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Audience Reception Towards Cultural Dimensions in Music Festival Websites in Asia

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Abstract

The purpose of this study is to determine audience reception based on their reception of cultural dimensions that appear in messages on the websites of Fuji Rock Festival (FRF, Japan), Sunburn Festival (SBF, India), Beijing Music Festival (BMF, China), and We the Fest (WTF, Indonesia). The cultural dimensions used are Individualism (IN)/Collectivism (COL), Masculinity (MAS)/Femininity (FEM), High/Low Power Distance (HPD/LPD), High/Low Uncertainty Avoidance (HUA/LUA), Indulgence (IND/Restraint (RES), High/Low Context (HCX/LCX), High/Low Contact (HCT/LCT), and Long/Short Time Orientation (LTO/STO). This study used a pre-experimental design. The experimental group consisted of foreign and native Indonesian students from the University of Atma Jaya Yogyakarta, Indonesia, representing 11 countries. The tests used were the Friedman Test, the Kruskal-Wallis Test, and the Spearman Correlation Test. There was a difference in audience reception on the BMF website, specifically on the HPD and STO dimensions. In contrast, on the WRF website, the difference was only observed on the HCT dimension. On the FRF website, there was no difference in audience reception across the LCT, STO, and RES dimensions. In contrast, on the SBF website, there was no difference for IND, MAS, HPD, LCX, LCT, and RES. Audience reception is not correlated with the audience's country of origin; it only occurs on the SBF website. However, the FRF website is still influenced by the country of origin of the audience in the FEM dimension, and the WTF website in the HCT dimension. Specifically, the BMF website correlates with the audience's country of origin in the LUA, LCX, and RES dimensions.

Keywords: audience reception; cultural dimensions; website; music festival

1 Introduction

Culture is communication, and communication is a form of culture. (Hall, 1976, in Ghanem, Kalliny & Elgoul, 2013). The influence of culture on communication has been extensively

studied in both academic and professional fields. A study by Ghanem, Kalliny, and Elgoul (2013) provides evidence that communication styles and world culture (Arab) are changing with the introduction of new technologies. These changes can have a ripple effect on the way people communicate and conduct business in various parts of the world. This shift has significant implications for marketing practices, where companies will succeed or fail in attracting consumers depending on whether the approach used is in line with the new changes.

Marketing communications activities also need to consider cultural aspects and technological developments. The internet, web, and digital media have transformed marketing and business since the first website, http://info.cern.ch, went live in 1991. With more than 3 billion people worldwide regularly using the web to find products, entertainment, and social connections, consumer behavior and the way companies market to consumers and businesses have undergone significant changes.

According to estimates from www.internetworldstats.com, the number of internet users worldwide is expected to reach 5.4 billion by 2023, with a penetration rate of 67.9% of the global population. The highest number of internet users is in Asia, at 54.9%, but its penetration rate is only 67%. Meanwhile, the highest penetration rate is in North America, at 93.4%, despite internet users accounting for only 4.7% of the population. In contrast, the lowest penetration rate is in Africa, at 43.2%. Between 2000 and 2023, there was an extraordinary growth in internet users in Africa, at 13,233%, followed by the Middle East at 6,194%, Latin America/Caribbean at 2,858%, and Asia at 2,452%. This suggests that all aspects of the internet are experiencing rapid growth.

From a communication perspective, the interaction between the message creator (source) and the message recipient (audience) through high-tech media allows for the reach of a worldwide audience with diverse cultural backgrounds. The cultural diversity of the audience necessitates that the source possesses communication competency in producing messages that can be understood and accepted by the intended audience.

Companies, organizations, and individuals utilize websites as a medium to communicate with target markets, audiences, and other stakeholders. The diversity of websites naturally requires their uniqueness, both technically and in terms of the content they contain.

As a communication medium, websites are required to provide information that attracts and engages their audiences. One way to achieve this is by adapting website content to the target audience's cultural context. It is worth noting that websites are a globally accessible medium. Research by Burgmann, Kitchen, and Williams (2006) on web technology is evident in the design aspect of the Graphical User Interface (GUI). Websites, as internet-based technology, exist as a global medium that connects individuals who may still be culturally bound. To truly transcend the constraints of space and time, online communication becomes effective when cultural aspects are considered. On the other hand, research by Daniel W. Baack and Nitish Singh (2007) on Taiwanese informants showed that they preferred website adaptations that reflected Taiwanese culture. Pauwels (2012) found that websites are highly hybrid, multi-authored cultural meeting places that connect offline and online practices from different cultures in transition. To some extent, they can be considered cultural agents in their own right, exemplifying the processes of globalization and glocalization in an unparalleled way. From

these three studies, it can be concluded that using websites as a communication medium that transcends time and space requires cultural considerations. On the one hand, websites are required to present information that is culturally appropriate to their target audience, which may be different. On the other hand, website owners can also present their own culture to differentiate themselves.

Singh, Zhao, and Hu (2005) researched website content that incorporates cultural elements by comparing company websites from China, India, Japan, and the USA. The results showed that local websites in India, China, Japan, and the USA not only reflect the cultural values of their home countries, but also appear to differ significantly from each other in cultural dimensions referring to Hofstede's cultural dimensions. This finding reinforces the need for marketers to culturally adapt their international websites as the web emerges as a global medium infused with local cultural values.

Research by Capece & Di Pillo (2019) examined how corporate website design can reflect culture. The study involved a content analysis of 75 websites of Chinese companies listed on the Hong Kong and Shanghai Stock Exchanges. The findings revealed that their website designs reflected local cultural characteristics. Furthermore, an analysis of the Chinese and English versions of the websites showed that the latter offered limited adaptation to international clients, particularly in terms of indicators of Collectivism, Uncertainty Avoidance, and Long-Term Orientation.

Meanwhile, research by Chang-Hoan Choa & Hongsik John Cheon (2005) was more interested in comparing the interactivity that occurs through company websites in companies in the context of Western culture, represented by the USA and UK (Western web), while Eastern culture, represented by companies from Japan and South Korea (Eastern web). Several cultural dimensions were employed to explain the differences in interactive communication styles among the four countries: high versus low cultural context for consumer message interactivity, power distance for consumer-marketer interactivity, and collectivism versus individualism for consumer-consumer interactivity. The research concluded that Eastern websites employed less message-consumer and marketer-consumer interactivity, but more consumer-consumer interactivity, compared to Western websites.

The aforementioned research links websites to culture using cultural characteristics based on Geert Hofstede's cultural dimensions. This has also been done by several other researchers, such as Hamid (2016); Shobeiria, Mazaherib, and Laroche (2014); Callahan (2006); Yalcin, Singh, Dwivedi, and Sayfullin (2011); Wu¨rtz (2006); Cyr and Trevor-Smith (2004); Singh and Matsuo (2004).

In this research, websites are viewed as texts that result from a message production process carried out by website owners. Choosing a website as a medium for conveying messages has the advantage of being accessible to people from all over the world and from diverse cultural backgrounds. The website owner's ability to communicate with audiences from diverse cultural backgrounds (intercultural communication competence) in producing messages will influence the audience's reception of the messages they access.

Audience reception of messages they access on websites is thought to be either divergent or convergent. Howard Giles et al.'s Accommodation Communication Theory, as presented in Littlejohn et al. (2021), explains how and why we adapt our communication behavior to reflect the actions of others. Convergence occurs when the audience perceives the message source's message as acceptable, and they adjust their behavior to reflect that of the source. Divergence occurs when the audience is unwilling to adapt their communication behavior to reflect that of the source.

This research will examine audience reception of messages containing elements of cultural dimensions that appear on music festival websites. This research modifies the Cultural Values Framework (Sing & Matsuo, 2004; Singh et al, 2005), which has provided a framework for four (4) cultural characteristics from Hofstede (Individualism, Masculinity, Power Distance, Uncertainty Avoidance, and a long-short term time orientation) and Edward T. Hall with high/low context. The researcher added a dimension proposed by Peter A. Andersen, which is not yet included in Hofstede and Hall's cultural dimensions, namely immediacy. In addition, it also utilizes the findings, which indicate that this cultural dimension will produce a high-low contact culture. The researcher also refers to Hofstede (2010), who states that there is an additional dimension, namely Indulgence/Restraint. Thus, in this research, eight (8) cultural dimensions will be used, namely Individualism/Collectivism, Masculinity/Femininity, High/Low Power Distance, High/Low Uncertainty Avoidance, Indulgence/Restraint, High/Low Context, High/Low Contact, and Long/Short Time Orientation.

The websites examined in this research are those of music festival organizers in Asia. According to Dissanayake (1998), communication theory studies are still dominated by Western theories. In contrast, research with Asian cultural characteristics has been conducted by researchers in Japan, China, and India from an Eastern perspective.

Therefore, this research utilizes the websites of the Fuji Rock Festival (Japan), the Sunburn Festival (India), and the Beijing Music Festival (China) as research objects to determine how audiences from various countries perceive communication messages conveyed through these websites. This research also includes the website of We The Fest, one of the festivals held in Indonesia, where this research was conducted.

Furthermore, these four festivals have a long history of consistently hosting festivals, spanning over 10 years. They feature relatively different music genres. Fuji Rock Festival has been around since 1997 and focuses on rock; Sunburn Festival has been around since 2007 and focuses on EDM (Electronic Dance Music); Beijing Music Festival has been around since 1998 and focuses on classical music; and We The Fest has been around since 2014 and focuses on pop, R&B (Rhythm & Blues), hip-hop, electronic, and alternative music.

The purpose of this study was to determine how differences in audience nationality influence their reception of messages displayed on music festival websites.

2 Methodology

The research design used was pre-experimental. The absence of a control group characterizes a pre-experimental design, and the experimental group was not randomly assigned. In this research, the pre-experimental design chosen was a modification of a one-shot

case study, where the treatment involved asking the audience to interactively view the four websites being studied. This design can be described as follows:

X1	O
X2	O
X3	O
X4	O

O : Audience (from different countries)

X1: see the Beijing Music Festival website (China)

X1: see the Fuji Rock Festival website (Japan),

X3: see the Sunburn Festival website (India)

X4: see the We The Fest website (Indonesia)

The experiment was conducted by asking participants to view the websites of the Beijing Music Festival (China), Fuji Rock Festival (Japan), Sunburn Festival (India), and We The Fest (Indonesia) individually using a desktop or laptop, accompanied by a research assistant. While viewing the website, participants were asked to answer questions read by the research assistant, and then the research assistant would fill in the questionnaire. Audience reception was measured using the Staple scale. The score range used was -5, -4, -3, -2, -1, +1, +2, +3, +4, and +5. A minus (-) number indicates that the audience cannot accept the statement in the questionnaire. Conversely, a positive (+) number indicates that the audience can accept the statement in the questionnaire. A higher minus number chosen indicates that the audience is less able to accept the statement in the questionnaire, and vice versa.

In the context of this research, the manipulated variable was the audience treatment, which involved viewing four different websites and their country of origin. The target audience consisted of 30 international and Indonesian students studying at Atma Jaya University Yogyakarta in the even semester of 2024/2025. As shown in the table below, the students participating in this experiment came from 11 countries, with the largest number coming from Malaysia.

Table 1. Distribution of Respondents Based on Country of Origin

Country of Origin	Number of Students	Percentage (%)
Indonesia	2	6.7
Timor Leste	3	10.0
Malaysia	11	36.7
Laos	1	3.3
Pakistan	1	3.3
USA	1	3.3
Denmark	3	10.0

Japan	2	6.7
Netherlands	2	6.7
France	3	10.0
Philippines	1	3.3
Total	**30**	**100.0**

(Source: Researcher's Processed Results, 2025)

Validity testing uses part-whole correlation (Malhotra, 1996) by examining the correlation coefficient between question items. If the significance value is ≤ 0.05, the variable indicator is declared valid.

Table 2. Validity Test Results

Cultural Dimension	Number of Indicators	Number of Invalid Indicators	Invalid Indicators	Number of Valid Indicators
Individualism	10	0	-	10
Collectivism	11	3	K1, K10. K12	8
Masculine	12	4	M1 M2, M3, M4	8
Feminine	12	0	-	12
High Power Distance	11	0	-	11
Low Power Distance	7	1	LPD2	6
High Uncertainty Avoidance	10	1	HUA4	9
Low Uncertainty Avoidance	9	1	LUA2	8
High Context	10	1	HCX1	9
Low Context	6	1	LCX5	5
High Contact	11	2	HCT5, HCT9	9
Low Contact	12	2	LCT4, LCT9	10
Short Time Orientation	11	1	STO8	10
Long Time Orientation	8	1	LTO7	7
Indulgences	12	0	-	12
Restraint	8	0	-	8

TOTAL	**160**	**18**		**142**

(Source: Researcher's Processed Results, 2025)

Research reliability is measured based on the internal consistency between research questions. The standard used is a Cronbach's Alpha coefficient of at least 0.6 (Malhotra, 1996).

Table 3. Reliability Test Results

Cultural Dimension	Cronbach Alpha	Category
Individualism	0.858	Reliabel
Collectivism	0.802	Reliabel
Masculine	0.867	Reliabel
Feminine	0.950	Reliabel
High Power Distance	0.821	Reliabel
Low Power Distance	0.789	Reliabel
High Uncertainty Avoidance	0.770	Reliabel
Low Uncertainty Avoidance	0.701	Reliabel
High Context	0.769	Reliabel
Low Context	0.679	Reliabel
High Contact	0.750	Reliabel
Low Contact	0.752	Reliabel
Short Time Orientation	0.741	Reliabel
Long Time Orientation	0.735	Reliabel
Indulgences	0.812	Reliabel
Restraint	0.787	Reliabel

(Source: Researcher's Processed Results, 2025)

The questionnaire was then analyzed using a frequency distribution to describe the research findings, specifically to explain audience reception of messages from music festival websites worldwide based on the cultural dimensions proposed by Geert Hofstede, Edward T. Hall, and Peter A. Andersen. Because the data were not normally distributed, non-parametric statistical tests were used, namely:

1. The Friedman test is a non-parametric statistical test used to detect differences in treatments across multiple experiments. This test is instrumental in situations where the assumptions of parametric tests, such as the normal distribution, are not met (Jan & Shieh, 2025). In this research, the Friedman test was used to examine whether there were differences in average audience reception for each music festival website based on their country of origin.
2. The Kruskal-Wallis test is a non-parametric statistical test used to compare three or more independent groups to determine whether they come from the same distribution. This test is beneficial when the assumptions of one-way ANOVA are not met, for example, when the data is not normally distributed (Ostertagová et al., 2014). In this research, the Kruskal-Wallis test was used to examine the presence or absence of differences in average audience reception across cultural dimensions.
3. The Spearman Rank Correlation test is a tool for measuring the strength and direction of the relationship between variables when data is not normally distributed (Eltehiwy & Abdul-Motaal, 2023). In this research, the Spearman Rank Correlation test was used to determine the presence or absence of a correlation between the audience's country of origin and audience reception..

3. Findings

The findings of this study were generated from the pre-experiment. Audience reception to the dimensions of the four music festival websites is presented in Table 4. The displayed reception scores are the average of the generated receptions.

Table 4. Average Audience Reception Score per Cultural Dimension

Cultural Dimension	Beijing F	Fujirock F	Sunburn F	We The Fest
Individualism	31,3	**34,8**	31,37	33,97
Collectivism	36,37	37,60	33,23	**37,97**
Masculine	28,93	31,13	25,53	**31,53**
Feminine	24,80	**28,27**	23,03	27,27
High Power Distance	37,77	37,43	33,53	**44,40**
Low Power Distance	24,20	24,60	19,77	**25,07**
High Uncertainty Avoidance	**34,30**	32,40	29,76	27,20
Low Uncertainty Avoidance	30,57	28,63	26,30	**32,30**
High Context	**35,40**	29,47	24,50	27,63
Low Context	17,50	16,37	15,23	**22,23**
High Contact	**31,73**	27,00	24,93	26,53
Low Contact	**33,97**	33,00	32,50	36,23

Short Time Orientation	**33,83**	32,80	29.60	24,53
Long Time Orientation	24,60	**27,70**	21,17	24,70
Indulgences	**41,07**	**41,80**	**35,83**	**41,33**
Restraint	27,33	26,43	25,00	**27,67**

(Source: Researcher's Processed Results, 2025)

The BMF website received the most positive audience reception on the indulgence dimension (release), with a score of 41.07, while the lowest score was for the low context dimension, at 17.50. The total average score of audience reception on the BMF website was 30.85. The total average score of audience reception on the FRF website was 30.59. The most positive reception was felt in the indulgences dimension, with a score of 41.80, and the lowest in the low-context dimension, with a score of 16.37. On the SBF website, the highest audience reception was also observed on the indulgence dimension, with a score of 35.83, and the lowest on the low-context dimension, with a score of 15.23. The total average score obtained was 26.96. Finally, on the WTF website, the total average score was 30.66, with the highest average score on the indulgence dimension at 41.33 and the lowest score at 22.23.

Comparing the four websites, the BMF website achieved the highest average audience reception score in five dimensions: High Uncertainty Avoidance, High Context, Low Context, Low Contact, and Short-Time Orientation. Meanwhile, the FRF website had the highest scores among the four websites in four dimensions: Individualism, Feminine, Long-Time Orientation, and Indulgence. Furthermore, for the SBF website, no dimension received a higher rating than any of the other three websites. The WTF website received the highest audience reception in seven dimensions: Collectivism, Masculine, High and Low Power Distance, Low Uncertainty Avoidance, Low Contact, and Restraint.

The average audience reception ranking for all dimensions, based on Table 4 above, is as follows: Beijing Music Festival (30.85), We The Fest (30.66), Fujirock Festival (30.59), and Sunburn Festival (26.96). This indicates that the audience received the BMF website with the highest reception, whereas the SBF website received the lowest.

Meanwhile, based on the scores for all dimensions on each website, as shown in Table 5, the highest average score is for the WTF website (507.56), followed by BMF (493.67), FRF (489.43), and SBF (431.23). The highest reception score was 725, obtained by the BMF and WTF websites, while the lowest score was -42, on the SBF website. This indicates that the WTF website (507.56) received the most favorable reception compared to the other three websites, whereas the SBF website even received a hostile reception (-42).

Table 5. Total Audience Reception for All Cultural Dimensions on the BMF, FRF, SBF, and WTF Websites

	Total Audience Reception toward BMF	Total Audience Reception toward FRF	Total Audience Reception toward SBF	Total Audience Reception toward WTF
Mean	493.67	489.43	431.23	507.56
Minimum	289.00	23.00	-42.00	270.00
Maximum	725.00	720.00	715.00	725.00

(Source: Researcher's Processed Results, 2025)

The Friedman test in this study aims to examine whether there are differences in average audience reception for each cultural dimension across the four websites, where the available data does not have a normal distribution. The hypotheses used for this test are as follows:

Ho: There is no difference in audience reception for each cultural dimension on the BMF, FRF, SBF, and WTF websites, if the significance value is > 0.05.

HI: There is a difference in audience reception for each cultural dimension on the BMF, FRF, SBF, and WTF websites, if the significance value is ≤ 0.05.

The summary of the test results is presented in Table 6, indicating that the BMF website was perceived differently by the audience in the High Power Distance ($p \leq 0.05$) and Short Time Orientation ($p \leq 0.05$) dimensions. In contrast, the other 14 dimensions did not reveal any differences in reception, despite the audience coming from different countries.

Table 6. Audience Reception Test Results for Each Cultural Dimension on the BMF, FRF, SBF, and WTF Websites

Dimensi	**Festival**							
	Beijing F		**Fujirock F**		**Sunburn F**		**We the Fest**	
		Sig		Sig		Sig		Sig
Individualism	**X**	0.323	**V**	0.016	**X**	0.198	**X**	0.291
Collectivism	**X**	0.286	**V**	0.000	**V**	0.000	**X**	0.573
Masculine	**X**	0.424	**V**	0.000	**X**	0.057	**X**	0.235
Feminine	**X**	0.149	**V**	0.000	**V**	0.001	**X**	0.150
High Power Distance	**V**	0.003	**V**	0.006	**X**	0.149	**X**	0.252
Low Power Distance	**X**	0.159	**V**	0.015	**V**	0.030	**X**	0.338
High Uncertainty Avoidance	**X**	0.124	**V**	0.016	**V**	0.004	**X**	0.193

Low Uncertainty Avoidance	X	0.072	V	0.027	V	0.013	X	0.094
High Context	X	0.070	V	0.009	V	0.001	X	0.056
Low Context	X	0.155	V	0.036	X	0.116	X	0.216
High Contact	X	0.302	V	0.022	V	0.001	V	0.002
Low Contact	X	0.270	X	0.283	X	0.222	X	0.158
Short Time Orientation	V	0.002	X	0.057	V	0.005	X	0.324
Long Time Orientation	X	0.053	V	0.012	V	0.003	X	0.321
Indulgences	X	0.271	V	0.033	V	0.001	X	0.176
Restraint	X	0.059	X	0.205	X	0.119	X	0.209

(Source: Researcher's Processed Results, 2025)

Note: X: There is no difference in average audience reception based on country of origin.

V: There are differences in average audience reception based on country of origin.

The FRF website has the opposite condition to the BMF website, where only three dimensions—Low Contact (sig 0.283), Short Time Orientation (0.057), and Restraint (sig 0.205)—have significant values greater than 0.05, indicating no difference in average audience reception despite different countries. Meanwhile, the other 13 dimensions show significant differences due to differences in the audience's country of origin.

The SBF website reveals no significant differences in audience reception on six dimensions: Individualism (Sig 0.198), Masculinity (Sig 0.057), High Power Distance (Sig 0.149), Low Context (Sig 0.116), Low Contact (Sig 0.222), and Restraint (Sig 0.119). Meanwhile, for other dimensions, the audience received different receptions due to differences in country of origin.

An interesting phenomenon occurred on the WTF website, where only the High Contact dimension (sig 0.002) was perceived differently by the audience due to differences in country of origin. In contrast, the other dimensions were perceived similarly by the audience.

Table 7. Correlation of Country of Origin with Audience Reception Per Cultural Dimension

Cultural Dimension	**Beijing F**		**Fujirock F**		**Sunburn F**		**We the Fest**	
		Sig		Sig		Sig		Sig
Individualism	X	0.981	X	0.849	X	0.275	X	0.306
Collectivism	X	0.440	X	0.456	X	0.344	X	0.977
Masculine	X	0.726	X	**0.979**	X	0.186	X	0.935
Feminine	X	0.222	V	0.021	X	0.208	X	0.933

High Power Distance	X	0.629	X	0.611	X	0.890	X	0.962
Low Power Distance	X	0.884	X	0.745	X	0.829	X	0.800
High Uncertainty Avoidance	X	0.350	X	0.274	X	0.380	X	0.592
Low Uncertainty Avoidance	V	0.050	X	0.376	X	0.320	X	0.058
High Context	X	0.136	X	0.302	X	0.824	X	0.066
Low Context	V	0.040	X	0.121	X	0.735	X	0.962
High Contact	X	0.197	X	0.774	X	0.996	X	0.947
Low Contact	X	0.397	X	0.119	X	0.860	V	0.030
Short Time Orientation	X	0.589	X	0.189	X	0.694	X	0.563
Long Time Orientation	X	0.306	X	0.784	X	0.459	X	0.823
Indulgences	X	0.823	X	0.297	X	0.404	X	0.303
Restraint	V	0.038	X	0.907	X	0.673	X	0.699

(Source: Researcher's Processed Results, 2025)

Note: There is no significant correlation between country of origin and cultural dimensions.

V: There is a significant correlation between country of origin and cultural dimensions.

The Kruskal-Wallis test in this study aims to examine whether there are differences in average audience reception from 11 different countries, where the available data do not have a normal distribution. The hypotheses used for this test are as follows:

Ho: There is no difference in audience reception for each cultural dimension among the 11 countries of origin, if the significance value is > 0.05

HI: There is a difference in audience reception for each cultural dimension among the 11 countries of origin, if the significance value is ≤ 0.05

Table 8 shows these results. Overall, for all dimensions, there were no significant differences in audience reception, despite differences in audience nationality. This suggests that differences in audience nationality did not result in differences in their reception of the 16 cultural dimensions featured on the music festival website.

Table 8. Summary of Kruskal-Wallis Test Results

Cultural Dimension	Asymp. Sig.	Category
Total Individualism	0.303	No difference
Total Collectivism	0.288	No difference
Total Masculine	0.242	No difference

Total Feminine	0.157	No difference
Total High Power Distance	0.072	No difference
Total Low Power Distance	0.176	No difference
Total High Uncertainty Avoidance	0.160	No difference
Total Low Uncertainty Avoidance	0.070	No difference
Total High Context	0.110	No difference
Total Low Context	0.073	No difference
Total High Contact	0.147	No difference
Total Low Contact	0.090	No difference
Total Short Time Orientation	0.181	No difference
Total Long Time Orientation	0.221	No difference
Total Indulgence	0.201	No difference
Total Restraint	0.139	No difference

(Source: Researcher's Processed Results, 2025)

The Spearman correlation test in this study aims to examine whether there is a relationship between country of origin and audience reception, given that the available data does not have a normal distribution. The hypotheses used for this test are as follows:

Ho: There is no relationship between country of origin and audience reception on each cultural dimension, if the significance value is > 0.05.

HI: A relationship exists between country of origin and audience reception on each cultural dimension, if the significance value is ≤ 0.05.

The correlation test results in Table 9 show a significant correlation value only in the relationship between country of origin and audience reception on the FRF website, with a significance value of 0.017 ≤ 0.05. In contrast, for the BMF, SBF, and WTF websites, the correlation coefficient is greater than 0.05. The strength of the correlation that occurs is r = 0.434. According to Argyrous (1997:326), this category falls under the moderate correlation.

Table 9. Spearman Correlation Test Results between Country of Origin and Audience Reception per Website

		Country of Origin	Total Audience Reception toward BMF	Total Audience Reception toward FRF	Total Audience Reception toward SBF	Total Audience Reception toward WTF
Country of Origin	Correlation Coefficient	1.000	.285	**.434***	-.038	.123
	Sig. (2-tailed)	.	**.127**	**.017**	**.841**	**.517**
	N	30	30	30	30	30

(Source: Researcher's Processed Results, 2025)

However, overall, the relationship between country of origin and audience reception across all websites does not have a significant correlation (0.629 > 0.05), with a correlation coefficient of 0.092, which falls into the very weak correlation category. These results are presented in Table 10. The relationship between the two variables is illustrated in Figure 1.

Table 10. Spearman Correlation Test Results between Country of Origin and Total Audience Reception

		Country of Origin	Total Audience Reception
Country of Origin	Pearson Correlation	1	**.092**
	Sig. (2-tailed)		**.629**
	N	30	**30**

(Source: Researcher's Processed Results, 2025)

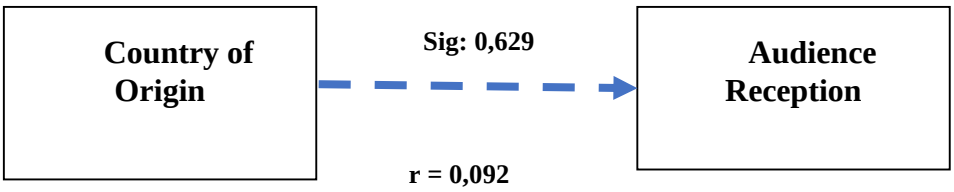

Figure 1. Relationship between Country of Origin and Audience Reception

Based on the findings regarding audience reception, it can be concluded that the Indulgence dimension showed the highest average score across all festivals, with the highest scores at Fuji Rock Festival (41.80) and We the Fest (41.33). This indicates that audiences from all four websites tended to rate the cultural aspects of pleasure, freedom, and self-satisfaction as more dominant on the websites they visited. Other dimensions, such as High-Power Distance and Collectivism, scored relatively high, with WTF having the highest score for High Power Distance (44.40). This indicates that audiences responded strongly to the elements of hierarchy and power expressed or implied within the website content.

Statistically significant differences were found only for the Feminine dimension on the Fuji Rock Festival website and the High-Power Distance dimension on the Beijing Music Festival website. This indicates slightly different cultural perceptions among audiences for these elements—demonstrating the unique design and messages perceived by audiences at each festival. Overall, there were no significant differences among audiences based on their country of origin, indicating that cross-cultural communication on the websites has achieved a degree of success in conveying messages across national boundaries.

4. Conclusion

The conclusion of this study is as follows:

1) The cross-country audience's reception was very positive towards the indulgence dimension, indicating the universal value of music as an entertainment medium. The high-power distance dimension was more accepted in BMF and WTF, reflecting the audience's local cultural values and the website's communication adjustments. The uncertainty avoidance and low cultural context dimensions were predominantly accepted in the WTF website as manifestations of creative and interactive design.
2) Audiences from different countries showed similarities in understanding digital culture on dimensions such as individual-collective and feminine-masculine, with slight variations based on local cultural background. No statistically significant differences were found based on the audience's country of origin, indicating that the festival website successfully presented a compelling cross-cultural message. The reception of cross-national audiences confirmed that the audience's cultural diversity influences the interpretation of meaning, even though the framework of meaning constructed was quite inclusive and adaptive.
3) International music festival websites display cultural characteristics firmly rooted in local cultural values but undergoing a process of transculturation that allows for resonance with a global audience through accommodating and coordinated communication. The differences in festival culture and website character reflect variations in communication strategies tailored to the local cultural context and international target audience.

The recommendations that can be generated from this research are:

1) International music festivals need to adapt their website communication strategies to accommodate diverse cross-cultural audiences, taking into account the cultural contexts of origin and different receptions.
2) The use of interactive elements, symbolic visuals, and digital platforms should be optimized to enable audiences to actively participate in building the online festival experience.
3) Management teams should prioritize cross-cultural dialogue and continuously evaluate website messaging and design to ensure they remain relevant and inclusive. Strategic recommendations include:
    a) Strengthening the indulgence element for all festivals by maintaining and reinforcing the entertainment, free expression, and fun aspects of website content as a universal language that resonates with a global audience.
    b) Cultural communication segmentation by adapting digital communication content and style to the specific cultural dimensions of key audiences, for example, highlighting

power distance at WTF and Beijing, and feminine softness at Fuji Rock, to strengthen accommodation and engagement.

c) Transcultural content development: Developing interactive features that enable audiences from different cultures to actively participate in creating new cultural meanings through digital dialogue and collaboration.
d) Optimizing Computer-Mediated Communication Media by leveraging the characteristics of digital media to simplify cross-cultural messages without compromising the depth of meaning, including the use of visuals, cross-cultural storytelling, and interactivity.
e) Dynamic monitoring and evaluation: Conducting ongoing research to adapt content to the evolving cultural dimensions of audiences and dynamic globalization trends.

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