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Website as a Battlefield for Marketing Communication Messages through Cultural Touch

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Abstract

The purpose of this study is to determine the characteristics of messages from 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 Term Orientation (LTO/STO) as a result of combining cultural dimensions from Hofstede, Hall and Andersen. The analysis in this research draws on five theories: CMM, CAT, CMC, globalization, and transculturation. The research method uses quantitative content analysis. The results of the study show that the festival in China (BMF Website) emphasizes collectivism and high-power distance values, reflecting a hierarchical and long-term cultural context, with communication tailored to be inclusive. The festival in Japan (FRF Website), with a culture that prioritizes accuracy, efficiency, and communication adjustments, is oriented towards a multicultural audience, maintaining a balance between global and traditional elements. The festival in India (SBF Website) promotes open communication using English as a medium, incorporates mixed masculine and feminine values, and adopts an approach that balances local and global cultures. The festival in Indonesia (WTF Website) focuses on innovative and interactive design, with a lower emphasis on communication in context and power distance, encouraging user participation and community identity.

Keywords: Cultural Dimension, Website, Music Festival, Content Analysis

1. Introduction

Hall (1976, as cited in Ghanem, Kalliny, & Elgoul, 2013) stated that culture is communication, and communication is culture. 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, as companies will succeed or fail in attracting consumers depending on whether their approach aligns with these new changes.

Marketing communication activities are a set of processes carried out by companies to inform, persuade, and influence consumers directly or indirectly about the products and brands they sell (Terence, 2008). Marketing communication activities also need to consider cultural aspects and technological developments. The internet, web, and digital media have changed marketing and business since the first website, namely <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.

One of the tools used by companies, organizations, and individuals is the use of websites as a medium to communicate with target markets, audiences, and other stakeholders. The diversity of websites naturally requires unique features, both technically and in terms of the content they contain.

As a communication medium, websites are required to provide information that engages audiences and encourages them to visit. One way to do this is by adapting website content to the target audience's cultural context. It is important to note that websites are accessible worldwide. Burgmann, Kitchen, and Williams' (2006) research on web technology is reflected in the design aspect of the Graphical User Interface (GUI). Websites, like internet-based technologies, exist as a global medium that connects individuals who may still be culturally bound. To truly escape the limitations of space and time, online communication becomes effective if it pays attention to cultural aspects (Burgmann, Kitchen, Williams, 2006). On the other hand, research by Daniel W. Baack and Nitish Singh (2007) on Taiwanese informants shows that they prefer website adaptations that reflect Taiwanese culture. Pauwels (2012) found that websites are highly hybrid multi-author cultural meeting places, connecting offline and online practices from various cultures in transition. To some extent, websites can be considered cultural agents, exemplifying the processes of globalization and glocalization in an unparalleled way. These three studies conclude that the use of websites as a communication medium, transcending 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 diverse. On the other hand, website owners can also showcase their own culture to create a distinctive image.

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 revealed that the latter offered little 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 is 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 above research links websites to culture by utilizing 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).

This research will modify the Cultural Values Framework (Sing & Matsuo, 2004; Singh et al., 2005), which has provided a framework for understanding cultural characteristics based on Hofstede's (Individualism, Masculinity, Power Distance, Uncertainty Avoidance) and Edward T. Hall's high- and low-context theories. The researcher added a dimension proposed by Peter A. Andersen, which is not yet in the Hofstede and Hall cultural dimensions, namely immediacy. In addition, it also utilizes findings that indicate this cultural dimension will produce a high-low contact culture and a long-short-term time orientation. In addition, the researcher also refers to Hofstede (2010), who adds a 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 Term 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 investigate 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.

This study uses these four websites because they represent music festivals in the Asian region that can reflect the character of Asian culture. In addition, the four festivals also have a reasonably long history, with more than 10 years of consistent festivals. The four festivals have relatively different music genres. Fuji Rock Festival has been around since 1997 and is a rock music genre; Sunburn Festival has been around since 2007 and is an EDM (Electronic Dance Music) genre; Beijing Music Festival has been around since 1998 and is more of a classical music genre; and We The Fest has been around since 2014 and is a pop, R&B (Rhythm & Blues), hip-hop, electronic, and alternative music genre.

These cultural dimensions will be used to analyze the festival website's message content at the textual level. The purpose of this study is to determine the characteristics of the messages from the Fuji Rock Festival (Japan), Sunburn Festival (India), and Beijing Music Festival (China) and We the Fest Indonesia websites based on the modification of the cultural dimensions of Geert Hofstede, Edward T. Hall, and Peter A. Andersen. The second objective is to determine whether there are differences in the characteristics of the cultural dimensions of these websites based on the differences in location (country) where the festival is held.

This research employs five theories to analyze the characteristics of messages that incorporate cultural dimensions on music festival websites. These theories are Coordinated Management of Meaning (CMM), Communication Accommodation Theory (CAT), Computer-Mediated Communication (CMC), Globalization Theory, and Transculturation Theory. This research focuses on cross-cultural communication.

The audience perspective utilizes the theory of Coordinated Management of Meaning (CMM). This theory is used to examine how audiences interpret cultural meanings on music festival websites. The interaction between website content and individual interpretations is based on the audience's cultural background. Furthermore, Communication Accommodation Theory (CAT) can be used to analyze how music festivals adapt their website design strategies to appeal to audiences from diverse cultural backgrounds. This can be used to examine the audience's influence on communication changes on music festival websites. The message conveyed through the

website will be received by the audience based on their perceptions, one of which is their cultural background. The audience's acceptance of the communication messages conveyed by the music festival organizers will determine whether the audience will behave in a convergent or divergent manner.

In this study, Computer-Mediated Communication (CMC) theory is employed to explain how websites, as a digital medium for communication, influence the cultural perception of music festivals. Audience interaction with digital content is a form of computer-mediated communication. Meanwhile, globalization theory is employed to understand music festivals as global products that incorporate elements of both local and international cultures. The digitalization of music festivals has led to the spread and adoption of culture. Globalization and the cultural diversity of the target audience necessitate that festival organizers carefully consider the development of communication messages to ensure they are understood and accepted by the audience. One factor that must be considered in developing communication messages is the cultural background of both the festival organizer and the audience. Similarities in cultural background between festival organizers and audiences facilitate the understanding of the communication messages. However, differences in cultural backgrounds can trigger festival organizers to translate messages. Transculturation itself refers to the process by which multiple cultures produce hybrid cultural elements that cannot be traced to a single originating culture.

This understanding of transculturation is employed to analyze how the cultural fusion of music festivals is reflected in website design. From the audience's perspective, the transculturation approach can also be used to understand how audiences from different countries accept and understand cultural mixing.

2. Method

This research will use a quantitative content analysis method. Content analysis is adopted to generate descriptive information about the content of previous research (Silverman, 1997). This involves reading and rereading the material, making notes when relevant information is encountered. The research was conducted following seven classic steps: (a) formulating the research question to be answered; (b) selecting the sample to be analyzed; (c) defining the categories to be applied; (d) planning the coding process and training coders; (e) implementing the coding process; (f) determining trustworthiness; and (g) analyzing the coding results (Kaid, 1989).

Data collection was conducted by filling in the data based on a coding sheet prepared to analyze the cultural dimensions that appeared on the music festival website.

The reliability testing technique uses the Hoslti formula (Eriyanto, 2011). Based on Holsti's formula, the minimum required reliability is 0.7 (70%). The reliability test results in this research showed a score above 74%.

The content analysis process requires coders. The content analysis process requires coders. Two coders were selected for this research: a lecturer in Communication Studies, specifically with expertise in Intercultural and/or Cross-Cultural Communication, and a festival organizer with experience organizing international music festivals and understanding the use of websites and information technology as media for marketing communications for their festivals. They were asked to fill out the coding sheet provided while reviewing the pages on the four websites. The following table contains the units of analysis, categories, and sub-categories used in the coding sheet.

Table 1: Table of Analysis Units

No	Unit of analysis	Category	Sub-Category
1.	Website	1. Fuji Rock Festival/ FRF (Jepang)	
		2. Suburn Festival (India)	

		3. Beijing Rock Festival (China)	
		4. We The Fest (Indonesia)	
2.	Individualism/Collectivism	Individualism (IN)	1. Personalization of the experience 2. Focus on personal preferences 3. Promotion of uniqueness and exclusivity 4. Emphasis on individual autonomy 5. Promotion of a single artist or band 6. Flexible event options 7. Customized personal experiences 8. Areas for creative expression 9. Possibility of involvement in the creative process 10. Respect for individual uniqueness
		Collectivist (COL)	1. Focus on Shared Experiences 2. Emphasis on Community and Social Connections 3. Promotion of Harmony and Unity 4. Respect for Tradition and Togetherness 5. Local Community Involvement 6. Promotion of Local Artists 7. Education and Development Programs 8. Volunteer Involvement 9. Friendly and Welcoming Atmosphere 10. Respect for Collectivity 11. Interactive Online Content
3.	Masculine/Feminine	Masculine (MAS)	1. Emphasis on Achievement and Success 2. Focus on Energy and Action 3. Rewarding Strength and Courage 4. Competitive Features and Challenges 5. Food and Beverage Offerings 6. VIP Packages and Additional Services 7. Fun and Entertainment Themes 8. Choice of Activities and Experiences 9. Atmosphere and Decor 10. Presence of Luxury Brands 11. Social Interaction and Networking 12. Visitor Reactions and Responses
		Feminine (FEM)	1. Focus on Well-Being and Comfort 2. Emphasis on Interpersonal Connections and Collaboration 3. Promotion of Emotionally Engaging Arts and Creativity 4. Services and Facilities that Support Visitor Well-Being 5. Balanced Representation of Male and Female Artists 6. Promotion of Female Artists and Musical Groups 7. Recognition of Women's Contributions 8. Selection of Activities that Support Women's Involvement 9. A Welcoming and Empathetic Atmosphere 10. Respect for Traditional Women's Values 11. Partnerships with Women's Organizations 12. Promotional Content that Values Women
4.	Power Distance	High Power Distance (HPD)	1. Clear Hierarchical Structure of Access and Information 2. Promotion and Emphasis on Power 3. Limited Regulation and Access Based on Status 4. Unequal and Limited Information 5. Feedback and Evaluation

			6. Commitment to Tradition and Hierarchy 7. Differences in Access and Facilities 8. Respect for Authority Figures 9. The Role of Sponsors and Well-Known Brands 10. Promotional Content that Emphasizes Status 11. Respect for Status and Prestige
		Low Power Distance (LPD)	1. Information Transparency and Accessibility 2. Inclusive Design and Equal Access 3. Public Participation 4. Local Community Engagement 5. Equality-Based Content 6. Opportunities to Share Stories and Experiences 7. Diversity in Representation 8. Areas for Creative Expression 9. Opportunities for Involvement in the Creative Process 10. Respect for Individual Uniqueness
5.	Uncertainty Avoidance	High Uncertainty Avoidance (HUA)	1. Detailed and Clear Information 2. Structured Planning and Organization 3. Structured Guarantees and Policies 4. Visitor Communication and Support Features 5. Accurate Schedules and Plans 6. Clear Terms and Conditions 7. Preparedness for Possible Disruptions 8. Structured Activity Options 9. Commitment to Production Quality 10. Feedback and Evaluation
		Low Uncertainty Avoidance (LUA)	1. Flexibility and Variety in Offerings 2. Unconventional Website Design 3. Less Structured Information 4. Freedom in the Festival Experience 5. Public Participation 6. Local Community Engagement 7. Equality-Based Content 8. Opportunities to Share Stories and Experiences 9. Diversity in Representation 10. Respect for Individual Uniqueness
6.	Context	High Context (HCX)	1. Context and Relationships in Communication 2. Implicit and Unspoken Messages 3. User Experience and Interaction 4. Social Relationships and Status 5. Emphasis on Story and Narrative 6. Use of Symbols and Metaphors 7. Community Engagement and Local Traditions 8. Interpersonal Interactions and Relationships 9. Use of Distinctive Language and Terminology 10. Content Designed for Emotional Engagement 11. Emphasis on Togetherness and Solidarity 12. Involvement in Interpretation
		Low Context (LCX)	1. Clarity and Explicit Communication 2. Website Design and Structure 3. User Experience 4. Language Use 5. Engagement and Interaction 6. Flexible Event Options 7. Customized Personal Experiences 8. Areas for Creative Expression

			9. Opportunities for Involvement in the Creative Process 10. Respect for Individual Uniqueness
7.	Contact	High Contact (HCT)	1. Personal Interaction and Communication 2. Social Media Presence and Networking 3. Closeness and Intimacy 4. Emotionally Connected Event Experiences 5. Sharing and Community Experiences 6. Use of Social Media 7. Interactive Features 8. Discussion Forums or Chat Rooms 9. Live Streaming or Webinars 10. Sharing and Comment Features 11. Partnerships with Influencers or Fans 12. Personal and Individual Communication 13. Content That Invites Direct Action
		Low Contact (LCT)	1. Level of Formality in Communication 2. Use of Visual Media and Content 3. Level of Personalization and User Engagement 4. Presence of Asynchronous Features 5. Minimal Contact Options 6. Emphasis on Privacy 7. Clear Written Content 8. Self-Service Offerings 9. Online Ticketing and Registration Management 10. Self-Available Information 11. Independence from Direct Communication 12. Self-Contained Content Offerings
8.	Term Orientation	Short-Term Orientation (STO)	1. Fast Interaction and Responsiveness 2. Engaging Design and Visualization of Fun 3. Emphasis on Instant Opportunities and Benefits 4. Last-Minute Ticket Sales 5. Latest Program Announcements 6. Focused Promotional Content 7. Active Use of Social Media 8. Easy Ticket Purchasing Features 9. Short Program Engagement 10. Digital Content Offerings 11. Commitment to Flexibility 12. Last-Minute Ticket Sales 13. Latest Program Announcements 14. Focused Promotional Content 15. Active Use of Social Media 16. Easy Ticket Purchase Features 17. Short Program Engagement 18. Digital Content Offerings 19. Commitment to Flexibility
		Long-Term Orientation (LTO)	1. Emphasis on Quality and Detail 2. Early Ticket Availability 3. Promotion of Future Programs 4. Rewards for Long-Term Participation 5. Long-Term Partnerships 6. Education and Development Programs 7. Permanent Fan Supporters 8. Commitment to Cultural Heritage
9.	Indulgence /Restraint	Indulgence (IND)	1. Focus on Entertainment and Fun 2. Social and Recreational Activities 3. Giving Prizes and Awards

	4. Emphasis on Personal Experience
	5. Content that inspires enthusiasm
	6. Food and Beverage Offers
	7. VIP Packages and Additional Services
	8. Theme of Fun and Entertainment
	9. Choice of Activities and Experiences
	10. Atmosphere and Decoration
	11. Presence of Luxury Brands
	12. Social Interaction and Networking
	13. Visitor Reactions and Responses
Restraint (RES)	1. Self-Control in Content and Design
	2. Focus on Information and Practicality
	3. Content that Avoids Overindulgence
	4. Implementation of Rules and Guidelines
	5. Measured User Experience
	6. Health and Well-Being Options
	7. Rules and Guidelines
	8. Non-Alcoholic Options
	9. Activities that Support Self-Control
	10. Environmental Commitment
	11. Respect for Limitations
	12. Regulation of Technology Use
	13. Feedback and Evaluation

Source: Researchers' modifications based on Sing, S., & Matsuo, H. (2004), Singh, S., Rhoads, K., & Haider, Z. (2005), Hofstede, G. (2010), Singh, N., & Kunnathur, V. (2005), Singh, N., Li, L., & Zhao, J. (2005) and Singh, J., & Matsuo, H. (2004).

The data analysis techniques used were frequency distribution and cross-tabulation. The results of the content analysis process will then be analyzed using frequency distribution to describe the research findings, namely, to explain the characteristics of global festival websites based on cultural dimensions. The results of the frequency distribution analysis per dimension were then cross-referenced with music festival websites. This analysis was used to obtain an overview of the cultural dimensions of each website.

3. Results

The following are the results of research on the characteristics of BMF, FRF, SBF, and WTF websites, based on content that incorporates cultural dimensions.

Based on the results of content analysis, the messages on the Beijing Music Festival (BMF) website can be described in terms of 8 cultural dimensions, as shown in figure 1. The results show that the BMF website tends to emphasize content with collectivist dimensions (COL) but is balanced between masculine (MAS) and feminine (FEM) dimensions, with a greater emphasis on low power distance (LPD) and low uncertainty avoidance (LUA) dimensions. The BMF website employs cultural dimensions of low context (LCX) and low contact (LCT), which are associated with a long-term time orientation (LTO). It utilizes content as a form of restraint (RES).



Figure 1: Paired Cultural Dimensions on the Beijing Music Festival Website

Source: Researcher's work, 2025

Based on the results of content analysis, the messages on the Fuji Rock Festival (BMF) website can be described in terms of 8 cultural dimensions, as shown in Figure 2. The results show that the content in the FRF website tends to contain cultural dimensions of individualism (IN), masculinity (MAS), low power distance (LPD), high uncertainty avoidance (HUA), low context (LCX), low contact (LCT), short-term time orientation (STO), and restraint (RES).

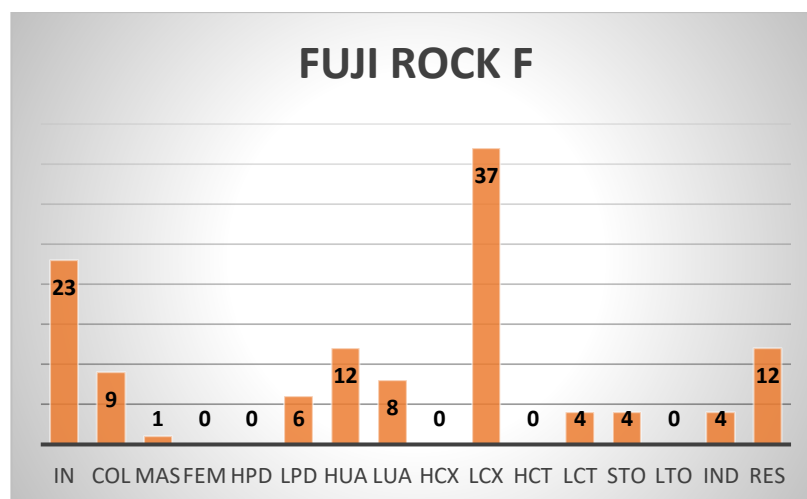


Figure 2: Paired Cultural Dimensions on the Fuji Rock Festival Website

Source: Researcher's work, 2025

Based on the results of the content analysis, Figure 3 shows that the content containing the more dominant cultural dimensions in pairs is the collectivist (COL), masculine (MAS), high context (HCX), and detachment (IND) dimensions, while the short-term and long-term time orientations are relatively the same.

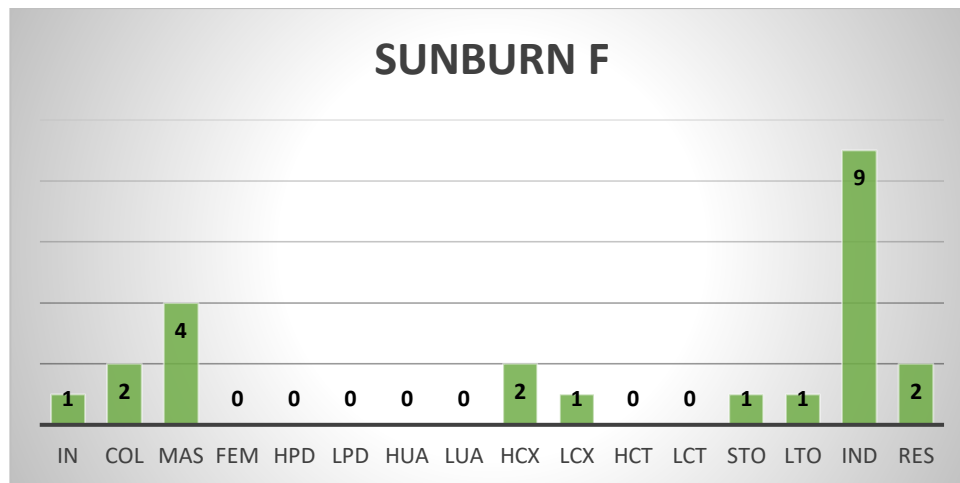


Figure 3: Paired Cultural Dimensions on the Sunburn Festival Website

Source: Researcher's work, 2025

Based on the results of the content analysis that has been conducted, the WTF website contains content of cultural dimensions in pairs, the more dominant of which are collectivism (COL), femininity (FEM), low power distance (LPD), low uncertainty avoidance (LUA), low context (LCX), high contact (HCT), short-term time orientation (STO) and restraint (RES). This is illustrated in Figure 4 below.

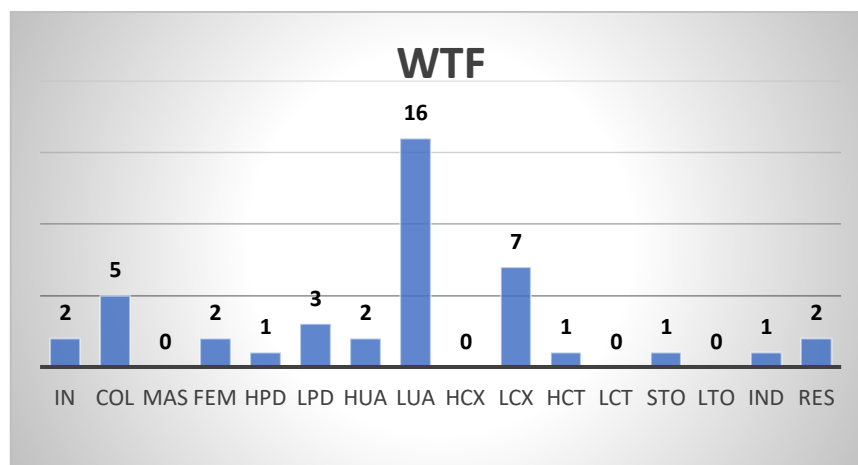


Figure 4: Paired Cultural Dimensions on the Sunburn Festival Website

Source: Researcher's work, 2025

After describing the content containing cultural dimensions from each of the four websites individually, we will then compare the content across these websites. Table 2 shows a comparison of the content for each cultural dimension on the BMF, FRF, SBF, and WTF websites.

Table 2: Comparison of Cultural Dimension Content Across Websites

No		BMF	FRF	SBF	WTF	Number of Indicators
A.	Number of website pages	6	20	12	7	
B.	Cultural Dimension					
1.	Individualism	4	23	1	2	10
2.	Collectivism	6	9	2	5	8
3.	Masculin	3	1	4	0	8
4.	Feminin	3	0	0	2	12
5.	High Power Distance	3	0	0	1	11

6.	Low Power Distance	5	6	0	3	6
7.	High Uncertainty Avoidance	1	12	0	2	9
8.	Low Uncertainty Avoidance	2	8	0	16	8
9.	High Context	1	0	2	0	9
10.	Low Context	8	37	1	7	5
11.	High Contact	1	0	0	1	9
12.	Low Contact	2	4	0	0	10
13.	Short Time Orientation	0	4	1	1	10
14.	Long Time Orientation	4	0	1	0	7
15.	Indulgences	3	4	9	1	12
16.	Restraint	7	12	2	2	8
Jumlah		53	120	23	43	142

Source: Researcher's work, 2025

Based on the number of pages, the FRF website has the most pages, with 20, followed by SBF with 12, WTF with 7, and BMF with only 6. Furthermore, examining the cultural dimensions that appear most frequently on each website, the BMF website features the low context (LCX) dimension, with eight appearances. In contrast, the FRF website exhibits a significantly higher number of appearances, with 37. The SBF website features the most content related to the cultural dimensions (9). In contrast, the WTF website has the most prominent content in the low uncertainty avoidance (LUA) dimension, with 16 appearances.

Referring to the table, it can also be seen that on the BMF website, only the cultural dimension describing short-term time orientation (STO) is missing. On the FRF website, five cultural dimensions are missing: femininity (FEM), high power distance (HPD), high context (HCX), high contact (HCT), and long-term time orientation (LTO). Meanwhile, the SBF website does not display the seven cultural dimensions, namely feminine (FEM), low and high-power distance (HPD & LPD), low and high uncertainty avoidance (HUA & LUA), and low and high collectivism (HCT & LCT). The cultural dimensions of masculine (MAS), high context (HCX), low context (LCT), and long-term time orientation (LTO) are four cultural dimensions that are not found on the WTF website.

4. Discussion

The characteristics of the four music festival websites, based on the cultural dimensions of Hofstede, Hall, and Andersen, can be described as follows.

4.1. Beijing Music Festival Website - China

The characteristics of the Beijing Music Festival-China, Fuji Rock Festival-Japan, Sunburn Festival-India, and We the Fest-Indonesia websites based on the cultural dimensions of Geert Hofstede, Edward T. Hall, and Peter A. Andersen will be analyzed using the theories of Coordinated Management of Meaning, Communication Accommodation Theory, Computer-Mediated Communication, Globalization, and Transculturation.

Using the Coordinated Management of Meaning (CMM) theory, the BMF website presents explicit and formal content, characterized by clear and direct communication (Low Context). The emphasis on collectivism and long-term orientation is reflected in content that emphasizes community harmony and cultural continuity. Audiences are invited to construct meaning through shared knowledge of cultural traditions, shared values, and respect for authority (Low Power Distance). The communication context is formal and structured, supporting consistency of meaning through a neat, hierarchical website structure. Audiences are expected to understand meaning within the context of Chinese culture, which emphasizes politeness and respect.

Using assumptions from Communication Accommodation Theory (CAT), it is demonstrated that the BMF website adapts its communication style to cater to a broad and diverse audience. This is evident in the use of clear and

formal language, as well as the direct and accessible presentation of information, effectively accommodating cultural differences and communication preferences. The website, as a digital medium, enables interactive and flexible long-distance communication. BMF utilizes this medium to convey explicit messages and ensure freedom of navigation, thereby enhancing the effectiveness of information dissemination in a global society. This analysis is based on the theory of Computer-Mediated Communication (CMC).

From a Globalization Theory perspective, BMF reflects the process of globalization through its English-language content, the fusion of traditional and modern cultural values, and its openness to international audiences. The festival serves as a space that connects local culture with the global world. Meanwhile, from a Transculturation Theory perspective, the website showcases the interplay between cultural integration, where local culture is preserved alongside global innovation. As a music festival, BMF demonstrates the fusion of diverse cultural values, creating a new identity within a global context.

4.2. Fuji Rock Festival Website-Japan

The types of meaning and meaning construction based on CMM theory indicate that the FRF website conveys meaning through concise, efficient, and individualistic language, aligning with Japanese cultural values of masculinity and individualism.

Audiences become active participants, and meaning is constructed through rapid and informative interactions (Low Context and High Uncertainty Avoidance). Great attention to certainty and technical details shapes the structured meaning of communication. Communication is low context but enriched with comprehensive and short-term information, reflecting a culture that values discipline and efficiency.

Audiences act as individual decision-makers, informed by detailed information. A Communication Accommodation Theory (CAT) analysis revealed that the FRF website exhibited strong communication adaptation efforts for multicultural audiences by employing explicit, straightforward language and a well-organized information structure. Intuitive design and navigation made it easy for visitors from diverse cultural backgrounds to access information. The FAQ and ticketing pages stood out as prime examples of communication adaptation, providing systematic and easy-to-understand information. The emphasis on personalizing the user experience through individual options and preferences on specific pages was a unique characteristic that supported CAT theory. This created flexible and responsive communication to the needs of specific audiences.

The FRF website effectively facilitates asynchronous communication, enabling users to access information at any time and from anywhere. Its responsive and fast-loading design supports a comfortable and self-paced user experience. Contact information, a location map, and an interactive event calendar enhance the communication bridge between organizers and attendees, eliminating the need for face-to-face interaction. These features are based on the theory of Computer-Mediated Communication (CMC). The website's ability to provide real-time updates through an interactive event calendar and rich digital media integration reflects a modern adaptation to traditional festival operations.

An analysis of globalization theory reveals that the website embodies the integration of global and local cultures by showcasing collaborations between international musicians and local Japanese musicians. The use of English as the primary language also demonstrates awareness of a global and inclusive audience. Frequently updated news content highlights cross-cultural interactions and the dynamic exchange of artistic values. The festival and its website serve as a space for active cross-border cultural dialogue, presenting traditional Japanese music and culture alongside popular international genres, demonstrating the multifaceted dimensions of globalization.

Transculturation Theory illustrates that the FRF website communicates a dynamic cultural identity through a blend of traditional Japanese elements with modern innovations. The preservation of local festival norms and traditions is explicitly maintained yet presented in a contemporary and interactive digital format. This indicates a simultaneous cultural transformation between tradition and modernity. The use of modern features on the website

to communicate the conservation of tradition demonstrates a harmonious blending of cultures, which is not merely a static representation of culture but also a space for adaptation and innovation.

The Fuji Rock Festival website showcases a complex and rich cultural dimension, incorporating the values of individualism, masculinity, low context, and short-term time orientation typical of modern culture. Through communication style adjustment (CAT), digital communication facilitation (CMC), global-local cultural integration (Globalization), and dynamic cultural transformation (Transculturation), the website conveys an inclusive, clear, and culturally rich message.

4.3. Sunburn Festival Website -India

The CMM theory for analyzing the SBF website reveals a communication style rich in contextual meaning (High Context), with an emphasis on collectivism and expressions of masculinity. Meaning is constructed through content that emphasizes shared experiences, intense entertainment sensations, and emotional engagement. Audiences are invited to participate in a dynamic and aesthetically pleasing community. The communication context contains many implicit and symbolic elements reflecting the culture of Indulgence and High Context. Meaning is constructed not only through words but also through visual nuances and emotional interactions.

CAT theory can explain that the SBF website emphasizes its ability to accommodate audience needs by utilizing diverse communication styles, namely: 1) Using different language and visuals for local and international audiences; 2) Flexibility in delivering messages that can be direct (low context) or implicit (high context); 3) Adapting content to various age groups and musical preferences; and 4) Emphasizing shared experiences (collectivist) while also highlighting individual features (artist profiles).

Computer-Mediated Communication Theory (CMC) suggests that the SBF utilizes an interactive digital platform that enables asynchronous communication through newsletters and updates, real-time information on schedules and new artists, multimedia messaging (including video, images, and text), a dynamic and responsive digital festival experience, and flexible, self-directed user engagement.

Based on Globalization Theory, the festival blends local culture with global expression: featuring international artists alongside local ones, sponsoring global brands with a local touch, displaying a strong masculine culture while maintaining traditional values, and using English as a lingua franca with local language elements.

Based on Transculturation Theory, the SBF website serves as a medium for digital cultural blending: a blend of masculine, collective, and high-context values, a modern and interactive communication style, a hybrid cultural identity that values shared norms, a modern and global image with local roots, and cultural symbols that undergo digital reinterpretation.

4.4. We the Fest Website-Indonesia

The types of meaning and meaning construction based on CMM theory indicate that the WTF website exhibits flexible, open, and creative communication, characterized by low context and high contact. The emphasis on collectivism and femininity is reflected through community interaction and active audience involvement. The audience and local community become co-constructors of meaning through interactivity and participation in the content. In the context of communication, the style is relaxed and unconventional, adapting to the dynamics of the young audience. The interactive context creates an empowering collaborative meaning space for the audience.

The assumptions in CAT can be used to explain that the WTF website adapts to both collectivist and individualist audiences with a flexible and adaptable communication style, enhancing visitor comfort and engagement. Meanwhile, CMC theory suggests that the website's media is designed to be interactive, with multimedia features, dynamic updates, and content that encourages digital participation, providing a vibrant and communicative digital experience.

Globalization theory can explain that We the Fest presents a fusion of local and international cultures through inclusive language and balanced collaboration between global and local artists and cultures. Transculturation theory, meanwhile, suggests that the website functions as a space for cultural exchange and blending, harmoniously blending local and global cultural symbols, values, and expressions.

The festivals studied were held in China, Japan, India, and Indonesia. Festivals in China and Japan tended toward more formal, structured, and order-oriented communication, reflecting East Asian cultures with their high values of discipline and distinct time orientations (LTO in China, STO in Japan). Festivals in India and Indonesia emphasized high-context, interactive, and emotive collective experiences, with more symbolic nuances and creativity in communication. These differences reflect the influence of local cultures and social values unique to each country, particularly in terms of communication context (high vs. low), power distance, and uncertainty avoidance.

Reflections on CMM theory reveal that each festival constructs meaning within distinct local cultural contexts, as reflected in the cultural dimensions of Hofstede, Hall, and Andersen. Communication on the website serves as a medium for conveying meaning, combining personal, relational, and community perspectives, allowing audiences not only to receive information but also to participate in shaping the festival's meaning. Variations in communication context (high vs. low context), communication structure (formal vs. flexible), and audience participation (active vs. passive) shape the unique ways in which meaning is constructed for each festival.

Analysis using CAT revealed that all four websites tailor their communication styles to the uniqueness of their respective cultural audiences. FRF employs a more individualistic communication style, encouraging self-expression and open dialogue. Meanwhile, BMF and SBF encourage collective communication and community participation, and WTF emphasizes flexibility in a digital communication style with high interactivity.

CMC theory suggests that all websites utilize digital media as their primary communication channel, albeit with varying levels of interactivity. WTF and FRF utilize interactive multimedia features and dynamic content updates to increase engagement, while BMF and SBF emphasize information-rich content that combines local and global cultural elements.

Globalization underpins festival websites, showcasing a blend of local and global cultures. FRF and WTF are particularly strong in integrating global and local elements, as evidenced by their campaigns for international and local artists. BMF emphasizes strong Chinese traditional values with a long-term approach. SBF emphasizes a global culture, including EDM and a free-spirited lifestyle.

Transculturation Theory can further explain that all websites provide a space for active cultural exchange and a blending of local and global cultural symbols. Their uniqueness is evident in how each festival packages its cultural narratives in distinctive language and symbols that are easily understood by its audience.

The general conclusions that can be drawn from this research are: 1) International music festival websites display cultural characteristics firmly rooted in local cultural values, yet undergo a process of transculturation, enabling resonance with a global audience through accommodating and coordinated communication; 2) Differences in festival culture and website characteristics reflect variations in communication strategies adapted to local cultural contexts and international target audiences; 3). Reception by cross-national audiences confirms that cultural diversity influences the interpretation of meaning, even though the framework of meaning constructed is sufficiently inclusive and adaptive, and 4). The integration of Coordinated Management of Meaning (CMM), Communication Accommodation Theory (CAT), Computer-Mediated Communication (CMC), Globalization theory, and Transculturation theory provides a comprehensive understanding of how cross-cultural online communication can be more effective and dynamic.

Based on the review of the research results, further implications and suggestions related to theoretical implications can be explained, namely: 1). Strengthening the understanding of the Coordinated Management of Meaning theory in a global digital context, with an emphasis on the role of the audience as an active participant in the construction

of meaning; 2) The need to develop a more specific communication accommodation model for the ever-evolving media of cross-cultural music festivals; 3) Combining the concepts of transculturation and globalization as a powerful lens for understanding the dynamics of online cultural communication, and 4)—implications in Intercultural Communication and Global Marketing. A successful music festival website can establish a globally resonant cultural identity, primarily through an emphasis on fun and entertainment as a universal language. The website's content emphasizes the cultural hierarchy and the value of tenderness. FRF and WTF are examples of festivals that demonstrate the need for communication segmentation that considers the audience's specific cultural values. In addition, website design and message must be able to bridge cultural differences, thereby encouraging engagement and loyalty among international audiences without causing cultural dissonance.

Based on the review of the research results, further implications and suggestions related to theoretical implications can be explained, namely: 1). Strengthening the understanding of the Coordinated Management of Meaning theory in a global digital context, with an emphasis on the role of the audience as an active participant in the construction of meaning; 2) The need to develop a more specific communication accommodation model for the ever-evolving media of cross-cultural music festivals; 3) Combining the concepts of transculturation and globalization as a powerful lens for understanding the dynamics of online cultural communication, and 4)—implications in Intercultural Communication and Global Marketing. A successful music festival website can establish a globally resonant cultural identity, particularly through an emphasis on fun and entertainment as a universal language. The website's content emphasizes the cultural hierarchy and the value of tenderness. FRF and WTF are examples of festivals that demonstrate the need for communication segmentation that considers the audience's specific cultural values. In addition, the website design and message must be able to bridge cultural differences, thereby encouraging engagement and loyalty among international audiences without causing cultural dissonance.

Meanwhile, the practical implications that can be explained are: 1) International music festivals need to adjust their website communication strategies to accommodate the diversity of cross-cultural audiences by paying attention to the context of different cultures of origin and reception; 2). The use of interactive elements, symbolic visuals, and digital platforms must be optimized so that audiences can actively participate in building the festival experience online; 3). The management team must prioritize cross-cultural dialogue and continuous evaluation of the message and design of the site to ensure it remains relevant, inclusive, and effective. Finally, the methodological implications of this research require a combination of quantitative and qualitative methods in digital cross-cultural communication research to capture the dynamics of reception and complex construction of meaning. In addition, multi-country and multi-platform research such as this is needed to provide a more holistic picture of the development of international cultural communication theory and practice.

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