



MASTERPROEF

NEO-TRIBALISM AND RITUALISM AT EDM EVENTS: TOWARDS A MODEL FOR QUANTITATIVE ANALYSIS

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Dedicated to **Electronic Dance Music**

Abstract

This research paper provides one of the first starting points for the quantitative analysis of the Electronic Dance Music (EDM) event experience. First, we argue that EDM events can partly be explained in terms of neo-tribal theory. We do this by operationalizing six conceptual dimensions of neo-tribalism - transcendence, temporal appearance, visitors as active co-creators, consumer linking value, freedom of music choice, and liminality - and evaluating them by surveying EDM enthusiasts using an online questionnaire (n = 339). An explorative principal component analysis indicated that our model explained 64.45% of the total variance. The results show that not all conceptual dimensions of neo-tribalism are equally acknowledged as part of the EDM event experience: only transcendence, consumer linking value, freedom of music choice, liminality in general, liminality: communitas and liminality: liminal space scored averagely higher than the 'neutral' value of acknowledgement. Finally, in order to further understand these differences, we took several background characteristics of the respondents into account. A post-hoc analysis indicated that the conceptual dimensions of neo-tribalism were differently acknowledged across age, gender, nationality, music preferences, educational level, amount of EDM events visited, amount of alcohol consumption, amount of soft and hard drug use, and being religious.

Keywords: EDM, dance, music, neo-tribalism, ritualism, subculture, quantitative.

Word count: 14.017

Dutch translation / Nederlandse vertaling:

Dit onderzoek biedt één van de eerste startpunten voor kwantitatieve analyse van de ervaring van elektronische dance muziek (EDM) evenementen. Eerst beargumenteren we dat EDM-evenementen deels kunnen worden verklaard aan de hand van neo-tribale theorie. Dit doen we door zes conceptuele dimensies te formuleren en te operationaliseren – transcendence, temporal appearance, visitors as active co-creators, consumer linking value, freedom of music choice en liminality – en deze te evalueren bij EDM-liefhebbers met behulp van een online vragenlijst (n = 339). Een exploratieve principale componentenanalyse gaf aan dat ons model 64,45% van de totale variantie verklaarde. De resultaten laten zien dat niet alle conceptuele dimensies van neo-tribalisme in dezelfde mate erkend worden als deel van de ervaring van EDM evenementen: enkel transcendence, consumer linking value, freedom of music choice, liminality in general, liminality: communitas en liminality: liminal space scoorden

gemiddeld hoger dan de 'neutrale' waarde van erkenning. Tot slot brachten we diverse achtergrondkenmerken van de respondenten mee in rekening om beter de verschillen in erkenning te kunnen verklaren. Een post-hoc analyse toonde aan dat er verschillen in erkenning van de conceptuele dimensies zijn bij leeftijd, geslacht, nationaliteit, muziekvoorkeuren, opleidingsniveau, aantal bezochte EDM-evenementen, mate van alcoholgebruik, mate van soft- en harddrugsgebruik en het al dan niet religieus zijn.

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After 5 months of hard work and dedication, the moment has come to present to you the final version of my master thesis. It has been a huge challenge for me - both personally and professionally – to write a research paper in which my biggest passion, electronic dance music (EDM), is extensively explored.

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With this thesis, I hope to have inspired people to better understand the mystical world of electronic dance music. I also hope to have contributed to the professional world of EDM by providing new insights into the EDM event experience. Hopefully, together, we can shed some new light on this intriguing social phenomenon.

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1 Introduction

Since electronic dance music (EDM) has emerged at the end of the 1980s, it can be considered a relatively young music style. The music style and its scene are an interesting topic of research because of its increasing popularity in our contemporary Western society. Many EDM producers and DJs have been ranked highly in the music charts in Belgium and other Western countries. EDM is now broadcasted through a variety of old and new media, including radio, digital media (e.g. Youtube, Soundcloud, Spotify) and television. As with any other music genre, live events provide an additional way to experience the music. On these events, EDM enthusiasts come together to collectively enjoy their music, have a good time with each other, and to express their dedication to the performing artists.

EDM events are commercial or non-commercial gatherings of people, experiences clearly constrained in time and space. “EDM” is often used as an umbrella term for all genres of electronic dance music. At other times, people argue that EDM is a genre in itself. In this paper “EDM” is used as an umbrella term, including the subgenres of house (e.g.: Fedde Le Grand, Laidback Luke, Steve Angello), techno (e.g.: Carl Cox, Adam Beyer, Richie Hawtin), trance (Armin van Buuren, W&W, Paul van Dyk), psychedelic (e.g.: Astrix, Infected Mushroom, Nelix), dubstep (e.g.: Skrillex, Snake, Diplo), drum ‘n bass (e.g.: Nero, Pendulum, Noisia), and the harder styles (e.g.: D-Block & S-Te-Fan, Noisecontrollers, Angerfist). Note that these subgenres are only the major, well-known subgenres of EDM. Many other subgenres exist next to these subgenres and within them. Furthermore, EDM enthusiasts often disagree regarding the names of the subgenres and the subgenres ascribed to specific music tracks or artists. In this paper we will try to avoid such a discussion, by holding on to only the major, well-known subgenres that capture the most popular music of the EDM scene.

Many researchers have attempted to study EDM in a sociological way. It has been studied as a subculture, as a form of neo-tribalism and as a ritual. A large share of research is conducted using qualitative research methods such as ethnographic observation and/or different types of interviews, in order to obtain in-depth data on the experiences of *ravers* and other EDM enthusiasts. The theories emanating from such research provide valuable insights into the underlying meanings, symbols, norms and values and behaviours that are typical of EDM events. However, research on EDM events is fragmented and although the findings might be complementary in nature, they have never been synthesized. In effect, most of these findings cannot be quantitatively applied to document a certain event or to discover variety across different events. Indeed, the

EDM experience can vary, since EDM events are not homogeneous in nature but can vary depending on size, music genre, venue (indoor/outdoor), line-up, etcetera. To date, no model exists that can be used to measure the extent to which an event evokes typical EDM-related experiences. Event promoters could use such a model to assess the dimensions on which they could make changes in order to improve the quality of the visitors' experience. Academics could use such a model to compare different events with each other and discover significant differences in event experience.

This paper starts by summarizing the different theoretical viewpoints on the EDM scene and its events. First, the 'classic' subcultural approach and its applicability to the EDM scene are discussed. Second, a different and more recent viewpoint on the scene - neo-tribalism - is discussed. Next, these findings are extended with research on the ritualistic character of EDM events. It is argued that EDM events can be seen as liminal spaces in which ritual aspects take place. Finally, several different dimensions of the EDM experience are formulated, based on the latest findings on neo-tribalism and ritualization at EDM-events. This serves as a first attempt to make the EDM event experience measurable and suitable for quantitative analysis.

2 Theoretical framework

2.1 The EDM scene as a subculture

A classical approach to study cultural phenomena like the EDM scene is that of *subcultural theory*.

Chicago School theorists originally used the term *subculture* as a sociological conceptual framework, to explain normalized forms of deviant behaviour in the City of Chicago (Bennett & Kahn-Harris, 2004; Williams, 2011). Deviant behaviour was initially thought to be caused by biological and psychological profiles of delinquents, and up to the 1930's research only highlighted the individual characteristics of deviant persons as explanations for their behaviour. This viewpoint was challenged when researchers of the Chicago school started looking for sociological explanations for deviant behaviour (Williams, 2011). For instance, Robert Merton developed the strain theory, stating that each individual has cultural goals that can only be achieved by certain institutionalized means. If an individual rejects a goal, a means, or both, it causes psychological strain, which could lead to deviant behaviour. One of Merton's students, Albert Cohen, argued that the strain was not merely psychological and additionally examined cultural causes. After studying youth culture, he reported that the frustration they experienced due to their low social status, led them to completely invert the goal of conforming to the norms and values of the dominant culture, which legitimized their 'deviant' actions (Williams, 2011). Cohen's work became a starting point for the conceptualization of the 'subculture' term.

After World War II, The Birmingham Centre for Contemporary Cultural Studies [CCCS] used the term *subculture* to describe emerging communities within the British post-war working-class. By using the concept of hegemony, derived from structuralism and semiotics, researchers argued that post-war Britain still contended with class divisions. Working-class individuals had achieved greater buying-power and, as a form of symbolical resistance against the neglecting of their class, spent their money on certain commodities to distinct themselves symbolically from middle-class individuals. They experimented with lifestyles that differed significantly from the standards. These subcultures were no longer seen as a product of psychological strain or deviance, but as a form of collective resistance against cultural hegemony (Williams, 2011). In order to study this type of symbolic resistance, the CCCS focused on the study of lifestyles, mainly by using semiotic analysis.

Although the subcultural theory introduced by the CCCS has been highly influential, it has been criticized later on in the twentieth century. Bennett and Kahn-Harris (2004) summarize the most important points of critique. First, it can be argued that the increased amount of consumerism after World War II among youth should not be considered an articulation of working-class 'resistance'. Increasing consumerism in Britain can just as well be explained by the increased spending power of young people, and considered a mere indication that these people now had the ability to experiment with new clothing and styles. Second, the CCCS has not taken gender differences into account when studying subcultures. Girls might express themselves differently than boys. For example, McRobbie used the term "teenyboppers" to describe young girls that expressed their preferences and lifestyle very clearly in their bedrooms, but less clearly outside of their houses (as cited in Bennett, 1999). Third, the CCCS has mostly ignored the role of the media. The media have borrowed the notion of subculture and might have transformed it into a general "catch-all" term to describe the different collective practices involved by young people (Thornton, as cited in Bennett, 1999). As a fourth point of critique, Bennett and Kahn-Harris (2004) mention that the CCCS used a very limited definition of 'youth'. Because the CCCS saw youth as merely an age category, they failed to see it as an ideological category containing symbolic values and other cultural resources. Because of these ambiguities, the objectivity of the sociological term subculture is questionable.

In what respect can subcultural theory be appropriate to study the EDM scene? According to Huq (2002), the EDM scene can not be considered as a subculture and can not be easily split up into other different subcultures. She forwards two reasons for this. The first reason is a lack of authenticity. While subcultural theory often stresses the authenticity features of a music style, EDM usually does not have these because of its ever-changing characteristics. The second reason is a lack of long-term commitment. It can be difficult to define within EDM one specific subculture with clear boundaries, because of the rapidly changing tastes among EDM enthusiasts. If one EDM subgroup could be defined, it is likely to become out-dated very quickly.

2.2 The EDM scene as neo-tribalism

There exist a number of additional perspectives on the EDM scene. Rather than making mention of subcultures, Bennett uses Maffesoli's concept of *tribus* (or 'postmodern tribe') to explain the eclectic, fluid characteristics of the EDM scene (Bennett, 1999, 2000). Maffesoli used this term in an attempt to create a more holistic approach on (sub)culture in our contemporary society. He criticizes the traditional approach, which assumes the existence of relatively stable subcultures. Although not neglecting mass

consumerism or individualism, he posits that terms such as 'subculture' can become dogmas within the scientific field. He pleads for a more all-encompassing view on the complex structures that constitute our dynamic social world.

After observing the EDM scene in Newcastle (U.K.), Bennett used the Maffesoli-inspired term 'neo-tribalism' to describe the appeal of the EDM scene and its enthusiasts. Neo-tribalism would typically exist within a late modern consumer society, where people form groups to collectively express themselves. Neo-tribalism is characterized by fluidity, occasional gatherings and dispersal (Maffesoli, 1996). Maffesoli states that "... the constitution of contemporary micro-groups in a network is the most final expression of the creativity of the masses." (Maffesoli, 1996, p. 96). These groups do not always adhere to a tight structure, as compared to for instance an organization, but they do have the power of integration and inclusion and provide strong feelings of solidarity. The bond within these groups can be described as "... a certain ambience, a state of mind, and is preferably to be expressed through lifestyles that favour appearance and 'form'." (Maffesoli, 1996, p. 98). These groups are neither stable nor rigid; they are ever changing and shifting. Members of one group can easily switch to another group. To demonstrate this group-switching principle, Bennett (1999) uses 'the nightclub' as a practical example. In nightclubs, the ability to switch from one group (or music style) to another is characterized by the different areas the visitors can visit during their night out. In each area, a different music style is played and clubbers are free to choose where they want to go. Arguably, the same can be said for festivals, where people can easily walk from one stage to another. Thus, for EDM, the relationship between musical taste and stylistic preference is not as rigidly defined as researchers might have thought in the past. Instead of holding on to a particular music style with an associated visual style (the assumption of an existing subculture), EDM enthusiasts choose freely which types of EDM they like to listen to and which meanings they ascribe to them. These eclectic musical tastes among EDM enthusiasts and their personally ascribed meanings illustrate the more fluid, neo-tribal character of the EDM scene.

It takes time for new members to fully engage with a tribe and to become accustomed to its most important rules and customs. In their research on the formation of consumer tribes, Goulding, Shankar, and Canniford (2013) studied the UK clubbing scene. Based on a series of interviews with clubbers, they concluded that the clubbing tribe could be seen as a "community of practice" in which the practitioners have to go through three key processes: learning to engage (including: learning to "let go", competencies through shared ritual, learning commitment, and mutual engagement), learning to imagine (including: learning *communitas* or "affective groups", and imagining space and time), and learning to align (including: learning moral codes, social repertoires, and multiple alignment). In addition to the fellow tribe members, the promoters of the club nights

play an important role in the learning process. First, they provide the tribe members with a place or site where they can actively perform their practices (Goulding & Shankar, 2011; Goulding et al., 2013). These environments can be fully adjusted by the promoters to maximize the overall tribal experience. Second, the promoters can extend the tribal experience and connectivity between the members by making use of media. Social media can be strategically used to convey values and ideas linked to the tribal experience. These media provide sites where members can interact with each other and discuss values and experiences.

2.3 The EDM event as a ritual

Jaimangal-Jones, Pritchard, and Morgan (2010) conducted an exploratory qualitative analysis on the construction and consumption of EDM spaces and experiences. Following the assumption that EDM has a neo-tribal character, they argue that an EDM event or venue can be seen as: “. . . a liminal space which is strange, yet familiar and which may offer escape from the mundane. The micro-space of the dance event facilitates the temporary and transient convergence of Maffesoli’s postmodern or neo-tribes, evidenced by their members’ shared lifestyles and tastes.” (Jaimangal-Jones et al., 2010, p. 264). Liminality is a central concept in their research papers. The word stems from the Latin word of ‘limen’, meaning ‘threshold’ or ‘boundary’. A liminal space is an imagined geographical borderland in which negotiations of meaning take place. Often, these places offer an escape from the mundane, from everyday life. A liminal space can vary from a beach, to an urban park or a music festival. Based on the work of Van Gennep, Jaimangal-Jones et al. (2010) add that travelling to and participating in a dance event can be considered a rite of passage; a journey into such a liminal place. Although the rite of passage described for EDM events is less life determining than classic rites of passage like a wedding or a graduation, it does have a remarkable resemblance. The EDM rite of passage consists of three phases: separation (1), transition (2) and incorporation (3). In the first phase, separation, the visitors of the event let go of their everyday social statuses and move from one set of cultural and social values to another. In the second phase, transition, the visitors enter an alternative realm outside of the normal world, where they experience an increased sense of solidarity and witness supernatural and sacred events together. This is caused by the enhanced experiences created by the promoters of the event, resulting in highly immersive fantasy-like environments. Recreational drug use may also facilitate these feelings of immersion. Within these environments, visitors can play with different temporary identities. In addition, Jaimangal-Jones, Pritchard, and Morgan (2014) argue that dance events can be seen as a metaphorical ‘stage’ on which the actors show off their alternative identities with their dress and actions. Hence, visitors of a dance event can use these alternative

identities to create a distance between the normal world and the world of the dance event, emphasizing its exclusiveness and inaccessibility. In the third phase, incorporation, the visitors may experience an increased sense of belonging to a certain group. This could provide them with a feeling of improved social stance and cultural capital. However, the definition of this third stage has been critiqued by St John (2015). After studying the psytrance scene, he became skeptical towards the re-integration stage into normal life and argued that the events that take place at an EDM event should rather be seen as expressions of a 'liminal culture'. In such a culture, liminality itself is the most important goal and the re-integration stage of the rite of passage is not deemed very important. Thus, St John (2015) suggests that the rites of passage associated with EDM events are not the same as classic life determining rites of passage. EDM rites of passage are shorter and less radical in nature and only serve to transit the involved personas in and out of a liminal space.

2.4 Critique on neo-tribalism

Despite the efforts of the researchers mentioned above, the views on the neo-tribal theory and its applicability to the contemporary social world are divided. Some researchers argue that the theoretical link between neo-tribalism and the EDM scene is too weak and should be better supported (e.g: O'Reilly, 2012). Others argue that the theory is not at all appropriate for describing contemporary consumerism, or the relationship between music and youth culture. Instead, they point at other ways to study these phenomena, such as symbolic interactionism (e.g: Williams, 2011). Moreover, Carrington and Wilson (2004) argue that research on EDM culture has neglected the importance of class differences and race. They state that EDM cultures are not just about individual choices, but are subject to power structures and certain economic determinants.

Nevertheless, because of the extensive amount of qualitative research findings – usually stemming from ethnographic observation – reporting that elements of neo-tribalism can be observed within the EDM scene, in addition to the lack of quantitative research to support these findings, the current investigation will be an analysis of the practical, empirical applicability of neo-tribalism. The need for this practical approach is evident from the critique by Malbon (as cited in Bennett & Kahn-Harris, 2004), who states that Maffesoli fails to empirically situate his work. Neo-tribalism lacks in practical and stylistic guidelines to make its features empirically visible within the field. For instance, it has not been tested whether certain elements of neo-tribalism are actually acknowledged by visitors of EDM events, or whether they occur in the field at all. In this research paper, we make a first step at filling this gap and elaborate a measurement

instrument of neo-tribalism, which will make it possible to assess the concept in a quantitative fashion. We will use the experience of EDM events as a starting point, since many researchers consider this scene and its eclectic characteristics a clear example of neo-tribalism in our contemporary society (e.g.: Bennett, 1999, 2000, 2005; Bennett & Kahn-Harris, 2004; Goulding & Shankar, 2011; Riley, More, & Griffin, 2010; Sweetman, 2004).

2.5 Research questions

This research has been divided into three stages, each covering one research question.

The first stage is a conceptualization stage, where possible dimensions of the neo-tribal concept are extracted from existing literature and research. In the literature and research reports discussed above, several concepts and features associated with neo-tribalism came up more or less frequently. We have, for example, discussed the concepts of *communitas* (Goulding & Shankar, 2011; Goulding et al., 2013; Jaimangal-Jones et al., 2010), *co-creation* (Goulding et al., 2013), *temporal appearance* (Goulding & Shankar, 2011; Jaimangal-Jones et al., 2010) and *liminality* (Goulding & Shankar, 2011; Jaimangal-Jones et al., 2010; Jaimangal-Jones et al., 2014; St John, 2015) as important constituents of the EDM experience. However, it is yet unclear which of these concepts are more or less important than other concepts, whether or not these concepts are related to each other, and whether or not some concepts overlap to a certain extent. A first conceptual operationalization is necessary to shed light on these ambiguities. In order to conduct a first explorative quantitative analysis, an initial set of dimensions needs to be identified. The second stage is a validation stage, where the conceptual dimensions are subjected to an empirical test, based on the experiences of persons that have participated in an EDM event. In a third stage we present, based on post-hoc analysis, future directions for research.

The first research question is:

RQ1: Can the experience of an EDM event be explained in terms of neo-tribal theory?

In order to determine the neo-tribal dimensions found at EDM events, existing (qualitative) literature and research reports surrounding neo-tribalism and its applicability to EDM events are analysed. Elements that frequently occur in these reports are conceptualized as possible dimensions.

Because of the large amount of research papers on the concept of neo-tribalism, we will only focus on research papers in which the theory is directly applied to the EDM scene. Several researchers have already defended the occurrence of neo-tribal elements on EDM events by using in-depth qualitative research methods like interviews and ethnography (e.g: Bennett, 1999; Bennett, 2000, 2003; Brookman, 2001; Goulding & Shankar, 2011; Goulding et al., 2013; Jaimangal-Jones et al., 2010; Jaimangal-Jones et al., 2014; Riley, Griffin, & Morey, 2010; Riley, More, et al., 2010). These research reports are used to extract the most frequently occurring elements associated with neo-tribalism on EDM events and to form an initial set of several – preferably mutually exclusive – dimensions.

In the second stage, we will empirically establish whether EDM enthusiasts actually acknowledge the conceptualized dimensions as part of their overall experience. Thus, the second research question is:

RQ2: Which dimensions do EDM enthusiasts acknowledge as part of their overall experience?

In order to evaluate the initial set of conceptual dimensions among EDM enthusiasts, the dimensions are operationalized. A set of items is constructed for each conceptual dimension. The items are pre-tested to ensure their reliability and validity.

In the third and final stage, any significant differences between respondents and concepts are explored. It is plausible that some dimensions are more strongly acknowledged by certain groups of respondents than by others. Differences can be expected to occur according to the respondents' age, gender, nationality, music preferences, educational level, amount of EDM events visited, amount of alcohol consumption, amount of soft and hard drug use, and being religious. Therefore, the third research question is:

RQ3: Which dimensions are significantly more or less acknowledged by different groups of respondents?

2.6 Conceptualization of dimensions of the neo-tribal experience

2.6.1 Transcendence of class, gender and race

An important feature of neo-tribalism appears to be the temporal, volatile quality of the crowd. Neo-tribalist theory assumes that the collective expressions of the crowd transcend all values of class, gender or race (Bennett, 2003). The crowd is a mixture of men and women from higher, middle and lower classes, emanating from different cultural backgrounds. This dynamic group is formed only for the purpose of the event itself and to experience a sense of collective identity. Letting go of one's former identity is part of the learning process and an important aspect of the neo-tribal EDM experience (Goulding & Shankar, 2011; Goulding et al., 2013). According to Sweetman (2004), the temporary newly formed group is used to generate a form of 'affective warmth', transcending the differences between its group members. Drug use might facilitate these feelings. Aspects of class, gender or race should be of little value to the neo-tribal experience. Instead, members of EDM events should value the feelings of transcendence more than the emphasis on one or more specific group characteristics, even if one of these characteristics is prominently present during the event.

2.6.2 Temporal visual appearance

Maffesoli refers to neo-tribalism as: ". . . a certain ambience, a state of mind, and is preferably to be expressed through lifestyles that favour appearance and 'form'." (Maffesoli, 1996, p. 98). These lifestyles could be empirically visible elements of the tribe-formations. Indeed, as observed by Jaimangal Jones and colleagues, dress can be used to express a sense of in-group identity (Jaimangal-Jones et al., 2014). Visitors of a dance event evaluate each other's clothes and give feedback on whether these clothes are appropriate to wear or not. Following Kaiser (as cited in Jaimangal-Jones et al., 2014) clothes render certain behaviour more or less credible. So, if someone is wearing unusual attire, his or her friends might react negatively and might become sceptic towards this persons' behaviour.

As a result, appearance – as a visible element of the experienced ambience and state of mind – could be an indicator of neo-tribalism on an EDM event. We should, however, emphasize the temporality of this visual appearance. The particular expressions of visual appearance should only occur at the events itself, not outside of the events. This means that visitors of a neo-tribal EDM event will dress, bring particular attributes, and use a particular style of make-up only for the occasion itself. Outside the confines of an

event - in everyday life, 'the mundane' - these elements are not used for visual self-expression.

2.6.3 Visitors as active co-creators

Neo-tribes do not rely on ready-made consumption. Instead, members of neo-tribes usually feel like they are active co-producers of the event (Goulding & Shankar, 2011; Goulding et al., 2013). In addition, DJs and club promoters are often considered to be tribe-members themselves. The feeling that they belong to the tribe is important for the success of the clubbing experience (Goulding et al., 2013). Therefore, a neo-tribal EDM event should be seen as a co-production: a product (or service) that is developed through exchange of information and experiences between producers and consumers. St John (2015) also emphasises the fact that EDM participants are actively involved in the production of the events they themselves visit. He argues that technological developments are important facilitators of this 'prosumerism': "Through the digitalization revolution, the fusional festival and increased substance awareness, participants actively shape their own consumer experience." (St John, 2015, p. 251).

2.6.4 Importance of consumer-linking value

To members of a neo-tribe, the consumer-to-consumer linking value matters more than the relationship with whatever is being consumed (Goulding & Shankar, 2011; Goulding et al., 2013). This means that the atmosphere on the event among the visitors should be considered relatively more important than any other aspect of the event. Thus, if the event is perfectly organized but the atmosphere is poor, the visitors would evaluate the overall event in a negative way.

2.6.5 Freedom of music choice

According to Bennett (1999), musical taste should be more loosely defined than previously supposed. Music generates and elicits a wide range of moods for individuals to choose from. Since EDM is characterized by its mixed nature and sampling, it provides listeners with a great variety of sounds, generating different moods. At some EDM events, visitors experience freedom to choose between music genres, by moving between different areas and stages. At EDM events that can be characterized as neo-tribal, members should value the variety of different music styles – and the freedom to choose between them - more than the preference for one particular style.

2.6.6 Liminality

Although this is probably one of the most complicated and extensive dimensions, liminality has often been associated with the neo-tribal experience. Many elements seem to be part of the 'EDM ritual': the EDM event is a liminal space: a place in which the transitional (middle) stage of a ritual takes place (Goulding & Shankar, 2011; Jaimangal-Jones et al., 2010; Jaimangal-Jones et al., 2014; St John, 2015), in which the DJ is seen as a shaman or important facilitator of the ritual experience (Brookman, 2001; Goulding & Shankar, 2011; Goulding et al., 2013; St John, 2015). The experience is considered as pseudo religious and sacred (Goulding & Shankar, 2011; Goulding et al., 2013; St John, 2015). Visitors experience strong feelings of solidarity through *communitas* (Goulding & Shankar, 2011; Goulding et al., 2013; Jaimangal-Jones et al., 2010) and undergo a transformation of the psychological and physical self (Goulding & Shankar, 2011; Goulding et al., 2013).

3 Research method

3.1 Operationalization of conceptual dimensions

After having identified, based on a literature study, the conceptual dimensions of the EDM experience regarding neo-tribalism and ritualism, it has been tested whether EDM enthusiasts acknowledge these dimensions as part of their experience. In order to do this, a set of items has been created for each conceptual dimension that would likely measure the dimension as a whole. These items were formulated as statements, which were evaluated using a 5-point Likert-scale ranging from 'absolutely disagree' to 'absolutely agree'. These items have been administered to EDM-enthusiasts in Belgium and The Netherlands, by using an online questionnaire. The questionnaire has been written in Dutch, to ensure that most visitors were able to understand and answer the questions. No English version has been used, because of possible problems with different meanings across languages. Comparison of results across different languages could cause problems regarding the attribution of meanings to different words. Therefore, only Dutch – the native language of The Netherlands and Belgian Flanders – was used.

3.2 Pre-test

Before the main sample was taken, a pre-test was conducted to assess the reliability and validity of the items. Reliability analysis and Principal Component Analysis of these results could indicate on beforehand whether some items were inappropriate to include in the main sample questionnaire. As for reliability: items could be adapted or omitted, depending on the extent to which they contributed to the overall Cronbach's Alpha of each dimension. Items that added to an exceptionally low Cronbach's Alpha would be deleted or replaced with items that better fitted the regarding dimension. A Principal Component Analysis tested the validity of the items. Finally, the pre-test could indicate which questions were unclear to the respondents and which items did not apply to them.

The pre-test was conducted among several relatives of the researcher with affinity for EDM, who were asked to fill in the survey and to provide additional qualitative feedback. The sample ($n = 45$) consisted of 27 males and 18 females. The mean age of the respondents was 25.3. As for the nationality of the respondents: 37 respondents were born in the Netherlands and 8 in Belgium. 1 respondent born in Belgium has switched to a Dutch nationality. On the question about religion, 39 respondents stated to be non-

religious, 5 respondents stated to be religious and 1 respondent did not answer this question.

A reliability analysis revealed valuable information. Some scales only reached a Chronbach's Alpha higher than 0.7 after several items were deleted. After omitting these items, the scales with respective Cronbach's Alpha values were: [I] Transcendence ($\alpha = .896$), [II] Temporal appearance ($\alpha = .834$), [III] Visitors as active co-creators ($\alpha = .903$), [IV] Consumer-linking value ($\alpha = .899$), [V] Freedom of music choice ($\alpha = .930$), and [VI] Liminality ($\alpha = .939$). The Principal Component Analysis revealed more interesting information. First, several items of the dimension [VI] Liminality: DJ as shaman loaded highly on dimension [VI] Liminality: Religion. This may be an indication that these two smaller dimensions could better be combined into one *religious experience* dimension. Second, several items of dimension [I] Transcendence loaded highly on dimension [IV] Consumer linking value, which might indicate that both measure the same concept. Third and finally, items of dimension [III] Visitors as active co-creators were divided over two components, which indicated that this dimension could better be split into two complementary dimensions: the visitors involvement with the organization and the organization's involvement with the visitors.

Although the pre-test results were used to improve and adapt the main survey, the conceptual dimensions themselves were not adapted until main survey results suggest doing so.

We refer to appendix 1 for an overview of the initial questionnaire, including the set of dimensions and corresponding items after pre-test adaptation. This is the questionnaire used for the main-test.

3.3 Main-test

After adaptation of the questionnaire based on the pre-test, the refined version of the questionnaire was administered to the main sample. The main sample was a non-probability convenience sample, consisting of Dutch and Belgian EDM-enthusiasts, active on online EDM-forums, EDM-related threads and EDM-Facebook groups. Websites and Facebook groups from different countries were included in the sample as well, but only Dutch-speaking respondents were addressed. To create variety in respondents regarding age, gender, nationality, music preference, amount of alcohol consumption, amount of drug use and religion, a wide range of different online communities was addressed. In addition to sampling online communities, an internal e-mail with the survey link was sent to all social science students of the University of

Antwerp. We refer to appendix 2 for a full overview of the online Facebook groups addressed and to appendix 3 for the online forums addressed in the main sample.

To increase the likelihood that the questionnaire became noticed and completed, respondents were given a chance to win tickets for a festival (Sunrise Festival). Respondents could therefore leave their e-mail address, which was solely used to contact the winner of the festival tickets. All results of the survey were confidentially processed and were reported anonymously. Respondents could also leave their e-mail address to receive the final outcomes of this research. Eventually, 342 respondents completed the survey. After the data cleaning process and removing several invalid responses, 339 responses were suitable for analysis.

After data collection and data cleaning, an exploratory Principal Component Analysis was conducted on all items. Varimax rotation was used to achieve the best configuration possible without any overlap of the dimensions. Items were assessed based upon their communality and were omitted if this value was relatively low. Moreover, the Kaiser-criterion (eigenvalue > 1) provided a first indication of which components were suitable for use in the final model. In case it became clear that a component did not measure any dimension at all, the component could be ignored, regardless of its eigenvalue.

Once the configuration of components and the corresponding items were defined, the final model could be used for several exploratory statistical tests. In line with RQ3, the model could point out any significant differences of neo-tribal event experience across age, gender, nationality, music preference, amount of alcohol consumption, amount of drug use, and religion. These findings could provide useful starting points for future research.

4 Results

4.1 The sample

The main sample consisted of 339 respondents. 72.6% was male, 27.4% female. This gender difference may exist because female EDM enthusiasts were often members of dedicated online female communities, which were inaccessible to the researcher. The mean age of the sample was 23,33 ($s = 6.088$) with the youngest respondent being 16 years old and the oldest respondent being 57 years old. 55.8% of the respondents had a Dutch nationality, 42.5% had a Belgian nationality, and 1.5% another nationality. 82.3% stated to be non-religious, 10% stated to be religious, and 7.7% did not answer this question. 70.2% of the respondents admitted to have used drugs on an EDM event at least once in their life, 28.3% stated to have never used drugs on an EDM event in their life, and 1.5% did not answer this question.

When recalling a visited EDM event from the past, 29.5% recalled a harder-styles event, 21.5% a dubstep/drum 'n bass event, 16.8% a techno event, 14.7% a house event, 9.1% a psychedelic event, 3.2% a trance event, and 5% another kind of event. Note that these are the subgenres assigned to the events by the visitors themselves; they do not represent the true subgenres of these events. Respondents were also asked to rate each subgenre on a scale of 1 to 10, indicating how much they liked the subgenre. The mean ratings per subgenre did not differ very much: they varied from the lowest mean rating of 4.96 (trance) to the highest mean rating of 6.11 (dubstep/drum 'n bass). These ratings are, of course, affected by the amount of respondents reached that prefer a certain subgenre to another.

4.2 Exploratory Principal Component Analysis

An exploratory Principal Component Analysis with Varimax rotation was conducted, to test whether the presupposed dimensions effectively measure the different underlying concepts. This analysis revealed a total of 12 components, explaining 67.33% of the total variance. After close analysis of the rotated component matrix, several points of interest came up.

First of all, the first 10 components each coincided with one presupposed dimension from the conceptual model. However, like in the pre-test, some items from [I] Transcendence and [IV] Consumer linking value loaded on the same components: three items from [IV] Consumer linking value loaded on the component from [I]

Transcendence with component loadings of .468, .499, and .344. In reverse, no items from [I] Transcendence loaded highly on the component from [IV] Consumer linking value. This same issue occurred for items from [VI] Liminality: DJ as shaman and [VI] Liminality: religion. One item from [VI] Liminality: DJ as shaman loaded on the component from [VI] Liminality: Religion with a component loading of .342. However, this loading and the other component loadings were relatively low. Besides, all of the dimensions loaded on separate components. At that point, we could not conclude whether the dimensions should better be merged together, or not.

Second, two items loaded quite low on each component and were not considered to effectively measure their conceptual dimension: one item from [III] Visitors as active co-creators and other item from [V] Freedom of music choice. Indeed, after conducting a reliability analysis for each set of items per conceptual dimension, these two items came up as items that could be better omitted, in order to improve the Cronbach's Alpha of that dimension. After omitting these items, the Cronbach's Alpha values for each dimension were:

#	Dimension	Chronbach's α	Number of items
[I]	Transcendence	.881	4
[II]	Temporal appearance	.823	5
[III]	Visitors as active co-creators	.879	7
[IV]	Consumer linking value	.853	5
[V]	Freedom of music choice	.822	6
[VI]	Liminality	.923	25
	Liminality: Liminal space	.878	6
	Liminality: DJ as shaman	.782	3
	Liminality: Religion	.892	5
	Liminality: Communitas	.855	5
	Liminality: Personality	.848	6

A new exploratory Principal Component Analysis with Varimax rotation was conducted, using the slightly reduced set of items. This time, 11 components were generated. Just as in the first analysis, each conceptual dimension was clearly represented in the first 10 generated components, with only some minor cohesion between dimensions [I] and [IV] and the two sub-dimensions from dimension [VI] mentioned earlier. The 11th component does not contain one specific item or set of items and only accounts for 2.14% of the total variance. Although it is interesting to speculate which concept this undefined component could represent, it will be ignored for now. The first 10

components together explain 64.45% of the overall variance. For an overview of each item and their loadings on these components, we refer to appendix 4.

In the next step, for every dimension a variable with its mean score was generated. These new variables were tested on correlation with each other. Many small significant Pearson Correlations were found. One medium-strong correlation was found between [I] Transcendence and [IV] Consumer linking value ($r = .557$, $p = .000$). This correlation makes sense, because the items within these two dimensions may be different but they do have some resemblance: they both contain questions about the affective quality and the characteristics of the crowd. Moreover, [IV] Consumer linking value moderately correlated with [VI] Liminality: Communitas ($r = .345$, $p = .000$) and [VI] Liminality: Communitas correlated with [I] Transcendence ($r = .269$, $p = .000$). It is likely that these three dimensions are somehow connected and that each of these dimensions measures one part of a bigger concept. Furthermore, all sub-dimensions of [VI] Liminality correlated on a medium to high degree with each other ($r > 0.3$, $p = .000$), which is desirable, because they should measure the concept of liminality together. Finally, several other very weak correlations were found between the remaining variables ($r < .25$) which were difficult to define. Still, they probably exist because they measure the bigger concept of the neo-tribal experience as a whole. With regard to these small correlations, we cannot make clear assumptions about any new underlying concepts. However, the medium-strong correlations between dimensions [I] Transcendence, [IV] Consumer linking value and [VI] Liminality: Communitas do suggest that these dimensions are - just like all sub-dimensions of [VI] Liminality - part of one bigger umbrella dimension that refers to 'feelings of unity'. We refer to appendix 5 for the correlation matrix with all conceptual dimensions.

As a final step in this explorative analysis, the mean scores for each dimension are analysed descriptively. As shown in Table 1, each dimension was more or less strongly acknowledged as part of the neo-tribal event experience. [I] Transcendence is the most acknowledged dimension in the sample. Since [IV] Consumer linking value and [VI] Liminality: Communitas are probably somehow connected to this dimension and to each other, as argued above, their means are relatively high as well. These findings are consistent with previously discussed theory and research findings (Bennett, 2003; Goulding & Shankar, 2011; Goulding et al., 2013; Jaimangal-Jones et al., 2010; Sweetman, 2004). Thus, the EDM enthusiasts in the sample experienced strong feelings of solidarity and unity and considered this aspect an important part of the EDM event experience. [V] Freedom of music choice scored high as well, providing support for what has been argued by Bennett (1999). Thus, the EDM enthusiasts in the sample considered it important to have a fair amount of choice in different music styles, DJs and stages. [VI] Liminality was only partly acknowledged: some sub-dimensions were acknowledged

more strongly than others. Only [VI] Liminality: Communitas and [VI] Liminality: Liminal space scored above 3 (the neutral value). This finding raises doubts about the other dimensions of [VI] Liminality as constituents of the EDM event experience. When looking at the mean scores per dimension, our respondents did not really acknowledge that EDM events cause big changes in their personality, that the DJ is a quasi-religious leader or shaman, that they are active co-creators of EDM events, that they see an EDM event as a pseudo-religious experience or that it is important to have a different appearance on EDM events. Thus, the data in this research do not fully confirm what several researchers have argued in the past (Brookman, 2001; Goulding & Shankar, 2011; Goulding et al., 2013; Jaimangal-Jones et al., 2014; Maffesoli, 1996; St John, 2015).

Note, however, that no controlling for any variable has been conducted at this point. It is, for example, very probable that gender differences exist with respect to these dimensions, especially regarding [II] Temporal appearance. For this dimension, questions about make-up and jewellery were asked, because these elements might be part of the temporal appearance of EDM event visitors. It is likely that men would answer these questions differently than women. A post-hoc analysis should bring up these differences and should point out which of the dimensions are more or less acknowledged across age, gender, nationality, amount of alcohol consumption, amount of hard- and soft-drug use, and being religious.

Table 1: Mean values for the conceptual dimensions

	N	Minimum	Maximum	Mean	Std. Dev.
[I] Transcendence	339	1,00	5,00	4,5509	,69003
[IV] Consumer linking value	339	1,00	5,00	4,4525	,63298
[V] Freedom of music choice	339	1,67	5,00	3,9326	,68752
[VI] Liminality: Communitas	339	1,20	5,00	3,8395	,72027
[VI] Liminality: Liminal space	339	1,00	5,00	3,7753	,84552
[VI] Liminality	339	1,12	4,76	3,1546	,66744
[VI] Liminality: personality	339	1,00	5,00	2,9361	,88815
[VI] Liminality: DJ as shaman	339	1,00	5,00	2,7443	,98853
[III] Visitors as active co-creators	339	1,00	4,86	2,6190	,88846
[VI] Liminality: Religion	339	1,00	5,00	2,2330	1,07564
[II] Temporal appearance	339	1,00	5,00	1,9127	,77638

4.3 Post-hoc analysis

After conducting an explorative Principal Component Analysis and creating new variables with mean scores per dimension, a post-hoc analysis could point out any significant differences in dimension acknowledgement between age, gender, nationality, educational level, music ratings, amount of EDM events visited, amount of alcohol consumption, amount of soft drug and hard drug use, and being religious. In this section, the research findings are reported. These findings will be interpreted and discussed later, in the discussion chapter of this research paper.

4.3.1 Age

An analysis of the Pearson correlations between *age* and the dimension variables revealed several weak correlations of *age* with [VI] Liminality in general ($r = -.217$, $p = 0.000$), [VI] Liminality: DJ as shaman ($r = -.313$, $p = 0.000$), [VI] Liminality: Liminal space ($r = -.209$, $p = 0.000$), and [VI] Liminality: Personality ($r = -.171$, $p = 0.002$). Accordingly, as *age* increased, respondents acknowledged the DJ less as shaman, acknowledged their experience less as liminal, and acknowledged less that EDM events changed them as a person.

Table 2: Correlation matrix for 'age', 'gender' and the conceptual dimensions.

	Age	Gender
[I] Transcendence	-,047	.019
[II] Temporal appearance	,038	.538**
[III] Visitors as active co-creators	,012	-.216**
[IV] Consumer linking value	-,054	-.112*
[V] Freedom of music choice	-,058	.126*
[VI] Liminality	-,217**	-.064
[VI] Liminality: Communitas	-,058	-.021
[VI] Liminality: DJ as shaman	-,313**	-.147**
[VI] Liminality: Liminal space	-,209**	-.037
[VI] Liminality: Personality	-,171**	-.025
[VI] Liminality: Religion	-,095	-.042

** . Correlation is significant at the 0.01 level (2-tailed).

* . Correlation is significant at the 0.05 level (2-tailed).

4.3.2 Gender

A one-way ANOVA procedure was conducted to test for any significant differences between male respondents and female respondents within the dimension variables. The procedure revealed several significant differences of *gender* within [II] Temporal

appearance ($F = 137.494$, $p = 0.000$), [III] Visitors as active co-creators ($F = 16.512$, $p = 0.000$), [IV] Consumer linking value ($F = 4.262$, $p = 0.040$), [V] Freedom of music choice ($F = 5.448$, $p = 0.000$) and [VI] Liminality: DJ as shaman ($F = 7.404$, $p = 0.007$). However, Levene's Test for Homogeneity of Variances was significant for [II] Temporal appearance, indicating that we may not assume that this difference exists, because the variance between the answers of men and women differs too strongly. This makes sense, because we could expect women to dress differently more often on EDM events than men (including: wearing make-up, jewellery, etc.), thus acknowledging this dimension far more as part of their experience than men. The other differences did pass Levene's Test though, indicating that men see themselves more as active co-creators, consider the relationship with other visitors more as important, and saw the DJ more as a semi-religious leader, while women considered freedom of music choice more as important. A correlation matrix between gender and the conceptual dimensions revealed similar results (as shown above in Table 2): [II] Temporal appearance correlated the strongest with gender, followed by [III] Visitors as active co-creators, [VI] Liminality: DJ as shaman, [V] Freedom of music choice and [IV] Consumer linking value. The other correlations were insignificant.

Table 3: ANOVA analysis of 'gender' and the conceptual dimensions.

	Male	Female
[I] Transcendence	4,5427	4,5726
[II] Temporal appearance	1,6560 ^a	2,5914
[III] Visitors as active co-creators	2,7369 ^a	2,3072
[IV] Consumer linking value	4,4959 ^a	4,3376
[V] Freedom of music choice	3,8794 ^a	4,0735
[VI] Liminality	3,1807	3,0856
[VI] Liminality: Communitas	3,8488	3,8151
[VI] Liminality: DJ as shaman	2,8333 ^a	2,5090
[VI] Liminality: Liminal Space	3,7947	3,7240
[VI] Liminality: Personality	2,9499	2,8996
[VI] Liminality: Religion	2,2610	2,1591

^aDifference between column 1 and 2 is significant at the .005 level.

4.3.3 Nationality

A one-way ANOVA procedure was conducted to test for any significant differences between Dutch respondents, Belgian respondents and other respondents within the

dimension variables. The procedure revealed a significant difference of *nationality* within [VI] Liminality: DJ as shaman ($F = 6.162$, $p = 0.002$). Dutch respondents saw the DJ more as a pseudo-religious leader than respondents from the ‘other country’ category. However, no significant difference between Dutch and Belgian respondents was found.

Table 4: ANOVA analysis of 'nationality' and the conceptual dimensions.

	Belgian	Dutch	Other
[I] Transcendence	4,5586	4,5437	4,6000
[II] Temporal appearance	1,8428	1,9693	1,8000
[III] Visitors as active co-creators	2,5734	2,6523	2,6857
[IV] Consumer linking value	4,4814	4,4243	4,6800
[V] Freedom of music choice	3,8586	3,9859	4,0667
[VI] Liminality	3,1721	3,1386	3,2480
[VI] Liminality: Communitas	3,7683	3,8974	3,7200
[VI] Liminality: DJ as shaman	2,8713	2,6172 ^c	3,8667
[VI] Liminality: Liminal Space	3,7897	3,7610	3,9000
[VI] Liminality: Personality	2,9736	2,9101	2,8333
[VI] Liminality: Religion	2,2538	2,2201	2,1200

^cDifference between column 2 and 3 is significant on the .005 level.

4.3.4 Educational level

Because Belgium and The Netherlands have different education systems, these two groups of respondents will be analysed separately within the dimensions. Both groups are analysed with a one-way ANOVA procedure with Bonferroni correction.

For Belgian respondents, a significant difference of educational level was found within [VI] Liminality: DJ as shaman ($F = 3.472$, $p = .005$) and [VI] Liminality: Religion ($F = 2.676$, $p = .024$). For the Belgian education system, 5 distinct levels of education were formulated. Respondents with a lower secondary education level (‘lager middelbaar onderwijs’) saw the DJ more as a quasi-religious leader than respondents with higher education levels (university or university of applied sciences level). Furthermore, respondents with a lower secondary education level saw EDM events more as pseudo-religious than respondents with a university of applied science level of education. For Dutch respondents, no significant differences between educational levels were found.

Table 5: ANOVA analysis of 'educational level' of Belgian respondents (recoded) and the conceptual dimensions.

	Lower education level	Middle education level	Higher education level
[I] Transcendence	4,7212	4,5679	4,4412
[II] Temporal appearance	1,5769	1,9086	1,9471
[III] Visitors as active co-creators	2,7033	2,5273	2,5588
[IV] Consumer linking value	4,5846	4,4691	4,4412
[V] Freedom of music choice	4,1090	3,7634	4,0392
[VI] Liminality	3,3754 ^b	3,2084	2,8906
[VI] Liminality: Communitas	3,8154	3,8173	3,6647
[VI] Liminality: DJ as shaman	3,3077 ^b	2,8971 ^c	2,4020
[VI] Liminality: Liminal Space	3,9936	3,8354	3,4951
[VI] Liminality: Personality	3,0321	3,0782	2,6275
[VI] Liminality: Religion	2,6462	2,1901	2,0000

^bDifference between column 1 and 3 is significant at the .005 level. ^cDifference between column 2 and 3 is significant at the .005 level.

4.3.5 Music ratings

An analysis of the Pearson correlations between the *music ratings for house, techno, trance, psychedelic, dubstep/drum 'n bass and harder-styles* and the dimension variables revealed a number of correlations. The *house rating* was negatively correlated with [VI] Liminality: Religion ($r = -.132$, $p = 0.017$). Respondents, who gave a high rating for house music, experienced slightly less semi-religious feelings on EDM events. The *techno rating* was negatively correlated with [V] Freedom of music choice ($r = -.125$, $p = 0.026$). Respondents who gave a high rating for techno music considered it less important to have a fair amount of music choice on an EDM event. The *trance rating* was positively correlated with [VI] Liminality: Communitas ($r = 0.213$, $p = 0.000$). Respondents who gave a high rating for trance experienced more feelings of togetherness and warmth. The *psychedelic rating* was positively correlated with [I] Transcendence ($r = .167$, $p = 0.008$), negatively with [V] Freedom of music choice ($r = -.155$, $p = .013$), positively with [VI] Liminality in general ($r = 0.123$, $p = .050$), [VI] Liminality: Personality ($r = .173$, $p = .006$), and [VI] Liminality: Religion ($r = .146$, $p = .020$). Respondents who gave a high rating for psychedelic music, considered the personal characteristics of other visitors as less important, considered freedom of music choice as less important, experienced the events in a more liminal way, acknowledged more that their events have changed their personality in some way, and acknowledged their events more as a pseudo-religious

experience. The *dubstep/drum 'n bass rating* was negatively correlated with [II] Temporal appearance ($r = -.213$, $p = .000$), [VI] Liminality: Communitas ($r = -.113$, $p = .046$), and positively with [VI] Liminality: DJ as shaman ($r = .154$, $p = .006$). Respondents who gave a high rating for dubstep/drum 'n bass less often dressed themselves differently for an EDM event, experienced lesser feelings of togetherness and warmth, and saw the DJ more as a semi-religious leader. Finally, the *harder-styles rating* was negatively correlated with [II] Temporal appearance ($r = -.119$, $p = .043$), positively with [III] Visitors as active co-creators ($r = .140$, $p = .017$), [V] Freedom of music choice ($r = .172$, $p = .003$), [VI] Liminality in general ($r = .231$, $p = .000$), [VI] Liminality: Communitas ($r = .292$, $p = .000$), [VI] Liminality: Liminal space ($r = .207$, $p = 0.000$), [VI] Liminality: Personality ($r = .121$, $p = .038$), and [VI] Liminality: Religion ($r = .150$, $p = .010$). Respondents who gave a high rating for harder-styles less often dressed themselves differently for an EDM event, saw themselves more as active co-creators of an event, considered freedom of music choice as more important, experienced their events in a more liminal way, experienced more feelings of togetherness and warmth, saw their events more as a liminal place (or an escape from reality), acknowledged more that the events have changed their personality, and acknowledged their events more as a pseudo-religious experience.

Table 6: Correlation matrix for 'music ratings' and the conceptual dimensions.

	Rating house	Rating techno	Rating trance	Rating psychedelic	Rating Dubstep/drum 'n bass	Rating harder styles
[I] Transcendence	,074	,097	,051	,167**	-,052	,052
[II] Temporal appearance	,079	,038	,036	,050	-,213**	-,119*
[III] Visitors as active co-creators	-,104	-,087	,056	,062	,065	,140*
[IV] Consumer linking value	,086	,089	-,002	,107	-,045	,094
[V] Freedom of music choice	,107	-,125*	,026	-,155*	-,049	,172**
[VI] Liminality	-,077	,025	,086	,123*	,028	,231**
[VI] Liminality: Communitas	-,013	,041	,213**	,098	-,113*	,292**
[VI] Liminality: DJ as shaman	-,033	-,047	-,085	-,101	,154**	,100
[VI] Liminality: Liminal space	,004	,076	,043	,058	,001	,207**
[VI] Liminality: Personality	-,088	-,026	,055	,173**	,057	,121*
[VI] Liminality: Religion	-,132*	,028	,082	,146*	,020	,150*

** . Correlation is significant at the 0.01 level (2-tailed).

* . Correlation is significant at the 0.05 level (2-tailed).

4.3.6 Amount of EDM events visited

A one-way ANOVA procedure with Bonferroni correction was conducted to test for any significant differences between *the amounts of EDM events visited in the past 12 months* within the dimension variables. Significant differences were found within [II] Temporal appearance ($F = 10.288$, $p = .000$), [III] Visitors as active co-creators ($F = 20.957$), [V] Freedom of music choice ($F = 4.140$, $p = .007$), [VI] Liminality ($F = 6.085$, $p = .000$), [VI] Liminality: DJ as shaman ($F = 2.997$, $p = .031$), [VI] Liminality: Personality ($F = 7.159$, $p = .000$) and [VI] Liminality: Religion ($F = 3.588$, $p = .014$). Respondents who have visited an EDM event 0-2 times dressed themselves more often differently than respondents who have visited an EDM event 3-5 times, 6-8 times or 9 times and over. The higher the amount of EDM events visited by the respondents, the lesser the respondents acknowledged temporal appearance as part of their experience. Respondents who visited 0-2 EDM events saw themselves less as active co-creators of these events than visitors who visited EDM events 3-5 times, 6-8 times or 9 times and over. Furthermore, respondents that visited 0-2 EDM events in the last 12 months considered freedom of music choice more as important than respondents who visited 9 EDM events or more. Respondents who visited 0-2 EDM events saw the events more as liminal experiences than respondents who visited 9 EDM events and over. Respondents who visited 0-2 or 3-5 EDM events acknowledged less that the events changed their personality than respondents who visited 9 EDM events and over. Finally, respondents who have visited 0-2 EDM events acknowledged less that the events were quasi-religious than respondents who have visited 9 EDM events or more.

Table 7: ANOVA analysis of 'amount of EDM events visited in the past 12 months' and the conceptual dimensions.

	0-2 EDM events	3-5 EDM events	6-8 EDM events	9 EDM events or more
[I] Transcendence	4,5795	4,5040	4,4898	4,5761
[II] Temporal appearance	2,4727 ^{abc}	1,9226	1,9061	1,7772
[III] Visitors as active co-creators	1,8604 ^{abc}	2,4101 ^e	2,5364 ^f	2,8929
[IV] Consumer linking value	4,3500	4,3613	4,5796	4,4739
[V] Freedom of music choice	4,2424 ^c	3,9892	3,8810	3,8533
[VI] Liminality	2,9173 ^c	2,9452 ^e	3,1943	3,2713
[VI] Liminality: Communitas	3,7000	3,7000	3,8694	3,9120
[VI] Liminality: DJ as shaman	2,4773	2,5323	2,8776	2,8442
[VI] Liminality: Liminal Space	3,6136	3,6290	3,7143	3,8795
[VI] Liminality: Personality	2,6856 ^c	2,5806 ^e	2,9660	3,1078
[VI] Liminality: Religion	1,8409 ^c	2,0548	2,3592	2,3533

^aDifference between column 1 and 2 is significant at the .005 level. ^bDifference between column 1 and 3 is significant at the .005 level. ^cDifference between column 1 and 4 is significant at the .005 level. ^dDifference between column 2 and 4 is significant at the .005 level. ^eDifference between column 3 and 4 is significant at the .005 level.

4.3.7 Amount of alcohol consumption

A one-way ANOVA procedure with Bonferroni correction was conducted to test for any significant differences between *the average amounts of alcohol consumption* on an EDM event within the dimension variables. Only a significant difference between the average amounts of alcohol consumption and [VI] Liminality: Personality was found ($F = 3.337$, $p = 0.011$). Respondents who drank 1-3 glasses of alcohol on EDM events acknowledged more that EDM events changed their personality than respondents who drank 10 glasses of alcohol or more.

Table 8: ANOVA analysis of 'avarage amount of glasses of alcohol consumed on an EDM event' and the conceptual dimensions.

	None	1-3 glasses of alcohol	4-6 glasses of alcohol	7-9 glasses of alcohol	10 glasses of alcohol or more
[I] Transcendence	4,6131	4,4156	4,6006	4,5181	4,6444
[II] Temporal appearance	1,9143	1,9700	2,0597	1,8580	1,7408
[III] Visitors as active co-creators	2,5646	2,6893	2,6586	2,5694	2,5775
[IV] Consumer linking value	4,3810	4,3400	4,4883	4,5304	4,5070
[V] Freedom of music choice	3,9167	3,8917	4,0346	3,8961	3,9131
[VI] Liminality	3,2181	3,2980	3,1444	3,1009	3,0186
[VI] Liminality: Communitas	3,9762	3,9350	3,7636	3,7652	3,8056
[VI] Liminality: DJ as shaman	2,6270	2,8708	2,7706	2,8019	2,5869
[VI] Liminality: Liminal Space	3,9683	3,8208	3,7035	3,6908	3,7700
[VI] Liminality: Personality	3,0000	3,1708 ^g	2,9740	2,8599	2,6667
[VI] Liminality: Religion	2,1762	2,4425	2,2831	2,1971	2,0113

^gDifference between column 2 and 5 is significant at the .005 level.

4.3.8 Amount of soft drug use

A one-way ANOVA procedure with Bonferroni correction was conducted to test for any significant differences between *the amounts of EDM events on which the respondent had used soft drugs in the past 12 months* within the dimensions. Differences between the amounts of soft drug use were found within [III] Visitors as active co-creators ($F = 3.458$, $p = .017$) and [VI] Liminality: Religion ($F = 4.016$, $p = .008$). Respondents, who had used soft drugs 7 times or more on EDM events in the past 12 months, acknowledged themselves more as active co-creators than people who have not used soft drugs at all, or respondents who have used soft drugs 3-6 times on EDM events in the past 12

months. No difference was found between respondents who have not used soft drugs at all and respondents who used soft drugs 3-6 times, or between the other categories. Furthermore, respondents have used soft drugs 0 times on EDM events in the past 12 months considered their experience less to be quasi-religious than respondents who have used soft drugs 1-2 times or 3-6 times.

Table 9: ANOVA analysis of 'amount of EDM events on which soft drugs is used in the past 12 months' and the conceptual dimensions.

	Used soft drugs 0 times	Used soft drugs 1-2 times	Used soft drugs 3-6 times	Used soft drugs 7 times or more
[I] Transcendence	4,5994	4,5038	4,5688	4,6698
[II] Temporal appearance	1,8974	1,9385	1,9200	1,6491
[III] Visitors as active co-creators	2,6026 ^c	2,6088	2,5286 ^f	3,0135
[IV] Consumer linking value	4,4974	4,4892	4,5350	4,5208
[V] Freedom of music choice	3,9679	3,8077	3,8292	3,8491
[VI] Liminality	3,1241	3,2000	3,4080	3,2211
[VI] Liminality: Communitas	3,9282	3,7877	3,9250	3,7887
[VI] Liminality: DJ as shaman	2,6325	2,9282	2,9250	2,7862
[VI] Liminality: Liminal Space	3,7607	3,8205	3,9917	3,8019
[VI] Liminality: Personality	2,8761	3,0308	3,1125	3,1730
[VI] Liminality: Religion	2,1487 ^b	2,2338 ^d	2,8350	2,2755

^bDifference between column 1 and 3 is significant at the .005 level. ^cDifference between column 1 and 4 is significant at the .005 level. ^dDifference between column 2 and 3 is significant at the .005 level. ^fDifference between column 3 and 4 is significant at the .005 level.

4.3.9 Amount of hard drug use

A one-way ANOVA procedure with Bonferroni correction was conducted to test for any significant differences between *the amounts of EDM events on which the respondent had used hard drugs in the past 12 months* within the dimensions. Differences between the amounts of hard drug use were found within [VI] Liminality: Communitas ($F = 3.508$, $p = .016$), and [VI] Liminality: Liminal space ($F = 4.009$, $p = .008$). Respondents, who have used hard drugs 10 times or more on EDM events in the past 12 months, experienced stronger community feelings than respondents who have used hard drugs 0-1 times. Even though the other differences between the categories are not significant, it seems as if feelings of community increase as amount of hard drug use increases. Furthermore, respondents who have used hard drugs 6-9 times or 10 times or more on EDM events in

the past 12 months saw the EDM events more as a liminal experience (or an escape from reality) than respondents who have used hard drugs 0-1 times.

Table 10: ANOVA analysis of 'amount of EDM events on which hard drugs is used in the past 12 months' and the conceptual dimensions.

	Used hard drugs 0-1 times	Used hard drugs 2-5 times	Used hard drugs 6-9 times	Used hard drugs 10 times or more
[I] Transcendence	4,5699	4,5968	4,5707	4,6295
[II] Temporal appearance	1,8765	1,9419	1,7826	1,8321
[III] Visitors as active co-creators	2,5042	2,7120	2,6429	2,8929
[IV] Consumer linking value	4,3588	4,6097	4,6348	4,5107
[V] Freedom of music choice	3,9534	3,8925	3,7536	3,8036
[VI] Liminality	3,0418	3,2129	3,3070	3,3136
[VI] Liminality: Communitas	3,6765 ^c	3,8065	3,9609	4,0464
[VI] Liminality: DJ as shaman	2,8186	2,8387	2,9130	2,5774
[VI] Liminality: Liminal Space	3,5613 ^{bc}	3,7849	3,9710	4,0119
[VI] Liminality: Personality	2,8480	3,0484	2,9928	3,2143
[VI] Liminality: Religion	2,1500	2,3548	2,4696	2,3036

^bDifference between column 1 and 3 is significant at the .005 level. ^cDifference between column 1 and 4 is significant at the .005 level.

4.3.10 Being religious

A one-way ANOVA procedure was conducted to test for any significant differences between *being religious* and not being religious, within the dimensions. Only a significant difference was found within [II] Temporal appearance ($F = 3.188$, $p = .043$). Respondents, who stated to be religious, dressed themselves more often different for EDM events than non-religious respondents. No difference was found with the respondents who did not answer the question.

Table 11: ANOVA analysis of 'being religious' and the conceptual dimensions.

	Religious	Non-religious	Did not answer
[I] Transcendence	4,5882	4,5556	4,4519
[II] Temporal appearance	2,2118 ^a	1,8681	2,0000
[III] Visitors as active co-creators	2,5000	2,6114	2,8571
[IV] Consumer linking value	4,4765	4,4573	4,3692
[V] Freedom of music choice	4,1373	3,9002	4,0128
[VI] Liminality	2,9600	3,1789	3,1477
[VI] Liminality: Communitas	3,6765	3,8803	3,6154
[VI] Liminality: DJ as shaman	2,5098	2,7706	2,7692
[VI] Liminality: Liminal Space	3,5931	3,8100	3,6410
[VI] Liminality: Personality	2,6912	2,9630	2,9679
[VI] Liminality: Religion	2,0765	2,2244	2,5308

^aDifference between column 1 and 2 is significant at the .005 level.

5 Discussion

5.1 Main analysis

In this research paper we aimed to study the Electronic Dance Music (EDM) scene in terms of neo-tribalism and ritualism and took steps towards a model for the quantitative analysis of the EDM event experience. In the literature section, we posited that neo-tribalism is a relatively new way to study the scene but that the opinions on whether it is appropriate for studying the EDM scene are strongly divided. Moreover, much research on neo-tribalism and ritualism on EDM events is qualitative in nature and does not allow for comparison between different kinds of EDM events. In addition, it was not yet clear whether EDM enthusiasts acknowledge all elements of neo-tribalism and ritualism to the same degree.

Because of these missing strengths of neo-tribalism and ritualism as a way to study the EDM scene, we performed a first conceptualization and operationalization of the different dimensions of neo-tribalism and ritualism at EDM events. These conceptualized dimensions were converted into different sets of items, which were evaluated by a sample of 339 EDM enthusiasts from Belgium and the Netherlands. Using a principle component analysis, we tested whether the dimensions truly measured different concepts or that they should be merged together. Subsequently, a reliability analysis revealed which items could better be omitted in order to increase the Chronbach's Alpha for every dimension. The final model explained 64.45% of the total variance, partly confirming RQ1. Our conceptualized dimensions of neo-tribalism and ritualism explained most of the total variance, indicating that they were indeed a good starting point for a quantitative analysis of the phenomenon. However, 35.55% of the variance remained unexplained, meaning that future research on this phenomenon is necessary. An explanation is likely to be found in the conceptualisation of dimension [VI] Liminality, where much of the variance is left unexplained. This dimension, accounting for 31.78% of the total variance, is the most comprehensive and complicated dimension of the final model and only features several specific elements of ritualism at EDM events. We have, for example, not taken the following elements into account when attempting to quantify the liminal experience: travelling to the event and back (the 'rite of passage'), the liminal features of the venue, the decoration, the show lights, pyrotechnical effects and fireworks, the LED-visuals, the on-stage entertainers, and all other creative and technical tools event promoters can use to enhance the liminal experience on EDM events. It could be a challenge for future researchers to aggregate all these elements into the dimension of liminality.

Another thing to take into consideration is the merging together of several dimensions. After computing a variable with mean scores for every dimension, these variables were tested for correlation with each other. Just as the elements from dimension [VI] Liminality were strongly correlated with each other, we also found a medium-strong correlation between [I] Transcendence, [IV] Consumer linking value and [VI] Liminality: Communitas. For future research, it would be advisable to put these three dimensions under one umbrella dimension. Still, they are best not merged together into one dimension, since the principal component analysis indicated that the dimensions measure different concepts. For example, this umbrella dimension could be called 'Feelings of unity', with 'transcendence', 'consumer linking value' and 'communitas' as elements.

Which of the dimensions do EDM enthusiasts acknowledge as part of their overall experience? In order to answer RQ2, we analysed the mean scores for every dimension. In principle, the dimensions with a mean score > 3 were more or less acknowledged, while dimensions with a mean score < 3 were more or less dismissed. 4 out of the 6 dimensions had a positive score of acknowledgement: [I] Transcendence, [IV] Consumer linking value, [V] Freedom of music choice and [VI] Liminality. 2 dimensions had a less than average score of acknowledgement: [II] Temporal appearance and [III] Visitors as active co-creators. Regarding dimension [VI] Liminality, not all elements were positively acknowledged. Only 'communitas' and 'liminal space' had a positive score.

These findings only provide a first indication of the 'overall dimension acknowledgement' among EDM enthusiasts. In order to discover any possible differences in acknowledgement of the dimensions between respondents with different characteristics, an explorative post-hoc analysis was conducted.

5.2 Post-hoc analysis

After conducting the statistical analyses, several interesting findings came up. In the next part of the discussion, we will evaluate each conceptual dimension separately in terms of the background variables of the respondents.

5.2.1 [I] Transcendence

Transcendence was defined as a sense of temporary letting go of the former self, transcending all former differences between the visitors of the EDM event. This dimension was only differently acknowledged in terms of *music ratings*. Respondents,

who gave a high rating for psychedelic music, had a slightly stronger feeling of transcendence than respondents who did not give a high rating to psychedelic music. It is probable that visitors of psychedelic music events value this dimension more than visitors of other kinds of events, since they might attempt to achieve a psychedelic state of mind. Self-transcendence then, could be a means to achieve the form of 'affective warmth' that Sweetman (2004) mentioned. However, the true reason why psychedelic music excels on this dimension is unclear.

5.2.2 [II] Temporal appearance

Temporal appearance was defined as the temporary dress and look of the visitors, solely for the EDM event. This dimension was differently acknowledged in terms of *gender*, *music ratings*, *amount of events visited*, and *being religious*. Female respondents dressed themselves more often differently for EDM events than male respondents, but this finding might be biased due to the fact that some items probed into use of make-up and jewellery. Men usually wear make-up and jewellery less often than women do. Temporal appearance was also influenced by music ratings: respondents who gave a high score for dubstep/drum 'n bass or for the harder styles, scored slightly lower on temporal appearance. The amounts of events visited also had an effect on temporal appearance: the higher the amount of events visited in the past 12 months, the lower the acknowledgement of temporal appearance. The amounts of events visited also had an effect on temporal appearance: the higher the amount of events visited in the past 12 months, the lower the acknowledgement of temporal appearance. This would mean that, in our sample, regular EDM event visitors dress themselves less often differently for EDM events. This finding is not so surprising, since these respondents are more experienced with EDM events and probably consider EDM events less as a 'special occasion' for which to look differently, compared to respondents who visit EDM events only a few times a year. It could also be an indication that experienced visitors of EDM events wear the same clothes on these events as they wear in daily life. In effect, there might still be visible elements of a specific 'subculture' present among these people. Finally, respondents who stated to be religious acknowledged dressing themselves more often differently for EDM events than non-religious respondents. This finding is also not very surprising, since religion might involve a dress code in daily life that might be put aside to a certain extent when visiting an EDM event. Thus, our findings indicate that the findings from Jaimangal-Jones et al. (2014) about temporal clothing and role-taking probably differ across gender, music genres, experience with EDM events and being religious.

5.2.3 [III] Visitors as active co-creators

As the name of this dimension already suggests, visitors of EDM events can consider themselves more or less as active co-creators of these events. Differences in acknowledgement were found in terms of *gender*, *music ratings*, *amount of events visited*, and *amount of soft drug use*. Male respondents considered themselves more as active-creators than women. Furthermore, respondents who gave a high music rating for the harder styles scored slightly higher on this dimension. This could be an indication that harder styles enthusiasts feel more involved with their events (and the promoters) than visitors of other kinds of events. As for the amount of events visited: the higher the amount of EDM events visited in the past 12 months, the higher the feelings of co-creation. This finding makes sense; since EDM enthusiasts who visit EDM events on a regular basis are likely more involved with their music and culture and will thus be willing to contribute to these events more often. Finally, respondents who have used soft drugs 7 times or more on EDM events in the past 12 months considered themselves more as active co-creators than respondents who have used soft drugs 3-6 times or not at all. There are many possible reasons for this. For instance, frequent drug users might be more experienced with the EDM scene and might be willing to contribute to organizing an EDM event more often. The increased feeling of co-creation could also have something to do with particular personality traits involved with soft drug use. In short, not all EDM enthusiasts considers themselves equally as active co-creators of an EDM event, as put forward by Goulding and Shankar (2011) and Goulding et al. (2013). In this research, several important differences in perceived co-creation between different groups of respondents were discovered.

5.2.4 [IV] Consumer linking value

This dimension was defined as the extent to which EDM enthusiasts consider the consumer-to-consumer atmosphere as highly important. Only a significant difference in acknowledgement was found for *gender*: male respondents considered the consumer linking value on an EDM event as more important than female respondents. This finding brings some nuance to what has been argued by Goulding and Shankar (2011) and Goulding et al. (2013). In addition, it has some resemblance with the findings from Melnyk, van Osselaer, and Bijmolt (2009), who argue that men are more loyal to groups while women are more loyal to individuals, and that these gender differences may exist because men are more collectively interdependent in society, while women are more relationally interdependent. More research is necessary in the context of EDM culture, in order to explain this particular gender difference.

5.2.5 [V] Freedom of music choice

This dimension was defined as the extent to which visitors of EDM events consider it important to have a fair amount of choice in music styles, DJs, stages and areas on these events. This dimension was differently acknowledged in across *gender*, *music ratings*, and *amount of events visited*. Female respondents considered freedom of music choice more important than male respondents. Respondents who gave a high rating for techno music or psychedelic music considered freedom of music choice less important, but respondents who gave a high rating for harder styles music considered it more important. Finally, respondents who have visited 0-2 EDM events in the past 12 months, considered freedom of music choice more important than respondents who have visited 9 events or more. This might be because respondents from the last category have more experience with EDM events and know better which kinds of music and artists they prefer, while respondents from the first category are still exploring their music preferences. These findings on freedom of music choice are some valuable nuances of what has been argued by Bennett (1999). Obviously, not all EDM enthusiasts consider freedom of music choice equally as important.

5.2.6 [VI] Liminality

Liminality was one of the most comprehensive conceptual dimensions of our model. In the context of EDM, liminality is the ability of the EDM event to provide a site, defined by physical and imaginary boundaries, where aspects of meaning are negotiated. The site itself can be seen as a 'liminal space'. Personas who enter this liminal space let go of daily life (the 'mundane') and enter a world full of new meanings (the 'sacred'). Even though many of the aspects of liminality are metaphorical, visitors of EDM events might experience these aspects as truly being a part of their experience. The metaphors become their reality.

Liminality was divided into 5 elements: liminal space (the 'liminal' site of the event), DJ as shaman (the DJ is considered to be a quasi-religious leader), religion (the event is considered to be quasi-religious), *communitas* (visitors become part of an affective group) and personality (visitors let go of their old identity and take a new identity, or switch between different identities). Each of these elements was treated as separate in the analysis, but was considered to be part of the umbrella dimension 'liminality'.

Liminality in general was acknowledged differently across *age*, *music ratings*, and *amount of EDM events visited*. Older respondents experienced less feelings of liminality than younger respondents. Respondents who gave a high rating for psychedelic or harder styles music experienced slightly more feelings of liminality. Finally, respondents

who visited 0-2 EDM events experienced more feelings of liminality than respondents who visited 9 EDM events or over.

The 5 different elements constituting liminality were also differently acknowledged between different groups of respondents. 'Liminal space' varied across *age*, *music ratings* and *amount hard drug use*. This element was more strongly acknowledged by younger respondents than older respondents, respondents who gave a high music rating for the harder styles, and respondents who have used hard drugs 6 times or more on EDM events the past 12 months compared to respondents who have used hard drugs 0 or 1 times. 'DJ as shaman' varied across *age*, *gender*, *nationality*, *educational level* and *music ratings*. This element was more acknowledged by younger respondents than older respondents, male respondents than female respondents, Dutch respondents than respondents from the 'other' category, Belgian respondents with a lower secondary education level than Belgian respondents with higher education levels, and respondents who gave a high music rating for dubstep/drum 'n bass. 'Religion' varied across *educational level*, *music ratings*, *amount of EDM events visited*, and *amount of soft drugs use*. This element was more acknowledged by respondents with a lower secondary education level than respondents with a university of applied sciences education level, respondents who gave high music rating for psychedelic or harder styles, respondents who visited 0-2 EDM events in the past 12 months compared to respondents who visited 9 EDM events or more, and respondents who have used soft drugs 3-6 times in the past 12 months on EDM events compared to respondents who have used soft drugs 0 times or 1-2 times. It was less acknowledged by respondents who gave a high music rating for house music. 'Communitas' varied across *music ratings* and *amount of hard drug use*. This element was more acknowledged by respondents who gave a high music rating for trance or harder styles music, and respondents who have used hard drugs 10 times or more on EDM events in the past 12 months compared to respondents who have used hard drugs 0 or 1 times. It was less acknowledged by respondents who gave a high music rating for dubstep/drum 'n bass. Finally, 'Personality' varied across *age*, *music ratings*, *amount of EDM events visited*, and *amount of alcohol consumption*. This element was more acknowledged by younger respondents than older respondents, respondents who gave a high music rating for psychedelic or harder styles, respondents who have visited 9 EDM events or more in the past 12 months compared to respondents who have visited 0-2 or 3-5 EDM events, and respondents who drank 1-3 glasses of alcohol on an EDM event compared to respondents who drank 10 glasses or more.

As became clear by exploring the concept of 'liminality' with a post-hoc analysis, this concept is more complex than initially supposed. Not only does it encompass multiple aspects of EDM events; these elements are also differently perceived across different kinds of EDM enthusiasts.

5.2.7 Note on neo-tribalism

After having discovered that the conceptual dimensions are differently acknowledged across different groups of respondents, we could once again ask ourselves the question: Can the experience of an EDM event be explained in terms of neo-tribal theory? The answer is mostly yes, but some EDM events seem to have more neo-tribal characteristics than others. Music preferences, with the 'psychedelic' and 'harder styles' genres in particular, have influenced almost all conceptual dimensions. This could be an indication that EDM events from these two subgenres are more neo-tribal in nature than EDM events from other subgenres. This indication raises several questions: To what extent are harder styles and psychedelic EDM events different in neo-tribal experience than other subgenres? Which particular elements improve the neo-tribal experience on these kinds of events? It is highly probable that these subgenres attract visitors with different background characteristics, covered by the background variables that we used in the post-hoc analysis. These variables could be the first explanations for differences in neo-tribal experience across music genres. We have seen, for example, that more experienced EDM event visitors (who visited 9 EDM events or more in the past 12 months) acknowledge many dimensions differently than less experienced EDM event visitors. This is an indication that future researchers should take the amount EDM events visited into account when studying neo-tribal experiences among EDM enthusiasts.

It is also probable that the event experience itself differs highly across music genres, because of the different show elements and music styles for example. In effect, both (a) the characteristics of the visitors and (b) the characteristics of the event itself influence the extent to which EDM enthusiasts perceive an EDM event experience as neo-tribal. Future research should take this distinction into consideration and should use more aggregate and detailed data to understand the true nature of neo-tribalism within the EDM scene.

6 Conclusion

Although neo-tribalism is still a relatively new and under-investigated theory, it is a useful way to describe the EDM scene and its eclectic features. In this research paper, we attempted to move towards a first model for quantitative analysis of the neo-tribal elements at EDM events. Six conceptual dimensions were formulated as a starting point: transcendence, temporal appearance, visitors as active co-creators, consumer linking value, freedom of music choice and liminality. After conducting an explorative principal component analysis, we suggested that transcendence, consumer linking value and liminality: *communitas* might be part of one bigger umbrella dimension for 'feelings of unity'.

Not all of the dimensions were equally acknowledged by our sample of EDM enthusiasts. Only transcendence, consumer linking value, freedom of music choice and three elements from liminality were positively acknowledged. However, post-hoc analysis indicated that many differences in acknowledgement exist across age, gender, nationality, educational level, music preferences, amount of EDM events visited, amount of alcohol consumption at EDM events, amount of soft- and hard drug use, and being religious. In effect, we argue that the extent to which an EDM event is perceived as neo-tribal is influenced by (a) the background characteristics of the visitors and (b) the characteristics of the event itself.

This study has several limitations and implications for future research. First of all, only a small share of research around neo-tribalism and ritualism has been taken into account when conceptualizing the neo-tribal dimensions. Future research could take more research reports into account or even use a meta-analysis to extract all known elements from neo-tribalism. Second, the sample was not representative for all EDM enthusiasts in Belgium and the Netherlands, posing a threat for external validity. We have used a non-probability convenience sample, in which only EDM enthusiasts were included that were actively online on social media and EDM forums. We did, however, attempt to create as much variety as possible in music preferences, by addressing a large share of different only communities dedicated to specific EDM genres. Future research could attempt to use a representative probability sample for analysis. Third, using a survey as research method only provides self-reported information. Even though the privacy and anonymity of the respondents was stressed repeatedly, the possibility that respondents answered some questions based on social desirability or other motives cannot be ruled out. An experimental set-up could be interesting for future research, especially with regard to alcohol and drug use. In addition to retrieving more objective information, an

experimental set-up would also increase the internal validity of the results. Fourth, the items were formulated in Dutch language only, limiting the direct use of our final model in non-Dutch speaking countries. To use the model in non-Dutch speaking countries, the items need to be translated into the native language of those countries and need to be tested on reliability and validity again. Fifth, only several subgenres within EDM were included in the analysis. Future research could, for example, take genres as 'trap', 'disco' or 'industrial' into account. Moreover, genres such as 'dubstep/drum 'n bass' could be split up into two different genres and 'harder styles' could be split up into several different genres. Sixth, interaction effects between different variables have not been taken into account. In future research, the final model could be extended with more background variables and interaction effects could be identified. Sixth, our final model only explained 64.45% of the total variance, leaving 35.55% of the variance unexplained. Future research could take additional neo-tribal or ritual elements into account, with the aim to improve the amount of explained variance. For example, it would be interesting to conduct a series of interviews with EDM enthusiasts with the aim to discover new elements from the 'liminal experience'. Respondents might come up with elements that have never been mentioned before in previous research. Moreover, interviews could be used to discover deeper motives behind the findings from the post-hoc analysis, since many questions on neo-tribalism and ritualism remain: How important is transcendence on psychedelic EDM events? Why do men consider the consumer linking value on EDM events more important than women? Why do certain visitors consider themselves more as active co-creators of EDM events than others? Why are the feelings of liminality different across different music genres? These are but a few unanswered questions that could be interesting for academics and EDM professionals, and as the EDM scene evolves, more questions will rise.

7 References

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Appendix

Appendix 1: The initial survey, after pre-test adaptation

Neo-tribale ervaring EDM events (Main-test)

Intro

Beste respondent, Welkom bij dit onderzoek over de bezoekerservaring bij dancefeesten! Graag willen we jouw mening weten over dancefeesten. Wat vind jij belangrijk op een dancefeest? En wat vind je minder belangrijk? Beantwoord de vragen steeds zo eerlijk mogelijk, helemaal vanuit jezelf. Er zijn geen juiste of onjuiste antwoorden. Het gaat om jouw mening! Onder de volledig ingevulde enquêtes worden 2 zaterdagtickets voor Sunrise Festival verloot, ter waarde van 2 x € 40,-. Verder goed om te weten: alle data zullen volledig anoniem worden verwerkt. De antwoorden zullen enkel binnen het kader van dit onderzoek worden gebruikt en onder geen enkele voorwaarde aan derden worden gegeven. We respecteren jouw privacy.

Robotest

Typ ter controle de woorden/cijfers hieronder over. Druk daarna op 'volgende' om de enquête te starten.

Q40

Bekijk hieronder het introductiefilmpje (3 minuten) over de verschillende stijlen binnen de dancemuziek. Druk daarna op volgende om verder te gaan. Als je het filmpje niet correct te zien krijgt, klik dan hier (filmpje opent in nieuw venster).

Intro

Als je het filmpje bekeken hebt, kun je de vragen beantwoorden. Nogmaals: bij de vragen zijn er geen juiste of onjuiste antwoorden. Het gaat steeds om jouw mening!

IntroQ1

Denk aan alle dancefeesten die je in het verleden bezocht hebt. Welk dance evenement is je het meest bij gebleven? Dit kan zowel indoor als outdoor zijn geweest.

IntroQ2

Wat was het belangrijkste sub-genre van dit evenement? (Als je dit niet zeker weet, geef dan je eigen mening)

- ☐ House (Deephouse / futurehouse / progressive house)
- ☐ Techno
- ☐ Trance
- ☐ Psychedelic (psy-trance of psy-house)
- ☐ Dubstep en/of drum 'n bass
- ☐ Harder styles (hardstyle / hardcore / terror)
- ☐ Anders, namelijk: _____

IntroQ3

Hoe leuk vind jij elk muziekgenre? Geef hieronder per dancemuziek sub-genre aan welk cijfer (1 t/m 10) je het zou geven. Als je het genre niet (goed) kent, vink dan achter de slider 'niet mee bekend' aan.

- _____ House (deephouse / futurehouse / progressive house)
- _____ Techno (bijv. minimal techno / schranz)
- _____ Trance (bijv. progressive trance / vocal trance)
- _____ Psychedelic (psy-trance)
- _____ Dubstep en/of drum 'n bass (bijv. darkstep / techstep / ragga jungle)
- _____ Harder styles (jump / hardstyle / hardcore / terror)

Q1 De volgende vragen gaan over de kenmerken van andere feestgangers. Geef aan in welke mate je het eens bent met de volgende stellingen. Het gaat om jouw mening! Een dancefeest is leuker als...

	Helemaal mee oneens	Eerder mee oneens	Niet mee oneens, niet mee eens	Eerder mee eens	Helemaal mee eens
... de feestgangers aardig zijn	☐	☐	☐	☐	☐
... iedereen zich gelijk voelt	☐	☐	☐	☐	☐
... mannen en vrouwen gelijk behandeld worden	☐	☐	☐	☐	☐
... ik volledig mezelf kan zijn	☐	☐	☐	☐	☐

Q2.1 De volgende vragen gaan over hoe je eruit ziet op een dancefeest. Geef aan in welke mate je het eens bent met de volgende stellingen. Op een dancefeest...

	Nooit	Meestal niet	Soms niet, soms wel	Meestal wel	Altijd
... draag ik andere kleding dan in het dagelijks leven	☐	☐	☐	☐	☐
... draag ik make-up / schmink die ik in het dagelijks leven niet draag	☐	☐	☐	☐	☐
... draag ik sieraden die ik in het dagelijks leven niet draag	☐	☐	☐	☐	☐
... draag ik mijn haar anders dan in het dagelijks leven	☐	☐	☐	☐	☐

Q2.2 Op een dancefeest...

	Helemaal mee oneens	Eerder mee oneens	Niet mee oneens, niet mee eens	Eerder mee eens	Helemaal mee eens
... vind ik het belangrijk om er anders uit te zien dan ik er gewoonlijk uit zie	☐	☐	☐	☐	☐

Q3 De volgende vragen gaan over jouw betrokkenheid met de organisatie en andersom. Geef aan in welke mate je het eens bent met de volgende stellingen:

	Helemaal mee oneens	Eerder mee oneens	Niet mee oneens, niet mee eens	Eerder mee eens	Helemaal mee eens
Ik voel mij betrokken bij het ontstaan van dancefeesten	☐	☐	☐	☐	☐
Ik lever een belangrijke bijdrage aan de totstandkoming van dancefeesten	☐	☐	☐	☐	☐
Ik geef vaak advies aan organisaties van dancefeesten	☐	☐	☐	☐	☐
Organisaties van dancefeesten waarderen mijn inbreng	☐	☐	☐	☐	☐
Organisaties van dancefeesten luisteren naar mijn tips	☐	☐	☐	☐	☐
Organisaties van dancefeesten zijn toegankelijk	☐	☐	☐	☐	☐
Organisaties van dancefeesten vragen vaak naar mijn	☐	☐	☐	☐	☐

mening Organisaties van dancefeesten maken deel uit van onze dancecultuur	☐	☐	☐	☐	☐
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Q4 De volgende vragen gaan over de sfeer op een dancefeest. Geef aan in welke mate je het eens bent met de volgende stellingen. Een dancefeest is leuker als...

	Helemaal mee oneens	Eerder mee oneens	Niet mee oneens, niet mee eens	Eerder mee eens	Helemaal mee eens
...er een goede sfeer is onder de feestgangers	☐	☐	☐	☐	☐
... de feestgangers vriendelijk zijn	☐	☐	☐	☐	☐
... de feestgangers het goed met elkaar kunnen vinden	☐	☐	☐	☐	☐
... ik een gedeelde ervaring heb met de andere feestgangers	☐	☐	☐	☐	☐
... ik een goede band heb met andere feestgangers	☐	☐	☐	☐	☐

Q5 De volgende vragen gaan over de diversiteit op een dancefeest. Geef aan in welke mate je het eens bent met de volgende stellingen. Een dancefeest is leuker als...

	Helemaal mee oneens	Eerder mee oneens	Niet mee oneens, niet mee eens	Eerder mee eens	Helemaal mee eens
... ik kan kiezen tussen verschillende muziekstijlen	☐	☐	☐	☐	☐
... ik kan kiezen tussen verschillende podia	☐	☐	☐	☐	☐
... er verschillende soorten DJs optreden	☐	☐	☐	☐	☐
... er verschillende zalen/area's zijn	☐	☐	☐	☐	☐
... de DJ sets afwisselend zijn	☐	☐	☐	☐	☐
... ik gemakkelijk van podium naar podium kan wandelen	☐	☐	☐	☐	☐
... ik verschillende emoties kan ervaren	☐	☐	☐	☐	☐

Q6.1 De volgende vragen gaan over de diepere ervaring van een dancefeest. Geef aan in hoeverre je het eens bent met de volgende stellingen:

	Helemaal mee oneens	Eerder mee oneens	Niet mee oneens, niet mee eens	Eerder mee eens	Helemaal mee eens
Ik heb het gevoel dat een dancefeest los staat van het gewone leven	☐	☐	☐	☐	☐
Op een dancefeest heb ik het gevoel in een andere wereld te zijn	☐	☐	☐	☐	☐
Op een dancefeest vergeet ik mijn problemen uit het dagelijks leven	☐	☐	☐	☐	☐
Een dancefeest is voor mij een vlucht uit de werkelijkheid	☐	☐	☐	☐	☐
Zodra ik een dancefeest binnenkom laat ik de wereld daarbuiten los	☐	☐	☐	☐	☐
Zodra ik een dancefeest binnenkom betreed ik een nieuwe wereld	☐	☐	☐	☐	☐

Q6.2 Geef aan in welke mate je het eens bent met de volgende stellingen. De DJ...

	Helemaal mee oneens	Eerder mee oneens	Niet mee oneens, niet mee eens	Eerder mee eens	Helemaal mee eens
... voelt voor mij aan als een leider	☐	☐	☐	☐	☐
... is iemand naar wie ik opkijk	☐	☐	☐	☐	☐
... is voor mij als een halfgod	☐	☐	☐	☐	☐

Q6.3 Geef aan in welke mate je het eens bent met de volgende stellingen:

	Helemaal mee oneens	Eerder mee oneens	Niet mee oneens, niet mee eens	Eerder mee eens	Helemaal mee eens
De ervaring op een dancefeest voelt religieus aan	☐	☐	☐	☐	☐
De ervaring op een dancefeest voelt bovennatuurlijk aan	☐	☐	☐	☐	☐
Een dancefeest heeft iets weg van een Godsdienst	☐	☐	☐	☐	☐
Ik zie mezelf als een 'gelovige' van de 'dancecultuur-religie'	☐	☐	☐	☐	☐
Dancemuziek overstijgt het menselijke	☐	☐	☐	☐	☐

Q6.4 Geef aan in welke mate je het eens bent met de volgende stellingen:

	Helemaal mee oneens	Eerder mee oneens	Niet mee oneens, niet mee eens	Eerder mee eens	Helemaal mee eens
Op een dancefeest heb ik het gevoel dat ik bij een groep hoor	☐	☐	☐	☐	☐
De feestgangers geven me een gevoel van warmte	☐	☐	☐	☐	☐
Op een dancefeest zijn we allemaal één	☐	☐	☐	☐	☐
De feestgangers geven een gevoel van saamhorigheid	☐	☐	☐	☐	☐
Op een dancefeest voel ik een sterke band met anderen	☐	☐	☐	☐	☐

Q6.5 Geef aan in welke mate je het eens bent met de volgende stellingen:

	Helemaal mee oneens	Eerder mee oneens	Niet mee oneens, niet mee eens	Eerder mee eens	Helemaal mee eens
Naar een dancefeest gaan verandert mij als persoon	☐	☐	☐	☐	☐
Op een dancefeest leer ik nieuwe dingen over mezelf	☐	☐	☐	☐	☐
Naar een dancefeest gaan draagt bij aan mijn identiteit	☐	☐	☐	☐	☐
Een dancefeest voelt als een leerproces voor mezelf	☐	☐	☐	☐	☐
Na een dancefeest voel ik me een hernieuwd persoon	☐	☐	☐	☐	☐
Een dancefeest verandert mij niet	☐	☐	☐	☐	☐

Info Voor de volgende vragen benadrukken we nogmaals dat alle vragen anoniem worden verwerkt. Niemand zal weten welke antwoorden jij op de vragen hebt gegeven. Druk op 'volgende' om door te gaan.

Q7.1 Wat is je leeftijd?

Q7.2 Wat is je geslacht?

- ☐ Man
- ☐ Vrouw

Q7.3 Wat is je geboorteland?

- ☐ België
- ☐ Nederland
- ☐ Anders, namelijk _____

Q7.4 Wat is je huidige nationaliteit?

- ☐ Belgisch
- ☐ Nederlands
- ☐ Anders, namelijk _____

Q7.5 In welk land heb je jouw laatste opleiding afgerond?

- ☐ België
- ☐ Nederland
- ☐ Anders, namelijk _____

Q7.6 Wat is je hoogst behaalde opleidingsniveau? (BE)

- ☐ Geen
- ☐ Lager onderwijs
- ☐ Lager middelbaar onderwijs
- ☐ Hoger middelbaar onderwijs
- ☐ Hoger onderwijs buiten de universiteit
- ☐ Universitair onderwijs
- ☐ Anders, namelijk: _____

Q7.6 Wat is je hoogst behaalde opleidingsniveau? (NL)

- ☐ Geen
- ☐ Basisonderwijs
- ☐ Voortgezet onderwijs (praktijkonderwijs, vmbo, havo, vwo)
- ☐ Middelbaar beroepsonderwijs (mbo)
- ☐ Hoger beroepsonderwijs (hbo)
- ☐ Universiteit

Q7.7 Ben je gelovig?

- ☐ Ja
- ☐ Nee
- ☐ Geen antwoord

Q7.8 Hoeveel dancefeesten heb je afgelopen 12 maanden bezocht?

- ☐ 0
- ☐ 1
- ☐ 2
- ☐ 3
- ☐ 4
- ☐ 5
- ☐ 6
- ☐ 7
- ☐ 8
- ☐ 9
- ☐ 10 of meer

Q7.9 Hoeveel glazen alcohol drink je gemiddeld op een dancefeest? (Bier, wijn of mixdrank)

- ☐ Geen
- ☐ 1-3 glazen
- ☐ 4-6 glazen
- ☐ 7-9 glazen
- ☐ 10 glazen of meer

Q7.10 Heb je wel eens drugs gebruikt op een dancefeest? (Soft- of harddrugs)

- ☐ Ja
- ☐ Nee
- ☐ Geen antwoord

Q7.11 Op hoeveel dancefeesten heb je de afgelopen 12 maanden softdrugs gebruikt?
(Zoals wiet en hash)

- ☐ 0
- ☐ 1
- ☐ 2
- ☐ 3
- ☐ 4
- ☐ 5
- ☐ 6
- ☐ 7
- ☐ 8
- ☐ 9
- ☐ 10 of meer
- ☐ Geen antwoord

Q7.12 Op hoeveel dancefeesten heb je de afgelopen 12 maanden harddrugs gebruikt?
(Zoals XTC, cocaïne, speed of GHB)

- ☐ 0
- ☐ 1
- ☐ 2
- ☐ 3
- ☐ 4
- ☐ 5
- ☐ 6
- ☐ 7
- ☐ 8
- ☐ 9
- ☐ 10 of meer
- ☐ Geen antwoord

Q7.13 Via welk persoon ben je bij deze survey terecht gekomen?

- ☐ Via de onderzoeker zelf
- ☐ Via een vriend(in) of familielid van de onderzoeker
- ☐ Via een vriend(in) of familielid van mij
- ☐ Via een gemeenschappelijke vriend(in) of familielid met de onderzoeker
- ☐ Anders, namelijk: _____

Q7.14 Via welk kanaal ben je bij deze survey terecht gekomen?

- ☐ Mondeling
- ☐ Via Facebook
- ☐ Via Instagram
- ☐ Via interne e-mail van Universiteit AntwerpeV
- ☐ Via een persoonlijke e-mailadres
- ☐ Anders, namelijk: _____

Info Hartelijk bedankt voor je deelname! Let op: je dient onderaan deze pagina nog 1 keer op 'volgende' te drukken, anders worden je antwoorden niet opgeslagen.

Q8.1 Heb je nog tips, suggesties of opmerkingen over deze vragenlijst?

Q8.2 Wil je de resultaten van dit onderzoek per e-mail ontvangen?

- ☐ Ja
- ☐ Nee

Q8.3 Wil je meedoen met de verloting van 2 x zaterdagtickets voor Sunrise Festival?

- ☐ Ja
- ☐ Nee

E-mail Jouw e-mailadres waarop je de onderzoeksresultaten en/of de uitslag van de prijsloting wilt ontvangen:

Final info Let op! Je dient nog 1 keer op 'volgende' te drukken, anders worden je antwoorden niet opgeslagen!

Appendix 2: list of online communities addressed for the main sample

Name	Type	# Members	Weblink
Hardstyle	Public	17597	https://www.facebook.com/groups/103121809832994/?fref=ts
Hardstyle maniacs	Public	3491	https://www.facebook.com/groups/Hardstyle.maniacs/?ref=br_rs
Raw Style United	Secret	12843	https://www.facebook.com/groups/392435024184557/?notif_t=group_added_to_group&notif_id=1461063769705611
Bloedgroep: HS!	Private	523	https://www.facebook.com/groups/168874989978363/
Hardcore Nederland	Private	25082	https://www.facebook.com/groups/hardcorenederlandnelismariska/
Hardcore Gabbers	Public	11288	https://www.facebook.com/groups/HardcoreGabbers/
Hardcore Holland	Private	2113	https://www.facebook.com/groups/1539821459640690/?fref=ts
The World of Hardstyle/Hardcore	Public	4819	https://www.facebook.com/groups/118339321597166/
Hardstyle is my Religion	Public	14015	https://www.facebook.com/groups/HardstyleBaby/
Hard Force United	Public	7337	https://www.facebook.com/groups/hardforceunited/?ref=br_rs
Hard Techno Holland	Public	3624	https://www.facebook.com/groups/hardtechnoholland/?ref=br_rs
Techno Tilburg	Public	1970	https://www.facebook.com/groups/technotilburg/?ref=br_rs
Techno Scene	Public	31647	https://www.facebook.com/groups/technosceneofficialgroup/
Amsterdam Techno Family	Private	405	https://www.facebook.com/groups/176245829393366/
Techno Holland	Public	3018	https://www.facebook.com/groups/technoholland/
Rave Slave	Public	976	https://www.facebook.com/groups/raveslave/?ref=br_rs

Beukplaten	Private	5456	https://www.facebook.com/groups/471811886199486/?ref=br_rs
Café D'Anvers Community	Public	6907	https://www.facebook.com/groups/cafedanvers/?ref=br_rs
Party & Festival Agenda NL	Public	2634	https://www.facebook.com/groups/153807921414407/?ref=br_rs
EDM promotions	Public	19556	https://www.facebook.com/groups/EDMpromoGroup/?ref=br_rs
Electronic Dance Music	Public	4709	https://www.facebook.com/groups/476114929238093/?ref=br_rs
Belgian Dance Community (BDC)	Public	3945	https://www.facebook.com/groups/10150108133160062/?ref=br_rs
Your EDM Love	Private	1475	https://www.facebook.com/groups/183368261998143/
Trance Army	Private	2394	https://www.facebook.com/groups/trancearmygroup/?ref=br_rs
Trance Family Netherlands	Private	2105	https://www.facebook.com/groups/TranceFamilyNetherlands/
Trancecode	Public	5656	https://www.facebook.com/groups/174047399425200/
Trance	Public	19853	https://www.facebook.com/groups/2224891501/?ref=br_rs
Ravers Army!	Private	15085	https://www.facebook.com/groups/raversarmy/?ref=br_rs
The Hard Dance Mixes Page	Private	15740	https://www.facebook.com/groups/511441232271328/
Trance & Progressive	Public	17481	https://www.facebook.com/groups/trance.progressive/
Trance<3	Private	7086	https://www.facebook.com/groups/172538116263917/
The Dutch Goa and Psytrance scene	Public	6284	https://www.facebook.com/groups/goaparties/
Sense for Trance	Public	3450	https://www.facebook.com/groups/277791768926123/
Psytrance World Community	Public	7954	https://www.facebook.com/groups/psytranceworldcommunity/?ref=br_rs
Psytrance	Public	4457	https://www.facebook.com/groups

			/psytance/?ref=br_rs
Future House Music	Public	8160	https://www.facebook.com/groups/FutureHouseMusic/?ref=br_rs
Rave Together Stay Together	Private	7553	https://www.facebook.com/groups/RaveTogether/
Zeeuwse Bass Music Ravers	Private	25	https://www.facebook.com/groups/1405761899716541/?ref=br_rs
Ravebaar Rotterdam	Private	2652	https://www.facebook.com/groups/ravebaarrotterdam/?ref=br_rs
Underground House Community Rotterdam	Private	1512	https://www.facebook.com/groups/114789632013615/?ref=br_rs
Deep House Electro Pop Music	Public	3702	https://www.facebook.com/groups/1794177077524762/?ref=br_rs
Only House Music	Private	7845	https://www.facebook.com/groups/564209056999335/
House Classics	Private	2102	https://www.facebook.com/groups/realhouseclassics/?ref=br_rs
Deephouse - Techno - Deep Progressive	Private	4477	https://www.facebook.com/groups/ZsoltFinta/?ref=br_rs
Rotterdam underground Community	Public	344	https://www.facebook.com/groups/977871388899739/?ref=br_rs
Psy & Underground	Private	5950	https://www.facebook.com/groups/psyunderground/?ref=br_rs
Dirty "Dutch" House/Tribal/Electro	Private	4539	https://www.facebook.com/groups/420687364630207/
We love Dubstep & dnb	Private	1476	https://www.facebook.com/groups/209036462448439/
Dubstep N Trap	Public	1005	https://www.facebook.com/groups/1770950393139842/
Dubstep Lovers	Public	848	https://www.facebook.com/groups/DubstepL/
Dubstep	Public	11202	https://www.facebook.com/groups/131388493537851/?ref=br_rs
Dark Dnb & Dubstep Promo Page	Public	4856	https://www.facebook.com/groups/174622112613476/?ref=br_rs
Your Dubstep & Drum and Bass	Public	6438	https://www.facebook.com/groups/yourdubstepanddrumnbass/?ref=

Drum n Bass	Public	24227	br_rs https://www.facebook.com/groups/ilovedrumnbass/?ref=br_rs
Jump Up D'nB Channel	Public	7116	https://www.facebook.com/groups/303016973157526/
Belgium Drum n Bass Zone	Public	308	https://www.facebook.com/groups/175506095850899/?ref=br_rs
Dubstep & Drum 'n Bass NL	Private	1414	https://www.facebook.com/groups/DubstepDrumNBassNL/?ref=br_rs
Drum 'n Bass Amsterdam	Public	613	https://www.facebook.com/groups/268093379883378/?ref=br_rs
Festivals, werk, support en leuke dingen Amsterdam	Secret	7320	https://www.facebook.com/groups/143712165701609/?ref=br_rs
Evenementen	Public	1899	https://www.facebook.com/groups/amsterdamevenementen/?ref=br_rs
Artiesten & Evenementen	Private	5734	https://www.facebook.com/groups/384034651616152/
Evenementen 2016	Private	1024	https://www.facebook.com/groups/1032622426772123/
Evenementengroep voor Nederland	Public	3521	https://www.facebook.com/groups/635201659909319/
Muziek, artiesten, evenementen	Public	1887	https://www.facebook.com/groups/221806588029508/?ref=br_rs
Muziek evenementen Noord Nederland	Public	1347	https://www.facebook.com/groups/736581049808708/?ref=br_rs
Evenementen Regio Gent	Private	17470	https://www.facebook.com/groups/1512087955777205/?ref=br_rs
Texelse Evenementen	Public	1564	https://www.facebook.com/groups/206901936132842/?ref=br_rs
Belgium Clubs - Party's - DJs - Dancers	Public	7491	https://www.facebook.com/groups/1662444763982297/?ref=br_rs

Appendix 3: list of online forums addressed for the main sample

Name	Sub-group	Weblink
Partyflock	Wetenschap	http://partyflock.nl/forum
Bax-shop	Overig: Uitgaan	https://www.bax-shop.nl/forum/?tabid=2
	Muziek	https://www.bax-shop.nl/forum/f11-muziek
	Overige onderwerpen	https://www.bax-shop.nl/forum/f6-overige-onderwerpen
	Off forum	https://www.bax-shop.nl/forum/f10-off-forum
Scholieren.com	Kunst & Cultuur: muziek	http://forum.scholieren.com/forumdisplay.php?f=29
	Ontspanning: vrije tijd	
Tweakers	General Chat: Film, TV & Muziek	http://gathering.tweakers.net/forum
forum.fok.nl	Media & Glamour: Muziek	http://forum.fok.nl
	Media & Glamour: Festivals	
	Nieuws, Wetenschap & Cultuur: School & Studie	
Tranceaddict.com	Main Forums: Music Discussion	
	Local Scene Info: Europe (groepen Belgium en Holland)	http://www.tranceaddict.com/forums/forumdisplay.php?s=cf3f9084409b487ea215e9100e15c96f&forumid=58
Drugsforum.nl	Drugs algemeen: Medewerking gevraagd	http://www.drugsforum.nl/index.php?sid=ebf6f79ee663728cce9da9f7f29d31aa
Musicmeter.nl	Genres: Electronic	http://www.musicmeter.nl/forum/10
Leerlingen.com	School	http://forum.leerlingen.com/vbb/forumdisplay.php?f=16
Festileaks.com	Off-topic: enquetes	http://forum.festileaks.com/forums/forum/offtopic/enquetes/
Hardtraxx.nl	Algemeen	http://hardtraxx.nl/forum/algemeen/
	Feesten	http://hardtraxx.nl/forum/feesten/
Psychedelic.be	Muziek: psytrance	http://www.psychedelic.be/forum/forumdisplay.php?f=11

Muziek: drum n bass	http://www.psychedelic.be/forum/forumdisplay.php?f=391
Muziek: dubstep	http://www.psychedelic.be/forum/forumdisplay.php?f=381
Muziek: techno	http://www.psychedelic.be/forum/forumdisplay.php?f=401

Appendix 4: rotated component matrix for the final model

[illegible]

III	Visitors as active co-creators	Ik voel mij betrokken bij het ontstaan van dancefeesten	I feel involved with the development of EDM events	,763															
III	Visitors as active co-creators	Organisaties van dancefeesten vragen vaak naar mijn mening	EDM event promoters often ask for my opinion	,627															
III	Visitors as active co-creators	Organisaties van dancefeesten zijn toegankelijk	EDM event promoters are accessible	,508															
VI	Liminality: Liminal space	Op een dancefeest heb ik het gevoel in een andere wereld te zijn	On an EDM event, it feels like I am in a different world		,785														
VI	Liminality: Liminal space	Op een dancefeest vergeet ik mijn problemen uit het dagelijks leven	On an EDM event, I forget my problems from ordinary life		,754														
VI	Liminality: Liminal	Zodra ik een dancefeest	As soon as I enter an EDM		,751														

[illegible]

[illegible]

[illegible]

VI	Lininality: Personality	Naar een dancefeest gaan verandert mij als persoon	Visiting an EDM event changes me as a person				,704					
VI	Lininality: Personality	Na een dancefeest voel ik me een hernieuwd persoon	After visiting an EDM event, I feel like a renewed person				,616					
VI	Lininality: Personality	Naar een dancefeest gaan draagt bij aan mijn identiteit	Visiting an EDM event adds to my identity				,531					
V	Freedom of music choice	Een dancefeest is leuker als ik kan kiezen tussen verschillende podia	An EDM event is more fun when I am able to choose between different stages				,832					
V	Freedom of music choice	Een dancefeest is leuker als er verschillende zalen/area's zijn	An EDM event is more fun when there are different areas				,802					

[illegible]

[illegible]

II	Temporal appearance	Op een dancefeest draag ik sieraden die ik in het dagelijks leven niet draag	On an EDM event I wear jewellery which I do not wear in ordinary life						,795		
II	Temporal appearance	Op een dancefeest draag ik make-up / schmink die ik in het dagelijks leven niet draag	On an EDM event I wear make-up which I do not wear in ordinary life						,778		
II	Temporal appearance	Op een dancefeest draag ik andere kleding dan in het dagelijks leven	On an EDM event I wear different clothes than in ordinary life						,678		
II	Temporal appearance	Op een dancefeest vind ik het belangrijk om er anders uit te zien dan ik er gewoonlijk uit zie	On an EDM event, I think it is important to look differently than I normally look						,677		
IV	Consumer linking	Een dancefeest is leuker als ik een	An EDM event is more fun when I							,808	

[illegible]

Appendix 5: Correlation matrix with all conceptual dimensions

	[I] Transcendence	[II] Temporal appearance	[III] Visitors as active co-creators	[IV] Consumer linking value	[V] Freedom of music choice	[VI] Liminality	[VI] Liminality: Communitas	[VI] Liminality: DJ as shaman	[VI] Liminality: Liminal space	[VI] Liminality: Personality	[VI] Liminality: Religion
[I] Transcendence	1										
[II] Temporal appearance	,096	1									
[III] Visitors as active co-creators	-,048	-,161**	1								
[IV] Consumer linking value	,557**	-,001	-,002	1							
[V] Freedom of music choice	,010	,154**	,058	,082	1						
[VI] Liminality	,194**	,166**	,154**	,255**	-,045	1					
[VI] Liminality: Communitas	,269**	,126*	,119*	,345**	-,036	,720**	1				
[VI] Liminality: DJ as shaman	,005	,006	,132*	,109*	-,025	,630**	,318**	1			
[VI] Liminality: Liminal space	,178**	,131*	-,007	,234**	-,026	,755**	,498**	,387**	1		
[VI] Liminality: Personality	,150**	,222**	,220**	,127*	-,025	,767**	,438**	,356**	,426**	1	
[VI] Liminality: Religion	,103	,083	,114*	,154**	-,053	,801**	,485**	,473**	,432**	,496**	1

** . Correlation is significant at the 0.01 level (2-tailed).

* . Correlation is significant at the 0.05 level (2-tailed).

