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The Eudemonic and Hedonic Impacts of Attending Live and Virtual Music and Art Events

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Abstract

This paper examines the under-investigated well-being impacts of arts and music events attendance, in both a live and virtual capacity. Using eudaimonia and hedonia as a measure for well-being, three objectives were investigated; 1) Do live arts and music events meet attendees eudemonic and hedonic needs? 2) Do virtual arts and music events meet attendees eudemonic and hedonic needs? 3) How do live and virtual music and art events compare in meeting attendees eudemonic and hedonic needs? The study focused on attendee's experiences having attended both live and virtual events. Using nine semi-structured interviews this research found that live music and art events offer more eudemonic and hedonic impacts for the attendee than virtual events. Additionally, participants at live events experienced hedonia, although it was unclear whether all participants experienced eudaimonia, achieving overall well-being. Participants of virtual events, on the other hand felt that the social aspects and atmosphere were lacking, while a few of the participants did not achieve any eudemonic or hedonic impacts on their well-being.

Keywords: Events; Music and Arts; Wellbeing; Eudaimonia; Hedonia

Introduction

There has been a great deal of research carried out regarding the impacts of the events industry. Although most literature has focused on the economic, environmental and tourism aspects, the well-being impacts of attendees remains underdeveloped. Literature that does cover the well-being impacts generally focuses on sports events, leaving the well-being impacts of music and art events yet to be explored. In addition, Fraser, et al., (2021) indicated there was not sufficient research available to determine whether virtual music and arts events could impact the attendee's well-being. With that in mind this research investigates the well-being impacts for attendees of live and virtual arts and music events. The research has three objectives 1) Do live arts and music events meet attendees eudemonic and hedonic needs? 2) Do virtual arts and music events meet attendees eudemonic and hedonic needs? 3) How do live and virtual music and art events compare in meeting attendees eudemonic and hedonic needs?

Well-being can be measured using two elements, eudaimonia and hedonia (Seaborne et al., 2019). Eudaimonia means to achieve happiness through living well (Saragih & Amelia, 2020), while hedonia means to achieve happiness through experiencing pleasure (Saragih & Amelia, 2020; Ryan, Huta, & Deci, 2008). When someone experiences both eudaimonia and hedonia, they have achieved overall well-being.

Literature review

Eudaimonia

Eudaimonia originates from the Greek philosopher Aristotle and means of doing and living well. At music and arts events, a person can achieve full eudaimonia by being a transcendentalist.

This means to seek a balance of pleasure and escapism while experiencing self-reflection and personal meaning throughout the event (Saragih & Amelia, 2020).

Hedonia

Hedonia originates from the Greek philosopher Aristippus and means pleasure or a positive sensation. Hedonia can often leave long-term effects of gratification, nonetheless, it cannot single-handedly lead to well-being. While attendees sometimes visit music or arts events with the sole motive of seeking hedonic pleasure, some attendees have learning motives too (Saragih & Amelia, 2020; Ryan, Huta, & Deci, 2008).

Social impact of music and arts events

The social impacts of music and arts events is an area that has been somewhat neglected in research, yet equally as important as other event impacts. Literature surrounding the social impacts of music and arts events generally focused on the impacts of the event functionalities and characteristics that can influence the attendee's experience, the impacts of social capital and social cohesion within communities, and the positive impacts creative music and arts participation can have on personal development or identity salience.

Research conducted by Luonila & Kinnunen (2020) focused on finding whether the event attendees desires were similar to the event organisers desires. Luonila & Kinnunen (2020) explored the characteristics of a good arts event and the impact those qualities may have on the attendee's experience. For example, the practical facilities such as toilets, food, and other functionalities found at events as well as the entertainment itself.

Hixson (2014, p. 5) highlights the importance of music and arts events for personal development or identity salience, "*the importance of an identity for defining ones self-relative to other identities the individual holds*". The impacts art participation can have on personal development include behavioural modification, attitudinal change, relationship development or enhancement, psychological well-being, improved communication skills and increased awareness. Specifically for younger age groups music and arts events encourage people to try on different personalities with the possibility of determining their future self, ensuing identity salience. Fraser, et al., (2021) share similar opinions, suggesting audience participation at live music or arts events is understood to create positive impacts on the attendee's social well-being.

While those journal articles display characteristics of eudaimonia focusing mainly on personal growth and development, they do not include the hedonic benefits events can offer to attendees.

Music events and well-being

Literature exploring the well-being impacts of attending music events are scarce. However, Ballantyne, et al., (2014) and Ballantyne (2011) have examined the impacts and the psychological and social benefits of music events. Attending music events such as concerts and festivals are the ideal listening experience. The music connection between performers and the attendees, along with the interactions with other event attendees are important factors that contribute to the overall experience of a music event. The music event atmosphere also assists in providing a positive experience for the attendee (Ballantyne, Ballantyne, & Packer, 2014; Ballantyne J. P., 2011). According to Ballantyne, (2011) active participation in music such as attending the event can contribute to identity development by providing the opportunity to self-express, enhance moods, and

increase spirituality. Similarly, Ballantyne, et al., (2014) suggests music festivals provide the environment for attendees to develop psychologically, for example, personal growth, social well-being, self-expression, social integration and psychosocial well-being. Ultimately, those two sources have discovered music events provide eudemonic and hedonic experiences for the attendee (Ballantyne, Ballantyne, & Packer, 2014; Ballantyne J. P., 2011). Nevertheless, it has not yet been discovered whether virtual music events can offer the same overall well-being impacts for the attendee, thus presenting a gap within the literature.

Arts events and well-being

There is insufficient literature focusing primarily on the well-being impacts of attending arts events. Nevertheless, research conducted by Totterdell & Poerio (2020) and Weziak-Białowolska & Białowolski (2018) discovered there are great impacts that can be achieved through attending art events. A range of arts events are available such as art galleries, theatres, exhibitions, plays and concerts. According to Weziak-Białowolska & Białowolski (2018) attending those artistic events can enhance a person's emotions, moods, psychological state and artistic activities (Weziak-Białowolska & Białowolski, 2018). Similarly, Totterdell & Poerio (2020) suggests attending art events can have eudemonic and hedonic benefits. For example, the pleasurable experiences spent surrounded by art can increase the hedonic impacts. Whereas elevating feelings such as life meaning, personal growth and the inspiration to create art is identified as eudemonic responses to an aesthetic environment. Both of those journal articles outline related outcomes to attending the art events such as eudaimonia, hedonia, prosociality, improved cognitive functions, healthier behaviours, reduced anxiety and stress (Totterdell & Poerio, 2020). Therefore, it is clear art events can have positive impacts on the attendee's overall well-being, although it has not been discovered whether virtual art events can have the same impacts as live events. This suggests there is a gap within the literature.

The power of creativity to enhance well-being

Mental well-being is a combination of eudaimonia and hedonia (Paleari, Pivetti, Galati, & Fincham, 2021; O'Connor, et al., 2020). Literature has researched the power creativity has to enhance someone's well-being e.g., music and arts (Kirrman, 2010). According to Kirrman (2010), the arts can inspire well-being and creative participation within a person, while attending festivals and events can encourage people to stop living in their heads. A person who lives inside their own head is constantly reflecting inwards. For example, over-thinking or over-analysing the future and the past (usage, 2016). Whereas valuing the time amongst friends, family and society while being surrounded by music and arts can help a person escape this feeling. Attending festivals and events can have a transcendentalist effect on people to become more involved in activities such as creative workshops, public art exhibitions, fashion shows or music-making (Kirrman, 2010; Clarke & Knifton, 2009; Saunders J. , 2005).

However, during Covid-19 there was less opportunities to attend music or arts events, never mind gaining involvement in community music or arts activities. Social distancing and quarantining have forced people to limit their movements. This raises many questions regarding those creative outputs. For example, what activities have people found to fulfil the need of eudaimonia or hedonia, and can those activities replace festivals and events long-term? This will either verify the importance of music and art festivals to enhance a person's well-being or confirm people have evolved towards other sources of creative entertainment.

Virtual events and wellbeing

In 2019, pre-covid the NHS in the UK identified that people's reliance on technology and social media is creating a barrier for social situations negatively affecting well-being. Whereas nowadays, social media and technology have become the forefront for facilitating social connections and interactions (Tonkin & Whitaker, 2021), it is possible Covid-19 has cemented the reliance on social media and technology for social interactions. If online events and hybrid events are fully established, will they be socially sustainable, or will festivals and events resume as before?

Vinnicombe & Sou (2017) and Gilchrist (2009) believe that the festival atmosphere was a leading motivator in attending live events. Gloor (2020) confirms this by admitting while online experiences are great, they simply cannot replace the experience from a live show. The energy between attendees, performers and others involved is much greater than "when you're looking at a computer screen" (Gloor, 2020, p. 13). Therefore, it is critical to receive feedback surrounding the atmosphere and social aspects from those who have attended both live and virtual events. It is also important to compare the eudemonic and hedonic benefits of both live and virtual events. This will inform event organisers whether their events are enabling attendees to achieve well-being. Overall, this is a defining moment for the future of music and arts events. People might be willing to tolerate or enjoy online interaction during covid-19 lockdowns, although long-term factors such as atmosphere and socialisation might influence the return of social events.

Eudaimonia and Hedonia since Covid-19

According to Yang, et al (2020) in a study that was carried out in Asia during the first wave, lockdown rules are changing people's social activities as well as their purchasing habits. People are investing less in hedonic products and activities used for entertainment or personal interests, rather focusing on a utilitarian lifestyle. However, Tonkin & Whitaker (2021) contradict this statement by saying, 'in the current climate of fear and anxiety generated by the coronavirus pandemic, playfulness is being used as a recognised coping strategy to frame and re-frame situations during times of stress and emotional distress' (Tonkin & Whitaker, 2021, p. 2). This begs the question if people are seeking escapism and life satisfaction during the pandemic through eudemonic or hedonic methods. If so, this study will investigate what types of eudemonic and hedonic pleasures people are pursuing during the pandemic, specifically focusing on the music and arts event attendees during these unprecedented times.

One of the most distressing features of the coronavirus response is the strict social distancing which has been extended beyond a year, 'contradicting everything that drives us as a social species' (Tonkin & Whitaker, 2021, p. 2). Loneliness, social isolation and entrapment are a few of the consequences of the pandemic. Tonkin & Whitaker (2021) claim 'A lack of social connection is bad for physical and mental health and loneliness increases the likelihood of premature mortality by 26%' (Tonkin & Whitaker, 2021, p. 1). This is a horrifying statement considering options for social interactions have been decreased vastly. People worldwide have experienced an immense reduction of social interactions and personal freedoms ultimately disrupting eudemonic and hedonic growth. In 2017, the UK all Party Parliamentary Group on arts, health and well-being identified the importance of the creative arts for health and well-being in a comprehensive and evidence-based report (Tonkin & Whitaker, 2021). Identifying whether participants have experienced loneliness, social isolation and entrapment as a result of the decrease in social events will help support the argument surrounding the importance of live music and arts events.

Virtual events since Covid-19

The Covid-19 outbreak has shaken the live music and arts industry. Festivals, concert tours and exhibitions have been postponed or temporarily cancelled. By March 12th, 2020, two of the world's largest live event companies, Live Nation and AEG were forced to suspend all events for the foreseeable future (Gloor, 2020). Times were unprecedented for almost a year and a half; however, people are still uncertain what the future holds for events. Many music and arts event companies have shifted to host online virtual events. Users of the online live streaming website 'Twitch' have risen by 524%. Pre-Covid Twitch had an average of 92,000 monthly viewers, however during March 2020 views rose to 574,000 (Gloor, 2020). Fraser, et al., (2021) describe those virtual experiences as 'networked collectivism', explaining how those virtual events "*provide opportunities for computer-mediated sharing of cultural [events] in real-time or asynchronously*" (Fraser, Crooke, & Davidson, 2021, p. 3). Specifically, during times of loneliness and reduced social interactions, virtual events can act as a social surrogate providing attendees with a form of entertainment. Virtual event attendees have been interacting through social platforms such as Twitter and other forms of online discourse such as chat boxes. On Twitter, the attendees use hashtags and keyword terms for specific events in their interactions. This allows for other attendees to create discussion and acknowledge the impacts of that particular event (Fraser, Crooke, & Davidson, 2021).

During these extraordinary times, musicians and artists have adapted their delivery of music into digital means e.g., virtual events. There have been collaborations through online platforms from professional and amateur musicians, actors and artists. Online communities are forming in an effort to make the social distancing somewhat tolerable (Fraser, Crooke, & Davidson, 2021; Tonkin & Whitaker, 2021). Considering virtual events have gained popularity since Covid lockdowns, there is deficient research available to determine whether virtual music and arts events have the ability to trigger emotional contagion, enhancing the attendees eudemonic and hedonic well-being (Fraser, Crooke, & Davidson, 2021). It is important to establish whether music and art events hosted online can have the same eudemonic and hedonic impacts as live events, or do they exist merely for lockdown entertainment purposes. If festival attendees are satisfied with attending those online events, what will this mean for the future of live music and arts events in a post-Covid world?

Methodology

This research investigated three objectives; 1) Do live arts and music events meet attendees eudemonic and hedonic needs? 2) Do virtual arts and music events meet attendees eudemonic and hedonic needs? 3) How do live and virtual music/art events compare in meeting attendees eudemonic and hedonic needs? The research was qualitative in nature and employed nine semi-structured interviews.

The research population consisted of music and arts event enthusiasts. To ensure the participants were appropriate for the interview, criteria were formed.

The criteria included the following three standards:

1. The participant must have attended at least one live music and arts event pre-Covid.
2. The participant must have attended at least one virtual music or arts event during Covid lockdowns.
3. Participants must be above the age of 18 years old.

Participants were approached via Instagram using the self-selection sampling approach,

The participants were not asked direct questions in relation to eudaimonia, hedonia or any of their elements. However, the questions developed were open and allowed the participant to answer

honestly and in a non-biased manner. Examples of the questions asked included: *Could you describe what inspired you to attend the music/ arts event/ festival? Could you describe how you felt before attending the music/arts event? Could you see any changes in your well-being during or after attending the virtual festival/event?*

Interviews lasted between 30-35 minutes and were conducted over MS Teams. All 9 interviews were recorded. Content analysis was conducted to determine emerging themes. Results were analysed using a framework developed by Seaborn, et al., (2020) which was previously used to measure hedonia and eudaimonia impacts of a sports event of an older population. The dyad framework (figure 1) was appropriate to use for this research question as the aims and objectives were similar to Seaborn et al., (2020) study.

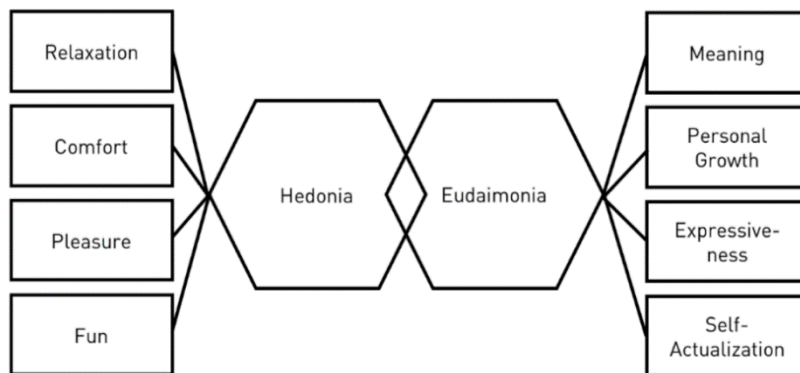


Figure 1: Framework to measure Eudaimonia and Hedonia as proposed by Seaborn, et al., (2020)

Findings and discussion

Objective 1: Eudemonic and Hedonic impacts of attending live events

The first objective focused on the impacts the participants experienced having attended live music or arts events. Participants were asked to describe their involvement in the event, e.g., involvement with peers, music, or other available activities. Table 1 below shows the hedonic impacts for attendees at live events, while Table 2 shows the eudemonic impacts for attendees of live events.

Table 1: Hedonic impacts for attendees at live events	
Hedonic impacts as proposed by Seaborn et al., (2020)	Examples of impact from interviews
Relaxation	<i>'some good stories with friends'</i> .
Comfort	<i>'stay with whomever I go with, so I don't get lost in crowds'</i> .
Fun	<i>'you'd be smashing out of breath coming out of the venue, singing and dancing all night'</i> . <i>'Expressiveness'</i> . <i>'good buzz'</i>
Pleasure	<i>'another girl started speaking to us and we hung out with her for the whole evening'</i> .

	<i>'there is nothing I love more than seeing a painting I have admired for a long while and seeing it in real life.'</i>
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Table 2: Eudemonic impacts for attendees at live events	
Eudemonic impacts as proposed by Seaborn et al., (2020)	Examples of impact from interviews
Meaning	<i>'some good stories with friends'. 'it was my first festival with my brother, so it was a great experience to go with him and bring him to a music event'.</i>
Personal Growth	<i>'feed the soul' and 'inspired' 'regroup [their] feelings' 'own pace and be with [their] own thoughts and enjoy it on [their] own'</i>
Expressiveness	<i>singing and dancing. 'Expressiveness'.</i>
Self-actualisation	<i>another world'</i>

Four of the participants described their participation at the event as interactions with their friends and family. Positive interactions among friends, family and peers have both eudemonic '*Meaning*' and hedonic '*Pleasure*'. One participant explained her interactions with other event attendees and described a couple of instances where she made connections at the event. According to Kirrman (2010), Clarke & Knifton (2009), and Saunders (2005), spending time with friends, family and peers while also being surrounded by music and arts can have a significantly positive impact on someone's well-being. Similarly, Getz (2019) and Gilchrist (2009) suggest socialisation at events help the attendee build relationships with peers and develop hedonistic values such as a sense of belonging or camaraderie. Therefore, findings from the interviews and the literature support each other. Overall, it is evident those four participants experienced both eudemonic and hedonic well-being as a result of socialisation at the event.

Two participants described their involvement with the live music event as dancing and singing. Dancing and singing could be described as both '*Fun*' and '*Expressiveness*'. Fun is on the hedonic side of the dyad and expressiveness is on the eudemonic side of the dyad, therefore the involvement from those participants suggests they may have achieved overall well-being throughout the event.

The participants were then asked how they felt during or after the live event, and whether they could see any changes in their well-being. Seven of the participants stated they were happier which implies they experienced pleasure from the hedonic side of the dyad throughout the event. While two of the participants described the event as a '*good buzz*', which indicates they had fun throughout the event, which is also on the hedonic side of the dyad. This indicates most of the benefits participants experienced as a result of the music and arts event were hedonic.

Two participants described their experience at the event as a bonding experience with their

friends, family and peers. This would suggest those participants gained a sense of 'Meaning'. Developing a sense of meaning after attending an event would be considered a eudemonic characteristic. Five of the participants stated the event had an overall positive impact on their well-being. For the participant to experience overall positive impacts on their well-being it would suggest they experienced both eudaimonia and hedonia at some stage during the event.

Ryan, et al., (2008) believes hedonia can often leave long-term impacts of gratification, although it does not have the power to achieve overall well-being. This is confirmed by Paleari, et al., (2021) and O'Connor, et al., (2020) who have stated overall well-being is a combination of eudaimonia and hedonia. In contrast, more than half of the participants claim they felt positive impacts on their overall well-being as a result of attending the live event. This would indicate the majority of the participants did experience both eudaimonia and hedonia at some stage during the live event.

Objective 2: Eudemonic and Hedonic impacts of attending virtual events

The second objective focused on the impacts the participants experienced having attended virtual music or art events. Table 3 below shows the hedonic impacts for attendees at virtual events, while Table 4 shows the eudemonic impacts for attendees of virtual events.

Hedonic impacts as proposed by Seaborn et al., (2020)	Examples of impact from interviews
Relaxation	<i>'no crowds'</i>
Fun	<i>'I'd put on a glittery dress, I might make a margarita, and I have these disco lights I bought myself'.</i>
Pleasure	<i>'the closest thing to the real thing' while another participant said they were 'hoping that a virtual music event would fill the void of not getting to go to any live events.'</i> <i>'see if [the virtual event] could bring the atmosphere, and the same feeling of happiness you get when you're at a live event'</i> <i>'curious but not very excited because you'd miss the feeling of being part of a social event, but you are just sitting in front of your computer watching it, it's very passive.'</i> <i>'I was really chasing that feeling'</i> <i>'there was always people talking about it on Twitter or a group on Twitter with a hashtag talking about [the virtual event]. So I'd engage that way.'</i>

Table 4: Eudemonic impacts for attendees at virtual events	
Eudemonic impacts as proposed by Seaborn et al., (2020)	Examples of impact from interviews
Meaning	<i>'a few bands that I like had new albums and stuff out, so it was good to see them perform in the virtual world'.</i>
Personal Growth	<i>'get a little inspired and take out my paint set myself and do stuff'.</i>
Expressiveness	<i>'the closest thing to the real thing' 'hoping that a virtual music event would fill the void of not getting to go to any live events.'</i>

Four of the participants stated there was no opportunity to interact or participate in the virtual event. This was the most common response to this question. This is similar to what Gloor (2020) found in their study where virtual events were compared to looking at a computer screen. This would indicate that for these participants, the that the virtual events they attended did not offer opportunities to become involved ultimately creating no eudemonic or hedonic impacts.

Four participants highlighted the opportunity to chat among peers via chat box during the virtual event, although none of the participants got involved with those chat boxes. Therefore, those events did offer the opportunity for eudemonic expression among peers, although none of the participants gained any eudemonic impacts from this feature. As can be seen in Table 3, one participant mentioned threads were available on Twitter. This gave virtual event attendees the opportunity to *'Express'* themselves also allowing for eudemonic impacts.

Another participant mentioned there was a Question-and-Answer session before the music event began, therefore creating engagement between the artists and audience. The participant did not take part in this question-and-answer session, although they did highlight the fact a question-and-answer session would not happen at a regular music event. Therefore, the virtual event created an opportunity for attendees to get involved. This adds to the value of the event and creates a sense of eudemonic meaning for those attendees.

Two participants who attended arts events took a guided tour which created a small bit of participation with the artwork. It allowed for an in-depth understanding of each art piece. While the other participant who attended an arts events acknowledged the opportunity to read about the art pieces. Therefore, the participation available at those art events created hedonic pleasure for the attendees. Both those participants also admitted attending the virtual arts event inspired them to create their own art pieces from home while stating they would not be as inspired to go home and create art after attending a live art event. According to Kirrman (2010) Clarke & Knifton (2009) and Saunders (2005), attending events can have a transcendentalist impact on people to become more involved in arts and music. Results here suggest that virtual arts event inspired hedonic *'Pleasure'* and eudemonic *'Expressiveness'*.

The participants were then asked how they felt during or after the virtual event, and whether they could see any changes in their well-being. Four of the participants believed the virtual event positively impacted their well-being and they felt happier after afterwards. This indicates those participants gained both hedonic pleasure and eudemonic expressiveness as a result of attending the event. In contrast, two of the attendees felt it had the opposite effect, making them feel somewhat

depressed after attending the virtual event. This suggests the virtual event negatively impacted their well-being. The other three participants stated the virtual events were good although not as good as live events and felt no change to their well-being.

Nonetheless, three of the participants enjoyed the virtual event because there were no crowds of people in attendance. This would indicate those participants experienced hedonic relaxation and comfort as a result of the event. Alternatively, three other participants thought the event felt empty as if the crowd and atmosphere were missing. This suggests, for these, a virtual event was lacking eudemonic meaning. Fraser, et al., (2021) indicated there was not sufficient research available to determine whether virtual music and arts events could impact the attendee's well-being. However, findings to this objective suggest that there were more positive impacts than negative impacts for attendees at virtual events.

Objective 3: How do live and virtual event experiences compare

The final objective focused on comparing the live and virtual events aiming to establish whether or not they could both offer a quality experience for the attendee. Table 5 below shows the themes from the findings when attendees compared impacts of live and virtual events.

Live events	Virtual events
Increased social connections and interactions	Opportunities for different types of interaction such as Question and Answers session
Enjoy social aspects before, during and post event. Building anticipation	Less opportunity for interaction with other attendees before, during and after event
Sense of escapism	Sense of escapism
More atmosphere and energy	Provides a front row seat to an event
Increase in overall wellbeing,	Environmentally friendly,
	Chance to observe at own pace,

The final objective focused on comparing the live and virtual events aiming to establish whether or not they could both offer a quality experience for the attendee. The first question asked the participants to compare their experiences having attended both live and virtual music or arts events. Two of the participants felt live and virtual events could not be compared as they were completely different types of experiences. Whereas four of the participants felt live events create more of a connection between peers, performers and the arts. Three of the participants believed the live events were more enjoyable than virtual events, while two of the participants felt there was more energy and atmosphere at live events. Two of the participants stated they look forward to the entire day of the live event, meaning the pre-event ventures and the activities after the event. These findings confirm the literature with both Getz, (2019) and Gilchrist (2009) highlighting how positive social experiences can influence further participation in events. This would suggest those participants who had positive social experiences at the live events would be inclined to attend live events in the future. Whereas those participants who missed the social aspects at the virtual events would be less likely to attend a virtual event in the future. Alternatively, one participant stated they were happy not having to travel to the virtual event meaning they could attend the event from the comfort of their own home. While a different participant highlighted virtual events are more

environmentally friendly than live events. Another participant enjoyed the fact every attendee had a front-row seat at the virtual event. Overall, the participants had split opinions when it came to comparing live and virtual events, although it seems participants were in favour of live events. The second comparative question asked participants if they felt live and virtual events offer the same opportunities for the attendee. The majority of the participants believed live and virtual events do not offer the same opportunities, although they both offer different opportunities. This is similar to Gloor (2020)'s opinion stating online experiences cannot replace those of a live event. However, two participants who had attended virtual arts events felt they offered greater opportunities than live events, including Q&A sessions and a chance to observe art at a more relaxed pace. Both participants were also inspired to create their own artwork after attending virtual art events, therefore creating more eudemonic opportunities. This suggests the virtual events had more transcendentalist opportunities, while the live events had more pleasure-seeking experiences for the attendee's (Kirrman, 2010; Clarke & Knifton, 2009; Saunders, 2005). Overall, the results of this question have indicated live events have more eudemonic and hedonic opportunities for the attendee.

The final comparative question asked the participants whether live or virtual events impacted their well-being the most. Seven of the participants stated live events impacted their well-being the most. Two of the participants felt virtual events impacted their well-being the most. Clarke & Knifton, (2009), Kirrman, (2010) and Saunders (2005) state social outings such as events have the power to increase the quality of life and the overall well-being of the attendee. The results from the findings agree with this statement considering seven out of nine participants in this study claim their overall well-being was more improved after a live event. Those findings would suggest the virtual music and arts events offered a sense of escapism throughout the pandemic, unfortunately, they could not offer social impacts or atmosphere for the attendees. Therefore, the future of virtual music and art events is uncertain. However, considering the virtual events industry is relatively new, there are opportunities for innovations to improve the attendee experience. Event organisers should use feedback from virtual event attendees to further develop the social aspects of the attendee's virtual experience. Ultimately making the future of virtual events more promising.

Conclusion

This research has concluded that live events offer more positive experiences for the attendees overall well-being than virtual events. It has been discovered that live events are valued and needed for the eudemonic and hedonic impacts they can provide for the attendee. Although, it is clear from the findings virtual arts events provide more eudemonic and hedonic impacts than virtual music events. Nevertheless, virtual events served a great purpose throughout the pandemic, although it seems music and art event enthusiasts are eager for the return of live events.

Limitations

Due to Covid lockdowns and restrictions, it meant the interviews were conducted virtually. This was limiting as many participants may not have felt as comfortable conducting such a personal interview via zoom. In addition, because the research was conducted during COVID-19, this research reflects a particular time and place, i.e., during a global pandemic. It is recommended further studies be conducted in the future when music and art event enthusiasts have the option to attend either live or virtual events.

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