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by Anang Masduki Uad

Influencing Factors of Audience's Willingness to Consume Outdoor Music Festival Based on Grounded Theory

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Abstract

This study aims to determine the factors influencing the audience's desire to consume "outdoor China's Forest Music Festival." This paper adopts grounded theory to conduct an exploratory study on the influencing factors of outdoor music festival audience's willingness to consume. The methodology used; First, we used 'music festival' as the search keyword to collect secondary information such as blog posts, online pictures, and news reports related to outdoor music festivals. Then, based on the previous research and the author's experience, this paper conducted ten one-on-one in-depth interviews and a group interview with the Nanjing Forest Music Festival in China as the field research object. On this basis, the article performed word frequency analysis and semantic network analysis on the text data and obtained keywords with high frequency and the core words in focus. The research results show that consumption motivation is the initial influencing factor, feasibility judgment, environmental perception, stage perception, interaction perception, management perception, and social media marketing are the intermediate influencing factors, and willingness to consume is the outcome variable. Finally, according to the triple coding results of the grounded theory, combined with the cognitive mediation model, a model of influencing factors of the audience's willingness to consume in outdoor music festivals is constructed.

Introduction

The outdoor music festival is an essential music performance space for music types such as rock music and hip-hop. Through the live performance of the outdoor music festival, the true meaning of music can be better interpreted and directly touch people's hearts. Since its birth in Europe and the US in the 1960s, outdoor music festivals have achieved great success. China's outdoor music festivals started relatively late, starting with the school music festival held by Beijing Midi Music School in 2000. Since then, various outdoor music festivals have been born one after another. The number of Chinese music festivals held in 2021 exceeded 300. Although China's outdoor music festivals have not

yet gone abroad, their ticket prices have soared and are close to international standards. For example, the single-day pre-sale ticket price of the Chengdu Cactus Music Festival in 2022 has reached 999 RMB (Bai, 2022). Although ticket prices have risen yearly, many outdoor music festivals are losing money. It is mainly because the consumption ecology of China's outdoor music festivals has not been established, and the audience's overall willingness to consume at outdoor music festivals is low. Therefore, it is of great value to study how to improve the desire to consume outdoor music festival audiences for the sustainable development of immature outdoor music festivals such as in China. Based on this background, this paper proposes studying the willingness to consume outdoor music festival audiences. In this paper, the consumption of outdoor music festivals includes ticket consumption and other consumption related to outdoor music festivals.

Previous research on the willingness to consume outdoor music festival audiences mainly focuses on the following aspects. The first aspect is to study the relationship between social media and music festival consumption. Hudson S and Hudson R (2013) found that social media have a significant influence on the consumption decisions and consumption behavior of music festival audiences, and they suggested that music festival organizers should actively use social media to expand the promotion channels of music festivals and enhance the communication effect to stimulate consumption and get more economic benefits. Wang (2015) pointed out that social media's information interaction, community dialogue, openness, and friendliness can positively affect willingness to consume, and the direct effect of perceived value is significant. The second is to study the satisfaction and loyalty of music festivals. Gang-Hoan and colleagues (2005) surveyed participants' satisfaction with traditional music festivals. Wang and colleagues (2019) studied the influence mechanism of the Taihu Music Festival experience and satisfaction on revisiting willingness, word-of-mouth recommendation, and attitude loyalty. The third is the influence of individual factors on the desire to consume music festivals. Kaczynski (1998) found that gender was not associated with participation in religious music festivals. The fourth is the influencing factors of tourism willingness to consume related to music festivals. There were many studies on this topic, and the primary research influenced tourism motivation on tourism attitude and behavior (Gu Huimin and Wu Chunlai, 2013), the influence of individual tourist factors on tourism attitude and behavior (Yang Rui, Bai Kai, 2008), the impact of tourism services and products on willingness to consume (Yang Yanhua, 2013), and the influence of tourism policy on willingness to consume (Wang Ying, Xu Dongya, 2009). Although some progress has been made in previous related research, there are still some deficiencies. About the research objects, the willingness to consume was rarely studied in the context of outdoor music festivals in the past. The research content rarely systematically studied the desire to consume outdoor music festivals. Regarding the research method, in-depth inductive studies were rarely conducted from real-world experience. Based on this theoretical background, this paper attempts to use grounded theory to conduct exploratory research on the influencing factors of the audience's willingness to consume in outdoor music festivals.

The research in this paper is helpful for outdoor music festival organizers to understand the essential factors that affect the audience's willingness to consume and the path to improving the desire to consume, which is of great value for increasing the revenue of outdoor music festivals, optimizing the profit model of outdoor music festivals, and promoting the sustainable development of outdoor music festivals. This paper extends the model of the influencing factors of audience willingness to consume to the context of an outdoor music festival in theoretical research. At the same time, the cognitive mediation model referenced in this paper has high theoretical value for the academic and systematic model of the influencing factors of the audience's willingness to consume in outdoor music festivals.

Methodology

Grounded theory is a qualitative research method widely recognized by academia, and its core is to establish a theory based on empirical information. To ensure the reliability of the research, it is generally necessary to collect as much relevant information as possible to establish a three-dimensional evidence chain, and this information has primary data and secondary information.

This paper uses primary and secondary information to achieve the purpose of mutual verification and make the research process and conclusions more scientific and rigorous. We used 'music festival' as the search keyword to collect secondary information in the blog posts, online pictures, news reports, and Web images before the field research. After the field research, we conducted ten one-on-one in-depth interviews. A group interview took 130 live photos and wrote three field diaries through on-site observation of the music festival and reflection on the content of the discussions. In addition, they should also be surveyed because potential audiences are also the target consumers of critical marketing of outdoor music festivals in the future. Therefore, this paper also conducts one-on-one in-depth interviews with three potential audiences through online search.

The paper used semantic network analysis and word frequency analysis on the text data to identify high-frequency keywords and the core words in focus, preventing aimlessness in the grounded theory coding process. The ROST CM6 software, which can carry out several text analyses, including word segmentation, word frequency statistics, cluster analysis, and semantic network analysis, is used in this study. Software for qualitative research called Nvivo 11 is employed in this paper's data coding method. Text, photographs, images, and videos may all be analyzed with the Nvivo 11 software.

Results and Discussion

An in-depth interview is one of the standard research methods in social science. This paper adopts semi-structured in-depth interviews and adjusts the interview content according to the actual situation to obtain more helpful information. We selected 17 audiences from outdoor music festivals and potential audiences for in-depth one-on-one interviews.

1. Interview outline design

Based on previous research experience on willingness to consume and our personal experience of participating in outdoor music festivals, this paper initially designs a semi-structured interview outline, as shown in Table 2. In the interview questions, some differentiated questions are provided according to whether the respondents have experience in outdoor music festivals for obtaining more detailed information on consumption motivation and influencing factors of willingness to consume. For the respondents who participated in outdoor music festivals, their motivation, desire to consume, and selection process are more discussed. The influencing factors of their potential consumption motivation and willingness to consume are explored more for the respondents who did not participate in outdoor music festivals.

Tab. 2. Interview questions

Dimension	Numbering	For the respondents who participated in outdoor music festivals
Basic situation	1-1	Have you heard about outdoor music festivals in the past?
	1-2	How did you learn about the Outdoor Music Festival?
	1-3	Have you ever participated in an outdoor music festival before?
	1-4	How many times have you participated in the outdoor music festival?
Music festival situation	2-1	What is your impression of this outdoor music festival? What content meet your expectations?
	2-2	What other consumption do you have when you go to an outdoor music festival?
	2-3	What kind of outdoor music festival atmosphere do you like?
	2-4	What do you think is the problem with music festivals now? What is your suggestion for improvement?
Consumption motivation	3-1	Why come to this outdoor music festival? What attracts you most about outdoor music festivals?
	3-2	What's your favorite element of an outdoor music festival?
	3-3	What do you think the outdoor music festival meets your needs?
Influencing factors	4-1	What made you decide to participate in this outdoor music festival?
	4-2	What other factors are more important to you if you participate in an outdoor music festival?
	4-3	Do you post on social media when you go to an outdoor music festival? What information might you post?
	4-4	Are you participating in an outdoor music festival alone or with someone? Have you made any friends through outdoor music festivals?
Willingness to consume	5-1	If possible, do you like to participate in outdoor music festivals often?
Consumption motivation	1-1	Why do you think of participating in the outdoor music festival in the future? What attracted you to the outdoor music festival?
	1-2	What is your motivation and needs to participate in an outdoor music festival?
Influencing factors	2-1	why don't you participate in the outdoor music festival◎
	2-2	What other factors are more important to you if you participate in an outdoor music festival?

2. Selection of interview subjects

About the selection of interviewees, according to the '*2020 China National Day Performance Survey*' released by Damai (2020), the gender ratio of the audience of the music festival is about 3:7, which is roughly consistent with the scene observed by the author in the

field research of the outdoor music festival. Therefore, the gender selection of interviewees also follows this ratio.

Regarding age structure, the author has learned about the age structure of the current music festival consumer groups through field research, and combined with the report '*2020 China National Day Performance Survey*', it is found that the post-95s people have become the main force of music festival consumption. Therefore, to gain an in-depth understanding of the consumption motivation, willingness to consume, and influencing factors of the music festival consumer groups, the object of this paper is young people.

Regarding the selection of interviewees, the information provided in the relevant report is limited only by gender and age structure. For other essential information, such as education, occupation, income, etc., the randomness of samples and the flexibility of field research are followed in this paper.

3. Collection and sorting of interview information

This paper selects China's Nanjing Forest Music Festival for interviews in the field research. This music festival was founded in 2015, and the first Nanjing Forest Music Festival attracted more than 70,000 audiences. Affected by the Covid-19 epidemic in the past three years, it began to control the number of on-site audiences and adopted the method of online live broadcast. In 2021, the online viewing volume reached 16 million. We arrived at the opening site of the Nanjing Forest Music Festival ahead of schedule on September 17, 2021. We interviewed some audiences who also arrived early in the admission team and conducted other interviews in the event venue the next day.

After designing the interview outline and clarifying the selection criteria of the interviewees, we carried out the interviews around these fundamental questions. Because there are many musical performances and live entertainment, many audiences do not have much time and willingness to accept our interviews. We mainly conducted random interviews by chance encounters. We tried to participate in the group chat of music fans at the back of the venue, randomly raising research questions and leading the discussion. At the same time, flexible interview methods are adopted for respondents willing to accept in-depth interviews. These methods include on-site live interviews and post-event online interviews. Online one-on-one interviews are adopted for potential audiences who have consumption motivation for outdoor music festivals but have not participated in outdoor music festivals. The interview format and the respondents' basic information are shown in Table 3.

Tab. 3. Interview format and basic information of respondents

Interview format	Number-ing	Gender	Age	Profession	Education	Location	Monthly income (RMB)	To participate or not to participate
One-on-one	1	Female	24	student	master	Guangzhou	2000	Yes
	2	Female	35	corporate staff	Under-graduate	Shanghai	8000	Yes
	3	Female	23	student	master	Shanghai	4000	Yes
	4	Female	20	student	Under-graduate	Changsha	1500	Yes
	5	male	28	corporate staff	Under-graduate	Shanghai	9000	Yes
	6	Female	25	Govern-ment worker	Under-graduate	Beijing	8000	Yes

Interview format	Number-ing	Gender	Age	Profession	Education	Location	Monthly income (RMB)	To participate or not to participate
	7	male	20	student	Under-graduate	Beijing	4000	Yes
	8	Female	19	student	Under-graduate	Shanghai	4000	Yes
	9	Female	21	student	Under-graduate	Jiangsu	2000	Yes
	10	Female	24	Unem-ployed	Under-graduate	Henan	0	Yes
Group discussion	1	Female	19	student	Under-graduate	Hainan	2000	Yes
	2	Female	26	student	PhD	Nanjing	3000	Yes
	3	Female	22	corporate staff	Under-graduate	Shanghai	7000	Yes
	4	male	21	student	Under-graduate	Beijing	3000	Yes
One-on-one	1	Female	23	student	master	Shanghai	2000	no
	2	Female	23	student	master	Xiamen	1000	no
	3	Female	22	student	Under-graduate	Nanning	3000	no

The outline is only used as a leading and hidden clue in the interview process. The specific interview questions differ according to the differences between the respondents and the environment. Whether it is online or offline interviews, the author adopts the recording form of audio recordings and notes to obtain the interviewees' consent. Finally, a total of 24,000 words of interview records were obtained.

There is a lot of preliminary information in this paper. To avoid aimlessness in the process of grounded theory coding, the paper conducted word frequency analysis and semantic network analysis on the text data and obtained keywords with high frequency and the core words in focus.

This paper uses the ROST_CM6 software to implement a series of text analyses, such as word segmentation, word frequency statistics, cluster analysis, and semantic network analysis. The operation steps are as follows. The first step is to summarize the interview records into a document and convert it into text format, and the encoding design is 'ANSI.' The second step is to use ROST_CM6 software to segment the text. Due to the early software development time, many emerging contents such as 'moments,' 'short video,' 'public account,' and other words cannot be well identified. To improve the accuracy of the software's word frequency analysis, manual interference, and judgment are used to obtain more accurate analysis results. The specific operation is to add a new vocabulary to the software's default custom vocabulary, user.txt, and then reload the user-defined language to obtain the word frequency analysis results of the interview records after word segmentation and word frequency analysis, as shown in Table 4. The third step is to perform social network and semantic network analysis on the text.

Tab. 4. Word frequency analysis table of interview records of outdoor music festivals

High-frequency words	Frequency	High-frequency words	Frequency	High-frequency words	Frequency
music festival	221	music	33	lineup	17
on-site	60	time	28	know	17
singer	41	show	26	happy	13
strawberry	40	atmosphere	24	Weibo	13
friend	39	experience	22	social contact	12
band	33	fare	18	Moments	10

From Table 4, the key, high-frequency words in the interview records are 'music festival,' 'scene,' 'singer,' etc., and the relatively concentrated relationship is also focused on words which are 'music festival,' 'performance,' 'singer,' etc. These words are the focus of discussion during the interview. At the same time, some high-frequency words with relationships are concentrated and prominent in the semantic network graph, such as friends, bands, time, and Weibo. This paper will focus on related content in subsequent grounded theory coding.

Strauss and Corbin (1990) proposed the specific operation procedure of grounded theory, which is triple coding, namely Open Coding, Axial Coding, and Selective Coding. The research information is continuously broken and reorganized through this three-layer sequential or staggered coding procedure. All the research information is reorganized, arranged, and combined by repeated classification, synthesis, comparison, and induction. Grounded theory research requires researchers to take an open attitude to research information, maintain theoretical sensitivity and reflexivity, extract relevant concepts and categories from them, and create substantive theories between grand theories and micro-operational assumptions (Chen, 1990).

In this paper, Nvivo 11 software is used in the data coding process, which is qualitative research software. Nvivo 11 software can analyze various forms of data, including text, pictures, images, and videos. The preparatory work for applying the software is as follows. First, the research information is named and coded. The numbering format of the interview records is whether to participate in the music festival (Y/N) + gender (F/M) + number. For example, for the first female interviewee who participated in the music festival, interview transcripts are coded as YF1. The picture numbering format is the source (L/W/P) + P + number. For example, LP1 means the first picture taken on the spot, W represents the picture that comes from Weibo, and P implies the image comes from WeChat Moments. Finally, the text encoding format of Weibo and WeChat Moments is Y + T + Number. For example, YT1 represents the first Weibo/WeChat Moments.

4. Open coding

Open coding refers to conceptualizing, standardizing, and categorizing research information. In the coding of preliminary conceptualization, we can directly use the vivid original words used by the respondents or use the nouns and concepts abstracted from the data by the researchers (Sun, 2011). The grounded theory argues that coding with gerunds is more helpful for inquiry and access to data, in which we can acquire strong meanings associated with actions and sequences. In contrast, nouns can only turn those actions into topics (Charmaz, 2006). Gerunds can remind researchers to move away from static problems, enter dynamic processes, and drive action-oriented thinking to see results and

make connections (Charmaz, 2006). In the normalization stage, the concepts with related relationships are standardized, such as synonymous and generic relationships, to ensure that the expression of each idea is clear and non-overlapping. Categorization must further abstract standardized concepts and define the nature and dimensions of the category.

In open coding, researchers must avoid personal bias and being influenced by other people's opinions (Chen, 1990) and analyze data with an open mind so that that data can become the most potent original material in research. In the process of categorization, this paper further abstracts the relatively colloquial normative concept into a written category name, which provides an expression that is easy to understand for subsequent research while maintaining the freshness of the original materials.

After conceptualization and standardization, this paper identified 159 open codes. Further, I abstracted them to obtain 31 categories which are interpersonal communication, self-expression, decompression and relaxation, happy mood, star-chasing satisfaction, freshness, music aesthetics, time adaptation, friend accompaniment, fare perception, other consumption perception, weather conditions, transportation convenience, geographical environment, performance lineup, style type, behavioral feeling, group interaction, band performance, performance process, infrastructure, service status, security situation, merchant booths, marketing channels, content marketing, theme creativity, brand communication, music fan communication, and compliance risks, respectively.

Axial coding

The meaning of axial coding is to refine concepts and categories. Its main task is to find and establish the relationship between types and discover the organic connection between various parts of research information. These common relationships include causal, temporal, semantic, situational, and similarity relationships.

In axial coding, only one category is deeply analyzed to find the correlations around the category. As the analysis goes more profound, the connections between different types will become more and more specific.

This paper follows the principle of theoretical sensitivity to make constant comparisons, connects and categorizes 31 categories according to their interrelationship and logical order at the conceptual level, and summarizes them into 14 main categories. The 14 categories include social value, cognitive value, emotional value, travel possibility, cost judgment, natural environment, performance style, interactive experience, stage performance, management services, pull marketing, push marketing, word-of-mouth marketing, and compliance risks. The main categories, corresponding open coding categories, and their interrelationships are shown in Figure 2.
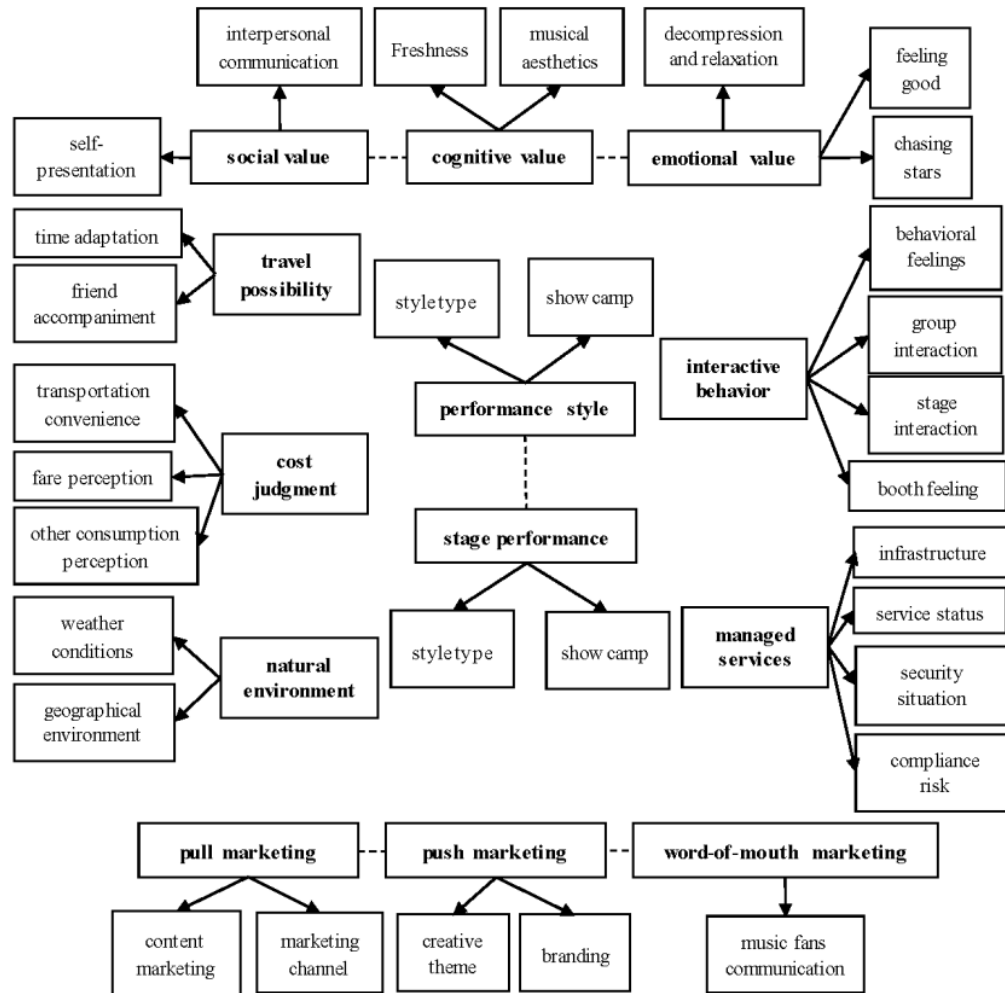
Fig. 2. Main categories and relationships of axial coding

'Outdoors' and 'music' are outdoor music festivals' most prominent features and values. Outdoor freshness and music aesthetics together constitute cognitive value. This paper defines inductive cognitive value as bringing about the novel and unique experiences. The combination of the pure, natural, and free outdoor environment of the music festival and the characteristics of music brings a unique and fresh experience to the audience. The outdoor music festival is different from indoor performances or traditional concerts. At the outdoor music festival, the audience can intimately experience nature and relax their bodies and senses in all directions. The novel experience includes personally enjoying the high-quality music performance stage at the outdoor music festival, feeling the charm of live music, and satisfying the unique pursuit of music aesthetics by music festival lovers.

Social values include interpersonal communication and self-presentation, and audiences can develop relationships by watching outdoor music festivals with friends and partners. The audience can record the scenes and feelings of watching the outdoor music festival in real time to show self-image through social media such as WeChat Moments, Sina Weibo, and Tik Tok, which promote social connections in the internet field. The two together constitute the audience's social expectations for outdoor music festivals. Emotional

value includes decompression and relaxation, happiness, and star-chasing satisfaction. It is the earnest expectation of the audience for outdoor music festivals to adjust their emotions and meet their emotional needs.

The travel possibility includes time adaptation and friend accompaniment. Time and accompany together affect the audience's preliminary decision on whether they can successfully participate in the outdoor music festival. The cost judgment includes transportation convenience, fare perception, and service-supporting consumption perception, which depend on the audience's decision on their financial ability. The induction logic of the axial coding, such as natural environment, performance style, interactive behavior, stage performance, management service, pull marketing, push marketing, word-of-mouth communication, and compliance risk, is consistent with the above.

Selective coding

The purpose of selective coding is to process the relationship between the main categories, determine the core category to form a grounded theory based on the category relationship and introduce new research information to verify the relationship and complete the incomplete types. After repeated analysis of interview data and repeated analysis of open coding and axial coding, the researchers finally identified seven core categories. These core categories are consumption motivation, feasibility judgment, environmental perception, stage perception, interaction perception, management perception, and social media marketing. Among them, consumption motivation includes social, cognitive, and emotional value. Feasibility judgment includes travel possibility and cost judgment. Environmental perception provides weather conditions and geographical environment. Stage perception includes performance style and stage performance. Interactive perception has behavioral feelings, group interaction, stage interaction, and booth experience. Management perception includes infrastructure, service status, security situation, and compliance risks. Social media marketing includes pulling marketing, push marketing, and word-of-mouth marketing.

Consumption motivation is the audience's value judgment on the possibility of participating in outdoor music festivals to meet their needs before generating their willingness to consume in outdoor music festivals. Feasibility judgment is the audience's prediction of whether they can participate in the music festival. Environmental and stage perception is the audience's judgments on the inherent internal attributes of outdoor music festivals as products. Interactive and management perceptions are the audience's most direct perception and judgment of the outdoor music festival's live experience and management services. Social media marketing is an external factor relative to the internal characteristics of outdoor music festivals. It mainly includes advertising marketing and brand culture. Social media marketing is the influence of social media marketing communication of outdoor music festivals on audience perception and willingness to consume.

Based on extracting the core categories, this paper describes the role of these concepts in the relationship between consumption motivation and willingness to consume in the form of a 'storyline' according to the causal relationship between related ideas in the in-depth interview text data and develops a theoretical framework. The relationship structure of the core category is shown in Table 5.

Tab. 5. Relationship structure of core categories

Relationship structure	The connotation of relational structure
Consumption motivation —> willingness to consume	Consumption motivation is the internal driving factor of the consumption pattern of music festivals, which directly affects the audience's willingness to consume
Feasibility judgment ↓ Consumption motivation —> willingness to consume	Feasibility judgment is the individual condition element of music festival consumption pattern, which affects the strength and direction of the relationship between motivation and willingness
Environmental perception ↓ Consumption motivation —> willingness to consume	Environmental perception is an internal feature of products in the consumption pattern of music festivals, which affects the strength and direction of the relationship between motivation and willingness
stage perception ↓ Consumption motivation —> willingness to consume	Stage perception is an internal feature of products in the consumption pattern of music festivals, which affects the strength and direction of the relationship between motivation and willingness
Interactive Perception ↓ Consumption motivation —> willingness to consume	Interaction perception is the internal characteristics of products in the consumption pattern of music festivals, which affects the strength and direction of the relationship between motivation and willingness
management perception ↓ Consumption motivation —> willingness to consume	Management perception is the internal characteristic of products in the consumption pattern of music festivals, which affects the strength and direction of the relationship between motivation and willingness
social media marketing ↓ Consumption motivation —> willingness to consume	Social media marketing is an external marketing feature in the consumption pattern of music festivals, which affects the strength and direction of the relationship between motivation and willingness

From the results of grounded theory analysis, outdoor music festival consumption motivation mainly includes social, cognitive, and emotional value. It is the initial influencing factor and can be considered the independent variable. Feasibility judgment, environmental perception, stage perception, interactive perception, management Perception, and social media marketing are the intermediate influencing factors, and they are intermediate variables. Willingness to consume is the result, and it is the dependent variable. The intermediate influencing factors can be divided into three categories: perception factors, feasibility judgments, and social media influences. Among them, the perception factors include environmental perception, interaction perception, stage perception, and management perception. The perception factor is the audience's inner perceptual cognition, the feasibility judgment is the audience's rational cognition, and social media marketing is the external influence. According to the cognitive mediation model (CMM) (Eveland, 2001) and the Augmented CMM (Lee et al., 2016), the audience will pay attention to the news information provided by the media and interpret the news information. The audience will directly accept this information as factual knowledge combined with their ability to form structural understanding. Finally, this information and knowledge will affect the audience's willingness and behavior. The theory of influencing factors of willingness to consume outdoor music festivals based on CMM is shown in Figure 3. Firstly, under these motivations, including social, cognitive, and emotional value, outdoor music festival audiences will pay attention to the information on social media

marketing related to outdoor syllables. At the same time, under the stimulation of these motivations, the audience will also recognize the environmental perception, interaction perception, stage perception, and management perception. Secondly, under the influence of social media marketing and perception factors, the audience makes a feasibility judgment based on their cognition. Finally, the feasibility judgments, social media marketing, and perception factors will influence the audience's willingness to consume.
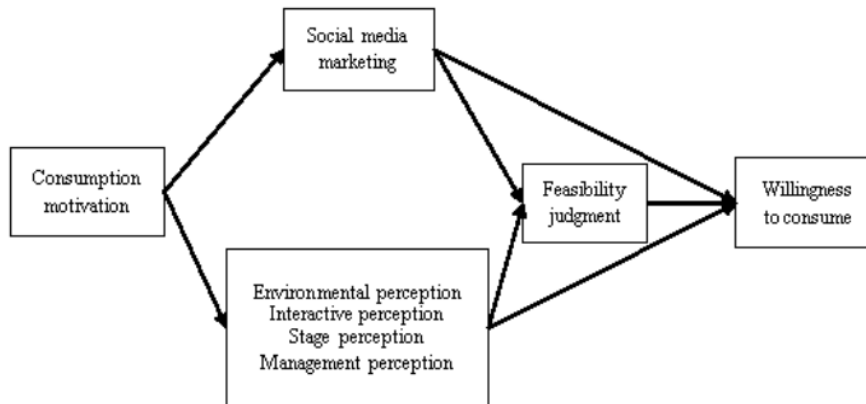
Fig. 3. Model of influencing factors of willingness to consume outdoor music festivals based on grounded theory and CMM

Conclusion

This paper conducts an exploratory study on the influencing factors of willingness to consume outdoor music festivals through grounded theory. First, we conducted an in-depth understanding of outdoor music festivals through multiple channels, designed a semi-structured interview outline, and selected 17 audiences and potential audiences for interviews. Secondly, word frequency and semantic network analysis were carried out on the interview content to grasp the research focus. Finally, 159 open codes, 31 categories, 14 main categories, and seven core categories were obtained through the three-stage coding of grounded theory. Among them, consumption motivation is the initial influencing factor, feasibility judgment, environmental perception, stage perception, interaction perception, management perception, and social media marketing are the intermediate influencing factors, and willingness to consume is the outcome variable. Finally, based on CMM, a theoretical model of the influencing factors of the audience's willingness to consume in outdoor music festivals is constructed. According to the model, the influence of consumption motivation on willingness to consume has the following paths: consumption motivation -> social media marketing -> willingness to consume, consumption motivation -> perception factors -> willingness to consume, consumption motivation -> social media marketing -> feasibility judgment -> willingness to consume, consumption motivation -> perception factors -> feasibility judgment -> willingness to consume.

The research in this paper is helpful for outdoor music festival organizers to understand the essential factors that affect the audience's willingness to consume and the path to improving the desire to consume, which is of great value for increasing the revenue of outdoor music festivals, optimizing the profit model of outdoor music festivals, and promoting the sustainable development of outdoor music festivals. This paper extends the model of the influencing factors of audience willingness to consume to the context of an

outdoor music festival in theoretical research. At the same time, the cognitive mediation model referenced in this paper has high theoretical value for the academic and systematic model of the influencing factors of the audience's willingness to consume in outdoor music festivals.

The shortcomings of this paper are as follows. Firstly, this paper conducts field research for only one outdoor music festival. Secondly, the number of respondents to the in-depth interview is small, only 10. Thirdly, although we avoid being influenced by the researcher's subjective impression in grounded theory research, it is still difficult to prevent the researcher's opinion when summarizing the theory. Finally, the model of influencing factors of willingness to consume outdoor music festivals is still an exploratory theory. The construction of the idea requires various data sources and verifications, as well as the support of more mature viewpoints and approaches. Otherwise, excessive jumping may lead to some theoretical loopholes. Although this paper constructs the model of influencing factors of willingness to consume outdoor music festivals based on grounded theory and the cognitive mediation model, it still lacks previous research support and empirical test. Therefore, it is necessary to further empirically test the model of influencing factors of willingness to consume outdoor music festivals constructed in this paper in the future.

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