA} = 0.51$) relations were found to be statistically significant, and H3a and H3b were supported. Festival participants' emotions and perceived social identification increased subjective well-being. Positive emotions about the festival and being a part of the group increased the subjective well-being of participants.

5. Discussion

This article aimed to reveal the determinants of their subjective well-being by analyzing the experiences of young people attending a music festival. In this context, emotion and social identification, which are variables that can affect subjective well-being, and festival attributes that can affect these variables are examined. The research underlines that the experiences gained from music festivals will be important in the subjective well-being of young people who determine the future of society. At the same time, the results show that festival characteristics, positive feelings about the festival and social identity formation play an important role in affecting the subjective well-being of young people.

In the study, festival attributes are discussed in three dimensions: *music quality, places and atmosphere* and *information and facilities*. The findings showed that music quality and information and facilities in this music festival positively affected the emotions related to the festival, while the effect of places and atmosphere on emotions was negative and not significant. This result shows that the quality of music and information and facilities, which are the main reasons for young people to come to the festival, have positively changed their emotions. This result is in line with the results of previous studies that music

quality has effects on emotions (Duffy 2008; Matheson 2008). Contrary to previous studies (Grappi and Montanari 2011; Lee 2014), the lack of effect of places and atmosphere on emotions can be seen as a reflection of the problems experienced with the infrastructure due to the rain falling during the festival. Emotions as a whole are the result of many influences. For this reason, problems in some parts of the experience can negatively affect emotions. For this reason, it is recommended that festival planners choose the festival place and time carefully. Because previous studies have shown that places and atmosphere are important factors in the formation of emotions (Grappi and Montanari 2011). For this reason, while choosing the festival location, attention should be paid to accessing sufficient parking lot and food and beverage facilities, festival information and details, which can sometimes be overlooked. In addition, it can be considered as another necessary element that event planners make continuous efforts to improve physical and service environments such as security and infrastructure.

Also, festival managers should try to create a positive emotional experience for the participants. For example, the food and beverage facilities, the program content and the quality of the place and atmosphere should be handled carefully to create a festival atmosphere embodied with certain emotions. Future research can guide festival organizers in dealing with negative emotions by examining the factors that cause especially negative emotions in young people.

The effect of festival attributes on social identification was different from emotions. Accordingly, while the effect of places and atmosphere on social identification was significant, the effect of music quality and information and facilities on social identification could not be proven. This situation shows that the festival place and atmosphere are important factors to create a social identity among the young people who are there for a purpose. On the other hand, music quality and information and facilities affect individual emotions, while places and atmosphere are not perceived as important variables for social identification. However, it is also among the findings that young people with a high perception of social identity have a positive effect on their feelings about the festival. It may therefore be important for festival planners to review the information and facilities and revise them according to young people's needs.

Another important finding concerns the role that emotions play in subjective well-being. Previous research results (Diener, Oishi, and Lucas 2003; Lee 2014) confirm that the effect of emotions on subjective well-being is important. According to the results, the increase in the positive feelings of the young people about the festival also has positive effects on their subjective well-being. At this point, festival organizers can draw attention by using themes that include positive emotions such as joy and fun.

Young people's perception of social identity is also influential on their subjective well-being. Young people come to a music festival with different expectations. Many of them feel part of the event by actively accompanying the songs rather than being a spectator. Sharing the experience with others often provides a sense of belonging and social cohesion that can last after the event (Packer and Ballantyne 2011; Brown et al. 2020). This perception of social identity positively affects their subjective well-being. In other words, the younger people identify with the other participant group, the higher their subjective well-being will be.

It is very important to sustain and properly manage the socialization and positive emotions that young people feel during the festival. In this way, young people will be

more likely to identify themselves as members of a group. In addition, festival planners should encourage social connections between participants by creating physical and social media platforms where Y and Z generation individuals can share and communicate more easily regarding their characteristics and needs (Rodríguez-Campo et al. 2019). However, at this point, young people's group belonging and behaviors shaped by positive emotions may lead to some health-threatening risky situations with the effect of peer pressure (Cruwys et al. 2021). Precautions should be taken to avoid these situations. Especially on social media platforms frequently used by young people, festival pages where evaluation, comments and conversations can be made will both increase the subjective well-being of young people by creating social identity and increase their desire to participate in future events together.

6. Conclusion

The most important contribution of the research is the introduction of a new model to understand the link between music festivals and the young's subjective well-being. However, it shows that music festivals can be an important way to the development of social identity and positive emotions in young people when the appropriate atmosphere, music and opportunities are provided. Music festivals can be considered as a strategic tool that can be used in terms of social identity formation and regulation of negative emotions and, as a result, increase the subjective well-being of young people. When planning a festival, organizers also need to consider its impact on people. A well-organized music festival is important in terms of socialization, positive emotions and happiness of individuals, as well as the sustainability of such organizations.

The main limitation of this study is that although it is one of the biggest music festivals, it includes the views of young people who participated in a single music festival. In future studies, the generalizability of the results can be ensured by repeating the study within the scope of more music festivals. Secondly, although several variables that affect the subjective well-being of music festival visitors are discussed in this study, the relationship between music festivals and subjective well-being can be examined by using different topics related to the festival (e.g. performance of artists and stage design, etc.) and different psychological variables that may be effective on the subjective well-being of young people. Moreover, research shows that there is a significant relationship between emotions and subjective well-being. For this reason, future studies will contribute to the literature by addressing the emotions towards music festivals with positive and negative factors and revealing a different model. Thirdly, the research was conducted using the quantitative data analysis method. A more in-depth study of such socio-psychological issues using qualitative or mixed methods may be beneficial in understanding the emotions of young people. Finally, the current model can also be applied to different types of festivals (sports, food, theater or dance) to test the role played by social identity and emotion in enhancing the subjective well-being of young people. In this way, comparisons between festivals can be made and larger data can be used in planning activities for young people.

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