

CHAPTER I

INTRODUCTION

1.1 Background of Study

Tourism demand is expected to become obsolete due to the profound impact of the COVID-19 pandemic. Therefore, currently, the focus of researchers is to find the best method to project and predict the recovery of the tourism sector from the dire impact of COVID-19 (Hanyuan Zhang et al., 2021). This recovery forecast is an indicator that tourism businesses and organizations look forward to when preparing their crisis recovery plans. Research on tourism demand forecasting has been widely developed using statistical approaches, such as time series, econometrics, and artificial intelligence (Song et al., 2019).

During the time of crisis, researchers have calculated the social costs of tourism to the residents of the destination. With the concept of crisis management and risk perception growing out of consumer behavior studies, most tourism researchers tend to approach research problems from a tourist perspective. Thus, the impact of the crisis on tourism businesses or destinations has been analyzed, while others have ignored the perspectives of residents of the destination community (Sharifpour et al., 2014; Song et al., 2019). Issues of risk and safety are generally analyzed from the perspective of tourists, seeking to determine what factors influence the different perceptions of risk by tourists and why they perceive this differently (Lepp & Gibson, 2003). In responding to pandemic crises and risk reduction efforts, tourists tend to

arrange a larger budget (Qiu et al., 2020). Some of the risks associated with tourism are generally related to war, terrorism, social instability (political or criminal), or health problems. The risk (or anxiety) felt by tourists can make tourists choose to avoid certain areas, but this can be minimized by past experiences of tourists, their level of familiarity with similar events, novelty-seeking behavior (Sharifpour et al., 2014), or orientation culture compared to goals (Reisinger & Mavondo, 2006).

When COVID-19 closed the tourist arrival portal in 2020, it was causing the flow of transnationalism in the creative sector exchange to be threatened with stasis. The practice of creative industries and artists in various countries has been strongly affected by the extraordinary uncertainty caused by the pandemic, whether due to the closure of flight routes / cross-border travel, limited access to venues and studios, as and practices in connection with changes such terrible. (Arguile, 2021). As a result of the chaos caused by Covid-19, the Australian Ballet canceled 146 shows in 2020, the organizers lost 60% of its revenue, causing a drop in revenue of A\$32 million (Australia Council for the Arts, 2021; Morris, 2021). Some art festivals that have been postponed (eg, Byron Bay Blues Festival, New South Wales); canceled (e.g., ZestFest, South Australia; Melbourne Arts Festival, Victoria), or redesigned (e.g., OzAsia Festival, Guitar Festival, Adelaide Cabaret Festival, South Australia). (Rentschler et al., 2021)

Table 1. 1 Worldwide event cancellation in 2020

Date	Event	Region	Type of Cancellation
January 24	Mercedes Benz Arena	China	Closed

February 9	Hong Kong Art Festival	China	Canceled
February 25	Korea Times Music Festival	Los Angeles	Canceled
March 2	The band Wolf Parade Tour	Netherlands	Canceled
March 4	Ultra Music Festival's Miami	Miami, US	Canceled
March 9	Pearl Jam US Tour	United States	Postponed
March 9	Asian qualifiers for the 2022 World Cup Qatar.	Asia	Postponed
March 14 - 15	Tucson Book Festival	Tucson, Arizona	Canceled
March 27 - 28	Hammersonic International Metal Festival	Indonesia	Postponed
March 31	The Metropolitan Opera	New York	Canceled
April	Cherry Blossom Festival	Japan	Canceled
April 10	Festival of Music and Arts, Southern California's Coachella Valley	Southern California's Coachella Valley	Canceled
April 11, 12, 18, 19	BTS, Map of the Soul Tour	South Korea	Canceled
29 June – 12 July	Wimbledons / The Championship	England	Canceled
17 June	Euro 2020	Europe	Postponed
October 3-11	Thomas and Uber Trophy 2020	Denmark	Postponed
October 9	Coachella and Stagecoach Music Festival	California	Canceled

Source: Arranged by the researcher from several sources

Thousands of concerts and festivals have had to swallow the bitter pill of a pandemic that caused massive cancellations worldwide, starting slowly in late

January to early March 2020 before increasing exponentially (Billboard Staff, 2020). The impact of covid-19 on the live music industry is well documented, many events have been cancelled, postponed or rescheduled (Rothschild 2020). Based on table 1.1, it can be seen that the impact of COVID-19 has forced international events to their knees since January 2020. Some of the data above are only some of the data that researchers found from various sources. Of course, more cases of event delays and cancellations occurred throughout 2020 to 2021.

Festivals are an activity of human culture and are defined as “a time of sacred or profane, marked by special celebrations” (Getz & Page, 2019). Festivals are held in various locations, both indoors and outdoors, even in virtual spaces, with various types and backgrounds of organizers ranging from public sector providers, non-profit organizations, and private organizations. There are many different types of theatre, dance, music, food, or a combination of art forms, from the smallest community festivals to large-scale music festivals with over 100,000 participants. (Davies, 2021). Festivals are a high-risk activity in another way; due to the large number of people/participants attending, organizers must focus heavily on health and safety regulations as well as crisis and risk management (Getz & Page, 2019; Silvers, 2009). Most event hosting companies are not insured against the pandemic, so many festivals have been forced to cancel or postpone their 2020 editions (Szatan, 2020).

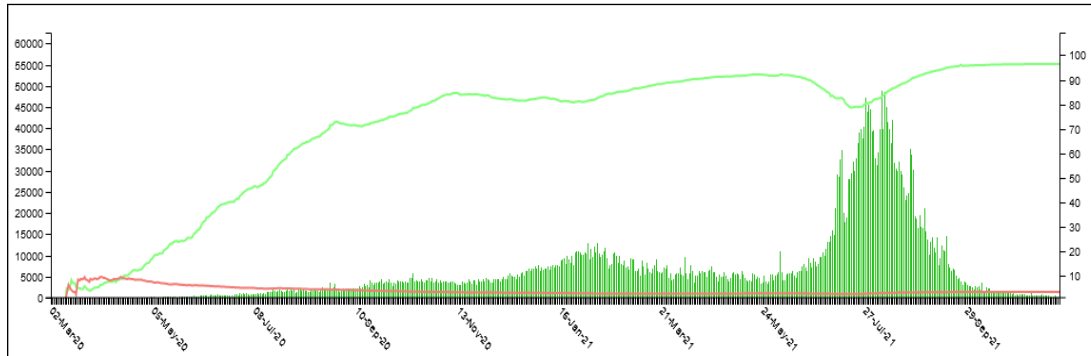
Undoubtedly, nowadays festivals play an important role and are part of the fabric of global society. For example, modern music festivals, this is a phenomenon that originated in the 1960s and 70s as a counter culture in Western Europe and has

developed and transformed into a global industry (Anderton, 2011; Robinson, 2016) where competition between festival organizers is intense tight. Market diversification and segmentation have come naturally and the sector is now ingrained into the global economy with well-established supply chains (Ryan & Kelly, 2018).

Indonesia is the fourth most populous country in the world and it is predicted that the impact of COVID-19 will have a significant effect in the longer term (Djalante et al., 2020). At the end of February and March 2020 there was a decline in visits making the tourism industry one of the first and hardest hit business sectors. Since January 2020 the Indonesian Hotel and Restaurant Association has confirmed and reported losses of around US\$ 1.5 billion due to the corona virus outbreak. The Association of Indonesian Travel Agents (Astindo) reports that since February 2020, the travel agent industry has relatively no income. The loss experienced by the travel industry in the form of 80% potential passenger cancellations is likely to continue to grow in the future.

Based on data from the Ministry of Health of the Republic of Indonesia, on November 26, 2021, there were 4,255,268 cases of COVID-19, an increase of 453 cases compared to before. However, in November 2021 there has been a constant and significant decrease in cases from the previous months. This decline in COVID-19 cases can be achieved in line with the increasing range of vaccinations in all regions of Indonesia, according to the data in figure 1.1.

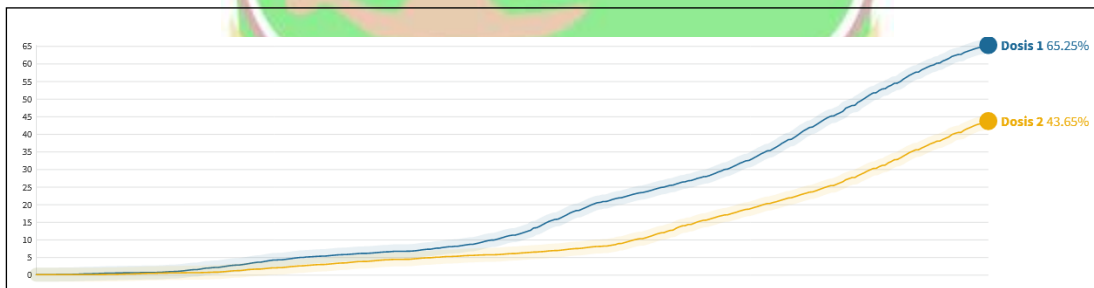
Figure 1. 1 Latest update of covid19 cases until November 2021 in Indonesia



Source: Ministry of Health of the Republic of Indonesia

Based on the figure 1.1, there has been a constant decline in COVID-19 cases in Indonesia since early August with 39.532 confirmed cases, until November to 372 cases. It can be seen in the green crosses line indicating the recovery rate is increasing at 96.4% until the end of November. This is in line with the vaccination program implemented by the government of the Republic of Indonesia.

Figure 1. 2 Vaccination coverage in Indonesia until November 2021



Source: Ministry of Health of the Republic of Indonesia

The graph 1.2 shows that the vaccination range continues to increase month by month. The first dose has reached 65.25% people, while the second dose is still reaching 43.65% people until the end of November 2021.

Hammersonic International Metal Festival is a metal and rock festival, held annually in Jakarta, Indonesia since 2012. It is the biggest metal and rock festival in Southeast Asia even in Asia Pacific. The history of the formation of Hammersonic began with a meeting between promoter Ravel Junardy and Stevie Morley or Stevie Item, guitarist from the band *Deadsquad* and *Andra & the Backbone*. Their short conversation resulted in the idea of establishing an international metal music show or event called Hammersonic. Then, the two of them invited *Suckerhead's* base, Krisna Sadrach to complete the trio that confirmed Hammersonic was under the auspices of Revision Live Entertainment (RLE). At RLE, Ravel Junardy is the chairman and Krisna Sadrach is the Chief Operating Officer.

At the beginning of 2012, RLE created the first Hammersonic Festival, on 28 April 2012. This is the first International Rock/Metal Music Festival was present in Indonesia as well. *Suffocation, Nile, DRI, Agnostic Front, Psycroptic, and Chthonic* became the headliner and National Quality Band at this Festival for the first time. At its first event, Hammersonic 2012 managed to bring around 25,000 metalheads from all over the world, and became a trendsetter in metal music in Asia, especially Indonesia. Hammersonic Festival has succeeded in proving to the world that Indonesia has a massive metal scene.

Hammersonic has become the grandest rock and metal music festival in Asia of the caliber of music festivals held in other developed countries. With extraordinary achievements and succeeded in making new history around the world, Hammersonic has become one of the anticipated worldwide Festivals by bringing in top rock and

metal bands both from home and abroad who already have fans with a solid and consistent community. After the success of Hammersonic 2012, Revision Live is back on an ongoing basis every year hosting Hammersonic until 2020.

Picture 1. 1 Stage and crowd of Hammersonic 2018



Source: matamatamusik.com

But in 2020 when COVID-19 came, Hammersonic had to experience a bitter experience with the government's social distancing policy. Hammersonic had postponed the schedule twice, previously planned to take place in March 2020, this event was rescheduled on 15-17 January 2021. Because the pandemic conditions had not subsided, it must be postponed for the second time until March 2022. Of course the committee suffered huge financial losses because some operational costs had been

incurred before March 2020. Coupled with some spectators who decided to refund their ticket payments.

Table 1. 2 Comparison of Hammersonic Ticket Prices 2020 and 2022

Ticket	2020			2022
	2 Days Pass	Day 1	Day 2	2 Days Pass
Early Bird Ticket	750.000	-	-	-
Presale 1	1.250.000	-	-	-
Presale 2	1.700.000	-	-	2.000.000
On the Spot		1.200.000	800000	3.000.000

Source: Hammersonic Official Instagram

There is an increase in ticket prices in 2022 compared to 2020. In 2022, on-the-spot tickets will increase to IDR 3,000,000 for 2 event days. This price increase indicates that there are costs that must be paid by the committee due to losses during the postponement of the schedule in 2020. Or even become a separate burden for the committee to organize events during the pandemic. Providing medical personnel, supervisors, and equipment for protection from the spread of COVID-19 is a big burden considering the scope of the Hammersonic event is very large.

Although the trend of COVID-19 cases has shown a decline based on graph 1.1 and graph 1.2, which is supported by an increase in vaccination coverage according to graph 1.3 in Indonesia, holding an outdoor event with an audience capacity of tens of thousands of people during a pandemic that has not yet been 100% recovered is a problem for the committee, the government, the talents, and the audiences in order to prevent themselves from being infected with COVID-19. This is

in line with research conducted by Getz and Page (2016). Music events are an agenda that is very vulnerable to the spread of the COVID-19 virus.

Hammersonic Official is in a dilemma of uncertainty due to the pandemic. The unstable recovery of COVID-19 cases has led to uncertainty in government policies regarding restrictions on public activities. COVID-19 had a longer early stage and has an unusual effect on individual crises response (Lenggogeni et al., 2021). On the other hand, RLE also has to face a large cost burden to at least minimize the losses that may be experienced. Most important is the uncertainty associated with the audience. The impact of the pandemic is very influential on changes in audience behavior and preference. Tourists' travel propensity during covid-19 pandemic recovery phase has been affected by negative emotions (Lenggogeni, 2021). Therefore, negative and misleading information or media that broadcast other people's reactions and fears to the crisis will affect the perception of tourists (Zheng et al., 2021). Differences in the behavior and image formation of tourists towards a destination can be explained through their experiences (C.-C. Chen & Lin, 2012) and potentially moderate the relative influence of different types of antecedents on behavioral intentions as expressed in intention to travel and willingness to support the destination (Tan & Wu, 2016). To find out the audience's preferences for visiting festivals and traveling in the future, we need a research on behavior intention.

To get more comprehensive results, apart from testing risk factors and sensation seeking, researchers also mapped festival quality factors or festivalscapes. The use of festivalscape is used to find out the emotions and satisfaction of visitors

while at the festival. Lee et al., (2008) assessed the relationship between the dimensions of festivalscape, patron emotions, satisfaction and loyalty of visitors to the Andong mask festival in South Korea. There are several components of the festival environment that are included in it such as program content, available information, facilities, comfort, staff, festival products (food and souvenirs), natural environment, atmosphere, etc. These components represent the festivalscape concept, which refers to the overall atmosphere and components experienced and felt by festival visitors (Lee et al., 2008). In this vein, the current study relies on five dimensions of the festivalscape, namely convenience, staff, program content, facility, and souvenir.

Behavioral intentions have been discussed as a major influence on satisfaction (Du et al., 2015; Yoshida & James, 2010). In this research, researcher uses re-patronizing intention which contains same indicator as behavior intention (Grappi & Montanari, 2011). Customer satisfaction, which refers to a customer's post-choice cognitive assessment related to a particular purchase decision, has become the dominant customer feedback metric in the service marketing literature (Greenwell et al., 2002; Lemon & Verhoef, 2016). The effect of satisfaction on behavioral intentions may have a different impact between local and non-local participants. Because a satisfying experience should be prioritized for non-local participants over local participants in terms of willingness to recommend an event or to participate in the event again. Satisfaction is positively related to behavioral intentions. The more participants who are satisfied with the experience of the event, the more likely they

are to recommend and participate in it again. (An et al., 2020). To find out and measure satisfaction, researchers will measure satisfaction using festivalscape.

Festival quality can be understood as festivalscape, which includes various experimental perceptions of servicescape in festivals (Lee et al., 2008). Lee, Petrick, and Crompton (2007) have conducted research on the relationship between service quality, service value, satisfaction and behavioral intentions of visitors to the Cajun Catfish Festival in Conroe, Texas (Lee et al., 2007). Lee et al. (2008) also assessed the relationship between the dimensions of festivalscape, patron emotions, satisfaction and loyalty of visitors to the Andong mask festival in South Korea. There are several components of the festival environment that are included in it such as program content, available information, facilities, comfort, staff, festival products (food and souvenirs), natural environment, atmosphere, etc. (Lee et al., 2011). These components represent the festivalscape concept, which refers to the overall atmosphere and components experienced and felt by festival visitors (Lee et al., 2008). In this vein, the current study relies on five dimensions of the festivalscape, namely convenience, staff, program content, facility, and souvenir. After that, festivalscape is used to find out and measure the emotional level of the audience while in the festival environment.

Tourist emotion can be defined as a preparatory psychological state that arises from cognitive assessments of events or thoughts, while perceived value has been identified as an important construct for developing long-term relationships with customers (Parasuraman & Grewal, 2000). Unforgettable experiences can be

determined from the central role of emotions (Tung & Ritchie, 2011). Emotions can be a bridge between the subject and the environment. Through the meaning of emotions and positive or negative tone, and a greater or lesser intensity is associated with a particular situation. The impact of negative emotions felt by tourists has an impact on their travel desire on new normal phase. From 3,650 respondents, 1,822 respondents or about 50% did not have the desire to travel during this new normal. The result concluded that the negative emotions are formed by form COVID-19 risk. Subsequently it has significant impact to travel desire during the new normal phase. (Lenggogeni, 2021)

In this research, the researcher also examining the impact of risk perception as the 2nd point of view how it would affect to patron re-visit or re-patronizing intention decision. Places that are considered dangerous, especially in terms of health, have appeared in the literature and previous tourism research to understand the perceptions of the risk of tourists themselves (Lew et al., 2020). Analysis of risk perceptions, evaluations, satisfaction, and behavioral intentions of local festival goers in South Korea by Sohn, Lee, and Yoon (2016) noted a direct relationship between perceptions, satisfaction, and future intentions. To test the veracity of this perception, several studies (Chew & Jahari, 2014; Sohn et al., 2016) explain the impact of tourists' risk perceptions on tourists' travel behavior and their intention to revisit the destination. Visitors' risk perception and safety perception play an important role in their decision-making process (Lindqvist & Björk, 2000) and their repeat visit intention or recommendation to others (Chen & Gursoy, 2001; Zhang et al., 2014).

Perceived safety is hypothesized as a general measure that reflects one's perception of the safety of a particular destination (Liu et al., 2016). According to Aleshinloye and Woosnam (2015), visitor safety will be a top priority for festival organizers as this has the potential to jeopardize the success of the event and the attractiveness of the destination. (Aleshinloye & Woosnam, 2015)

The relationship between sensation-seeking and tourist behavior was well-documented in previous literature (Franken et al., 1990; Zuckerman, 1979). Pizam & Reichel, (2001) revealed that travelers with a higher level of sensation-seeking tend to travel independently and participate in risky activities. Fuchs (2013) indicated that sensation seekers among backpackers were less concerned about social threats (e.g. crowded and commercialized places), and more concerned about the behaviors and activities that they might have been attracted to as part of their quest for sensations. According to Pizam (2004), individuals who take risks deliberately and are not informed of the potential losses are not motivated by sensation seeking and, therefore, in some cases do not undertake activities that might be considered as too risky. Zuckerman's (1979) research indicated a relationship between sensation seeking and perceived risk, as the level of anxiety was higher among the low sensation seekers, and, in contrast, high sensation seekers reported positive arousal when confronted by risk, meaning that perceived risks are more intense for low sensation seekers.

Knowing consumer behavior is the best way that RLE can project audience attendance at future events. Based on the previous research that the researcher explained earlier, this study aims to predict patrons' behavior intentions especially re-

patronizing intention in the next Hammersonic International Metal Festival. To find out patrons' re-patronizing intention, the researcher used festivalscape as a measuring tool for the quality of the festival presented by Hammersonic organizers. With the festivalscape, researchers can test patrons' emotions and satisfaction as determinants of behavior intention. The researcher also uses a risk perception and sensation seeking to determine the audience's tendency to re-visit in future events during the recovery period of the COVID-19 pandemic. Based on the above phenomena, researchers are interested in conducting research about **Examining Factor Affecting Re-Patronizing Intention; Evidence From Hammersonic International Metal Festival In The Phase Of Covid-19 Pandemic Recovery.**

1.2 Problem Statement

The problem statement in this study is as follows:

1. How is the effect of festivalscape on patrons' emotions of Hammersonic International Metal Festival In The Phase Of Covid-19 Pandemic Recovery?
2. How is the effect of patrons' emotion on satisfaction of Hammersonic International Metal Festival In The Phase Of Covid-19 Pandemic Recovery?
3. How is the effect of patrons' satisfaction on re-patronizing intention of Hammersonic International Metal Festival In The Phase Of Covid-19 Pandemic Recovery?
4. How is the effect of risk perception on re-patronizing intention mediated by sensation seeking of Hammersonic International Metal Festival In The Phase Of Covid-19 Pandemic Recovery?

1.3 Objective of Study

1. Testing the effect of festivalscape on patrons' emotions of Hammersonic International Metal Festival In The Phase Of Covid-19 Pandemic Recovery.
2. Testing the effect of patrons' emotion on satisfaction of Hammersonic International Metal Festival In The Phase Of Covid-19 Pandemic Recovery.
3. Testing the effect of patrons' satisfaction on re-patronizing intention of Hammersonic International Metal Festival In The Phase Of Covid-19 Pandemic Recovery.
4. Testing the effect of risk perception on re-patronizing intention mediated by sensation seeking of Hammersonic International Metal Festival Audience In The Phase Of Covid-19 Pandemic Recovery.

1.4 Benefits of Study

The benefits of this research are:

1. Academic Benefits

It is hoped that through this research it can develop insight and knowledge for researchers and become a reference in entrepreneurship, tourism, and marketing learning, especially regarding Examining Factor Affecting Re-Patronizing Intention Through Festivalscape And Patrons' Risk Perception; Evidence From Hammersonic International Metal Festival In The Phase Of Covid-19 Pandemic Recovery.

2. Practitioner Benefits

This research can be used as material to formulate marketing strategies, improve quality, improve security and health policies for festival organizer in the stage of covid-19 pandemic recovery. By knowing the future behavior intentions of both international and domestic spectators accurately, it will be easier to determine the right competitive and marketing strategies to attract more patrons to visit.

1.5 Scope of Study

The scope of this research is to focus on people who have visited HAMMERSONIC INTERNATIONAL METAL FESTIVAL. Researcher focused on the experiences of visitors and their emotions of the quality of the festival, how they felt when they attended the festival, how satisfied they were, and how the effect of risk perception mediated by sensation seeking on patron's re-patronizing intention in the future event after visiting the Hammersonic Festival.

1.6 Writing Systematics

CHAPTER I INTRODUCTION

This chapter contains the background of the research problem, the formulation of the problem obtained, the purpose of conducting the research, the benefits of research and writing systematics.

CHAPTER II LITERATURE REVIEW



This chapter contains a theoretical basis regarding the variables used in research, previous studies, the relationship between variables and the conceptual framework.

CHAPTER III RESEARCH METHOD

This chapter contains the design of the research conducted, operational variables, data collection techniques used, sampling techniques used, data analysis and hypothesis testing.

CHAPTER IV DATA ANALYSIS AND DISCUSSION

In this chapter, there are the main contents of the research regarding the description of the research object, data analysis, discussion and implementation of the research results so that the results of the analysis under study on hypothesis testing can be seen.

CHAPTER V CLOSING

This chapter contains the conclusions obtained from the implications of the research, and the limitations of the research conducted, as well as suggestions for the company and the next researchers.

