



UNIVERSIDADE  
CATÓLICA  
PORTUGUESA

AN EXPLORATORY STUDY ABOUT PORTUGUESE MUSIC  
FESTIVALS' WORD-OF-MOUTH (WOM)

Dissertation submitted to Universidade Católica Portuguesa to obtain a  
Master's Degree in Communication Sciences with specialization in  
Communication, Marketing and Advertising

By

Marta Sofia da Cruz Machado

Faculdade de Ciências Humanas da Universidade Católica Portuguesa

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Under the supervision of Dr Ana Jorge

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## Abstract

Music festivals are crucial events in the Portuguese live show structure. There are hundreds per year, diverse in dimension, territory and musical genre, attracting millions of festivalgoers, who talk with their friends and family about it. Due to the social and experiential characteristics of music festivals, it is significantly important to find out how WOM is affecting their communication. There is a lack of research about which information and content constitutes Portuguese music festival's WOM, through which channels it is spread, who is more susceptible of engaging in it, and how it can affect audiences. This dissertation aims to provide insights on this behalf. It is based on literature relating music festivals with marketing strategies, more specifically on word-of-mouth. It also analyzes the impact of content circulation on social media pages, affecting music festivals' communication. A complementary purpose of this paper is to examine if the results vary according to type of festival and with audience demographic characteristics. Data were collected concerning six Portuguese music festivals – NOS Alive, Vodafone Paredes de Coura, NEOPOP, Festival Músicas do Mundo, EDP COOLJAZZ and MUSA Cascais – through a web-based survey which gathered 288 respondents. The results show that information related with the lineup and useful details about the festival organization are the topics that festivalgoers search the most. What they prefer to share are visual memories from past editions, information about the lineup and content produced in real time during the event. Social media pages are their favorite channel to engage in both input and output WOM. By doing so, festivalgoers are also co-producers, acting as brand ambassadors of music festivals. The results also show that satisfied and recurrent festivalgoers are more propense of engaging in output WOM. Most of them were influenced by friends or relatives to attend the event. There were no big discrepancies between festivalgoers and non-festivalgoers' perceptions towards the event. Other finding is that non-festivalgoers also engage in WOM. Even though advertising is the primary communication channel raising awareness about Portuguese music festivals, WOM also plays a significant role in regard to this matter.

### **Keywords:**

*word-of-mouth, music festivals, marketing strategies, audiences, social media, user-generated content.*

## Resumo

Os festivais de música desempenham um papel fundamental na estrutura dos espetáculos ao vivo em Portugal. Existem centenas destes eventos por ano, diversos em dimensão, território, e género musical, atraindo milhões de festivaleiros que partilham as experiências vividas com os seus amigos e familiares. Devido às suas características sociais e experienciais, é relevante analisar o papel do passa-a-palavra na comunicação dos festivais de música em Portugal. Pouco se sabe sobre este tema. Qual a informação e conteúdo que o constitui, através de que canais se espalha, quem é mais suscetível de se envolver nesse processo, e qual o impacto que tem nas audiências. A presente dissertação pretende fornecer conhecimentos nesse sentido. Foca também o impacto que a circulação de conteúdos tem nas redes sociais, afetando a comunicação dos festivais de música. Um propósito adicional é o de investigar se os resultados obtidos variam consoante o tipo de festival e as características demográficas dos participantes. Foram recolhidos dados relativos a seis festivais de música portugueses - NOS Alive, Vodafone Paredes de Coura, NEOPOP, Festival Músicas do Mundo, EDPCOOLJAZZ e MUSA Cascais – através de um formulário online que reuniu 288 respostas válidas. Os resultados demonstram que os festivaleiros procuram maioritariamente informação sobre o cartaz e detalhes úteis acerca da organização do festival. O que preferem partilhar são memórias visuais de edições anteriores, conteúdo produzido em tempo real e informação sobre o programa. As redes sociais são o seu meio favorito neste processo. Ao produzir e partilhar este tipo de conteúdo, os festivaleiros agem como embaixadores destes eventos. Os resultados demonstram ainda que os festivaleiros regulares e satisfeitos são os mais propensos a partilhar dados acerca do evento. A maioria foi influenciada por amigos ou familiares a frequentar o festival. Não houve grandes discrepâncias entre as perceções dos festivaleiros e dos restantes inquiridos. Os participantes que não foram aos eventos em análise, também se envolveram no passa-a-palavra. Apesar de a publicidade ter sido o principal meio de divulgação dos festivais de música em Portugal, o passa-a-palavra também se revelou importante nesse sentido.

### **Palavras-chave:**

*Passa-a-palavra, festivais de música, estratégias de marketing, audiências, redes sociais, conteúdo gerado pelo utilizador.*

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# Introduction

In contemporary culture music festivals constitute a striking tendency in the structure of the live music universe, both globally and at the national scale (Négrier et al., 2013; Abreu, 2004). I decided to focus my analysis on Portuguese music festivals, firstly, because there is a scarcity of research on this topic applied to the national context, and lastly because it has been a growing phenomenon in Portugal. Festivals impact societies in multiple levels, contributing to their economic development, influencing it on social and political levels, and contributing to the promotion of the localities where they take place on a global scale (Cudny, Korec & Rouba, 2012).

When I started to write this dissertation, COVID-19 was still very far from the Portuguese picture. It was only during the peak of the pandemic that I started to realize the giant horrifying effects it would cause to the music festivals' sector. Being one of the most developed type of events, music festivals' sector suffered due to all the social restrictions that were implemented. Most Portuguese music festivals were cancelled and rescheduled for 2021, causing tremendous losses for the organizers and all the workers involved in the production of this type of events. I had to adapt the methodology of this dissertation and get used to this new, weird, era of digital musical performances, without social conviviality.

My personal motivation to address this object of study is my passion for music, which coupled with my propensity to attend social events, makes me a recurrent attendee of Portuguese music festivals. What I love about music festivals is that they provide special environments where one can meet new people and have a moment of escape from the routinely life. Since I am a student of marketing, I thought it would be interesting to analyze music festivals from the perspective of this area. As I Part will show, most of the research conducted about Portuguese music festivals from a marketing perspective have analyzed brand equity and consumer motivations. Particularly, my experience in sharing festival-related information and content with friends and relatives, both personally and electronically, served as an inspiration to the focus of this dissertation.

The increasing popularity of music festivals has motivated event organizers to invest in marketing and communication strategies to attract more attendees, political support, and media coverage. According to Hudson and Hudson (2013), brand awareness and purchase

persuasion are no longer the only top priorities to consider when defining communication goals. After the purchase, customers remain engaged. Social media pages have made customers more demanding. As they move along in the four stages of the decision journey, the impact of WOM, online search and customer reviews increases (Hudson and Hudson, 2013).

Being special events that provide the ideal environment for the creation and share of unique experiences to all festivalgoers, music festivals are the perfect context to analyze the phenomenon of WOM. Considering the importance of WOM, many festivals are already trying to make people talk about them using some strategies like the time of releasing the lineup and making partnerships with influencers. But are these strategies working? The objective of this dissertation is to understand, broadly, how Portuguese music festivals' WOM is constituted, how can it be trigger and which are the consequences it can have. A secondary objective of this study is to analyze if the results vary according to festivalgoers' demographic characteristics, specifically their age and gender, and with the type of festival.

This dissertation is divided in two main parts: the first one encompasses three theoretical chapters gathering relevant literature review considering the object of study; the second part is also divided in three chapters, one describing in detail the methodology used for the investigation, other dedicated to analyzing the results of the research, and the last chapter specifies the conclusions of the study, the difficulties felt during its elaboration and some considerations for future research.

# **Part I - Theoretical framework**

## **Chapter 1: Music Festivals in the Contemporary World**

### **1.1. Festival industry**

#### **1.1.1. Festivals as a type of events**

“The term ‘festival’ comes from the Latin word *festum*, meaning “a holiday”” (Cudny et al., 2012, p.708). These authors believe that festivals are social, artistic, and economic events. However, due to its huge diversity and specific characteristics, festivals are a phenomenon often studied individually. “Festivals are consumed by both residents and visitors as well as by companies”, state Mossberg and Getz (2006, p. 309).

“The history of festivals is as long as the history of civilization” (Cudny et al., 2012, p.708). Even primitive tribes organized festivals to celebrate their social and religious events, organizing games and feasts. The ancient Greeks organized a holiday, named Dionysia, which consisted in religious celebrations, feasts and theatres, devoted to god Dionysus. During the Renaissance period, people started to celebrate carnivals and small country parties. But it was during the 18th and 19th centuries that the new forms of festivals appeared. After the Second World War, a lot of new festivals emerged, like the Cannes International Film Festival, the Berlin International Film Festival, the Edinburgh Festival and Woodstock (Cudny, 2012, as cited in Cudny et al., 2012, p. 708). Festivals are now one of the most dynamic and developed type of events, impacting society in social, economic and political levels. These events are also being used to promote localities, increasingly employing branding strategies to achieve a more effective marketing and political support (Mossberg & Getz, 2006, p.308).

#### **1.1.2. The Impact of festivals in tourism and economy**

“Since the early 1990s, festivals have claimed an increasingly important position in the tourism and leisure industries” state Luonila, Suomi & Johansson (2015, p.3, referring to Arcodia & Whitford, 2006). The same authors (2005, p.3) mention the concept of

“festivalization”, which accounts for the increased role that festivals have been performing on the impact of tourism development and place marketing, performing as tools for reflecting identities and lifestyles. Cudny and colleagues (2012, p.711) agree that festivals are an important tourist asset, attracting visitors who will contribute to the development of the city services and generate income. This is exactly why authorities subsidize and promote this kind of events. Mossberg and Getz (2006, p.308) see festivals as an opportunity for destination marketing organizations to promote themselves both internally and externally, with the aim of achieving the “hallmark status”, a stage in which a strong and positive event image becomes inseparable from the host city image. According to Yoon, Lee and Lee (2010, p.335), these benefits that festivals bring to local communities are one of the reasons behind the rapid growth in quantity and diversity of festivals.

On the one hand, residents and visitors are receptive to entertainment consumption and, on the other hand, policy makers use events as a mechanism through which they seek to revitalize the urban and social environment of their regions, with impacts on economic development. (Gonçalves, Guerreiro, Mendes, & Pereira, 2018, p.326)

Frey (1994) argued that there are four main factors responsible for the rapid growth in the number of festivals: 1) A rise in the real available incomes, of which an increasing portion is spent on the arts; 2) An increased amount of time and money devoted to holidays, particularly during summer; 3) Festivals can be considered a break away from the ossification that music institutions have faced due to the government regulations and restrictions; 4) Festival organizers ended up benefiting from the low marginal cost of using both labor and capital efficiently, as they do not have to pay the fixed costs of employment, for example. The first two factors are related with the demand, which were well met by the other two supply factors, contributing to the rise and expansion of music festivals (Frey, 1994, p. 29).

## **1.2. Music Sphere**

### **1.2.1. Music Sphere Globally**

Over the last century, the music universe has been facing a transformation of its production processes by the enormous growth of the phonographic industry. These transformations radically changed the conditions for musical creation, as well as the way it is received and consumed. The music industry has been shaped by the a globalization of the markets, the

consumption homogenization, and an increasing grow on the density of its production and distribution (Abreu, 2004, p.159).

The phonographic recorded music industry has caused an impact on the live music show spectacles, which were traditionally considered as reference inside the music sphere. The ephemeral character combined with the spatial and social limitations of concerts and performances, as well as their technical and economic modes of production, led to an increasing fading of its visibility, compared to the overwhelming development of the recorded music industry. In this sense, the scope of public musical performance has been expanding and diversifying, being organized and developed into spaces and formats highly heterogeneous (Abreu, 2004, p.160).

### **1.2.2. Music Sphere in Portugal**

According to Abreu (2004), there is a limited knowledge about the Portuguese musical spectacle, but data from culture statistics allow us to evidence an important aspect: there has been an enlargement of the performative activities, both in the supply and demand sides. This growing tendency of live shows reflects the sociocultural changes that have been happening in Portugal in the last recent decades. These changes had been projecting culture to the center of the political, social and economic spheres. This new cultural centrality reflects the convergence of internal, and external factors, associated to the intensification of globalization processes from the late 20<sup>th</sup> century onto the 21<sup>st</sup>.

Internally, there has been a significant development and expansion of cultural industries and entertainment. Also, younger generations are gathering in the big urban centers. These two factors had been triggering a growing interest for the consumption of cultural products, which are now increasingly abundant and diverse. The cities became the privileged spaces of cultural markets, offering growing opportunities for all the creation, production, distribution and consumption domains. However, the portrait of the cultural environments of the Portuguese medium cities reveals an urban landscape that, apart from the two biggest cities (Lisbon and Porto), are characterized by the fragile infrastructure of cultural equipment and services.

From an external perspective, the intensification of the circulation of cultural goods combined with the creation of cultural paths organized at both national and international

scales, amplified the geography of the cultural fields, drawing their operators and cities to a world competition that no longer has as a reference the national and regional spaces (Abreu, 2004, p.163).

Abreu conducted a research in 2004, which considered three categories for the classification of music spectacles production: “agenda shows”, “parties”, and “festivals”. The category of “agenda shows” includes the activities of institutions or cultural agents, whose programming develops in a regular way. The category of “parties” can be considered as a hybrid combination of rituals, entertainment, and cultural programming and includes the popular, academic, religious and civic celebrations, which take place mostly between May and September. The last category, “festivals”, includes the cultural events occurring in a short period of time and in a delimited space, with an intense musical programming.

Her study analyzed these three categories during the years of 2000 and 2001 and identified three main trends: The first one reflects a balance in the distribution of “festivals” and “agenda shows”. This indicator shows that festivals constitute a striking tendency in the structure of the live music universe, being an important type of event in the dynamization of spectacles in Portugal. The “parties” only represent a small part of the Portuguese live music structure. “Parties” are multifaceted events involving a very diverse ludic-cultural programming, and although its realization involves a big musical component, its media projection will not necessarily be based on it. This multifaceted characteristic of “parties” contrasts with the composition of “festivals”, which offer in their majority, a specialized musical program, and its organization has more concerns regarding the external promotion. The popularization of the “festivals” format generated a festival market driven by a dual competitive logic, one that underlies the raising of support, public or private, and the other related to the attention and recognition disputed by the media and audiences, reflected in strong promotional investments.

The second trend shows a clear differentiation of the seasons in which each of the three categories of spectacle takes place. The “agenda shows” happen regularly throughout the year, in a sequence more intense from late Autumn until late Spring, presenting the greatest consistency throughout the year, distinguishing itself from the temporal cycles of the “parties” and “festivals”. The “festivals” are events with a completely different season time, usually starting its most intense period of activity during Spring and extending into the

Autumn months. The pick of the festival season occurs during summer, in July and August. The “parties” are more common during summer, and in the case of academic parties, in April or May, preceding the end of the academic year. This type of event represents one of the main instruments of cultural programming, mostly being organized by local authorities, and when facing periods of fragile cultural structure, they are the highlights of local seasons.

The last tendency stems from the analysis of the geographic distribution patterns, which allowed the author to highlight three main aspects: 1) There is a concentration of musical spectacles in Lisboa and Porto, in all three categories of musical shows production; 2) There is a difference on the musical structure offered by these two main urban centers, Lisbon having a highest offer of “spectacles agenda” whereas Porto depends mostly in the realization of “festivals”; 3) Outside the main urban centers, the number of musical shows is substantially lower, and “festivals” is the category of live music shows which is more present. In general, the northern regions and the coast of Portugal reflect a more dynamic offer than the interior regions. Another important observation relies on the fact that some regions project their musical spectacle image by promoting festivals with strong national projection. As examples are the regions of Minho-Lima with the festivals Paredes de Coura and Vilar de Mouros and the region of Sudoeste Alentejano with Sudoeste festival.

Abreu concludes by reinforcing how “volatile is the structure of the live music market in our country” (2004, p. 177).

### **1.3. Music Festivals Niche**

#### **1.3.1. Definitions and Characteristics of Music Festivals**

Frey (1994) defined music festivals as an art form in constant flux. Gonçalves et al. (2018) consider entertainment as the main purpose of music festivals. They also mention one of the most important roles of festivals: offering opportunities for raising positive feelings and providing the perfect environment for the creation of unique and memorable experiences to all customers. “Music festivals are bound for continued growth as they offer communities the chance to come together and experience an art form that celebrates diversity, embraces creativity, and links the past, present, and future” (Bowen & Daniels, 2005, p.163).



According to Abreu (2004), music festivals have some specific characteristics: they happen in a short period and in a delimited space, they present an intense programming of concerts, usually oriented to a specific music genre, and they are often associated with complementary cultural activities. Music festivals are also characterized by some essential traits: flexibility, intensity and impact. The flexibility concerns the functional model used in the organization of these events. It involves small and practical structures with a few and flexible number of people, connecting relatively small material and financial resources (specially compared to the required resources for the functioning of permanent institutions). The intensity refers to the large density and variety of the activities developed during the festival. The impact is related with the results generated by these events, which interfere in concrete urban spaces and project positive images of the spaces and communities, serving as urban and marketing policy strategies (Abreu, 2004, p. 178).

By having a flexible organizational model, music festivals face less difficulties than many public and private cultural operators that need to sustain regular productions. At the same time, this type of event facilitates the gathering of creators and producers, bringing together different partners. It also stimulates the sharing of experiences, and offers opportunities for national and international projection. Festivals may also approach local authorities, defining strategic options for corporate sponsorships, thus enhancing opportunities to promote institutions, groups, professionals, and the landscapes that host the festivals (Abreu, 2004, p. 166). “Music festivals, when successful over time, can become central to the host site’s identity” (Gibson & Davidson, 2004, cited in Bowen & Daniels, 2005, p.156). Music festivals’ format is successful since it responds to both internal interests and to external restrictions and demands (Abreu, 2004).

According to Bowen and Daniels (2005), music festivals are not the same type of event as concerts, because when individuals attend to concerts, they usually go there only to assist to a specific performance of an artist or band; whereas when people attend to music festivals they expect to find a big variety of performances, which may follow, or not, a specific musical genre. Additionally, music festivals often include some activities and entertainment beyond the music itself, and this strategy stimulates a broader attraction to this type of event: “it is often suggested that the festival model creates a different relationship with an audience.

For example, it is held that they attract wider audiences because of their more festive and less intimidating atmosphere” (Négrier, Bonet, & Guérin, 2013, p. 96).

### **1.3.2. Music Festivals Globally**

“Nowadays most cities or regions have a music festival of one sort or another” (Frey, 1994, p.29). This statement was done 26 years ago, and by that time, the author was already surprised by the astonishing increase of the number of music festivals. Music festivals already exist for a long time, having started as religious ceremonies or political fests where there was music and dancing. According to Hudson et al. (2015), the Ancient Greece hosted its first announced music festival during the sixth century before Christ, called the Pythian Games. More recently, the Monterey Pop Festival, which happened during the so called “Summer of Love”, in 1967, was considered one of the most important turning points for music festivals. This event shaped the music history having influenced the emergence of countless artists, launching stars like Jimi Hendrix, Janis Joplin, and Otis Redding. Few years later, in 1969, happened the Woodstock music festival, gathering a crowd of more than 400 000 people, who travelled to a small town in New York specifically to assist the festival. Hudson, Roth, Madden, and Hudson (2015, p.69) mentioned the term “music tourism” to define the phenomena of individuals travelling to places where they do not live, to specifically assist and listen to music performances (as cited in Campbell, 2011). D’Astous, Colbert and d’Austous (2006) also state that there are some people whose unique criteria for selecting a tourist destination is based on the existence of festivals.

Since that time, the music festival niche has immensely growing, now considered a big industry, constituting one of the few sectors which thrived during the economic decline. “The negative effects of the growing competition between festivals is, however, sharply felt by the genres that are more subject to commercial demands, due to their biggest dependence on ticket sales: rock, pop, world and traditional music” (Négrier, et al., 2013, p.98). The authors emphasized the fact that festivals rely more on the income from ticketing compared to other performing arts. Frey (1994, p.29) also mentioned the issue about the prices of the tickets, that, despite being considered high, still do not represent an obstacle for people to buy it, since most performances are sold out and the demand often overcomes the supply.

“Although there is evidence to suggest that the music festival arena is flourishing, it is emerging that the issue of market saturation is of concern to festival organizers, as the industry reaches its peak in terms of growth” (Kerr & May, 2011, p. 453). These authors accuse market saturation of being the biggest issue concerning music festival market. Therefore, festival organizers should focus on maintaining a competitive advantage and generating consumer loyalty so they can success in this volatile industry, characterized by the rise of costs in commodities, like artist fees and logistical expenses, and the growing competition. Luonila et al. (2015) also consider the festival industry as a complex environment, characterized by the increase competition among producers in the leisure sector, and ambiguity concerning audience attendance. Regardless the size of music festivals, if they wish to flourish in the current marketplace, it is essential for the organization to establish and maintain a good relationship with the festival audience.

### **1.3.3. Music Festivals in Portugal**

As the greatest music festivals emerged globally in the 70's, parallely, in Portugal the first music festival, Vilar de Mouros, was organized in 1971. Like Woodstock, this festival brought tens of thousands of people from all over the Europe to assist to performances such as Elton John, Manfred Mann and Pop Five Music Incorporated. The festival format was very similar to the one we have nowadays, providing a big camping area for festivalgoers. The environment was marked by the feelings of peace, love and freedom, a very important aspect that shaped the essence of the festival, since Portugal was still living within the presence of an authoritarian regime. The second edition of Vilar de Mouros festival only happened 11 year later, in 1982, and after this edition there was another long period of pause with the third edition only occurring in 1996. It was only from 1999 on that this festival started to happen with an annual regular basis (Maciel, 2011, p. 11).

According to Martinho and Neves (1999, p.2), it was only during the 90's that the big expansion, both in number and diversity of music festivals, occurred in Portugal. This decade was marked by the appearance of some of today's greatest festivals, like Festival Paredes de Coura, Super Bock Super Rock, Sudoeste, Boom Festival, Marés Vivas and Festival Músicas do Mundo (Pereira, 2016, p. 52).

Currently, there is a big diversity of music festivals in Portugal. In 2019 there were 287 music festivals which gathered 2.1 million of festivalgoers, that spent money on tickets, transportation, food and other expenses, contributing with 18 million euros to the Portuguese economy (Espírito Santo, 2020). According to the Annual Report of 2018 published by APORFEST - Associação Portuguesa de Festivais de Música - most of Portuguese music festivals are small in dimension (54,9%) having less than 1 500 attendees per day, followed by the ones of medium dimension (32,2%) defined to have between 1 500 and 10 000 attendees per day, and finally by the big dimension festivals (12,9%), characterized by having more than 10 000 attendees per day (Alves, 2019, p.29).

Concerning the temporal distribution of music festivals, according to the Annual Report of 2018 published by APORFEST, 60% of Portuguese music festivals occurred from June to September, showing that this type of events take place mostly during summer season (Alves, 2019, p.28).

In what respects the geographical distribution, in 2014, 33,33% of Portuguese music festivals took place in the North Region, followed by 29,33% taking place in the big area of Lisbon, 21,33% in the Center Region, 10,67% in Alentejo Region and 15,33% in the remain four regions (Pereira, 2016, p.71).

In 2014, Portuguese music festivals were classified as being mainly associated to 26 musical genres. However, only seven of those musical genres were associated to eight or more festivals: Rock (26 festivals), Indie (23 festivals), Electronic (22 festivals), Pop/Rock (16 festivals), World Music (11 festivals), Jazz (8 festivals) and Reggae (8 festivals). Together, Rock and Pop musical genres represented more than a quarter of the totality of Portuguese music festivals registered in 2014 (Pereira, 2016, p.66).

In 2017, based on the 2016 edition of the APORFEST's report "Profile of the Portuguese Festivalgoer and Social Environment at Music Festivals in Portugal", the PÚBLICO newspaper wrote an article describing some characteristics of Portuguese music festivals and its audiences. This study was carried out by the end of 2016 via Internet, with 1217 valid answers. On average, Portuguese festivalgoers have attended to 2.7 music festivals in 2016. Concerning the profile of Portuguese music festival attendees, the study shows that most festivalgoers are female (69%), withing the age range of 21 to 24, are single, and have a

bachelor's degree. The study also revealed that 60% of the respondents take the opportunity of going to music festivals to do other cultural and tourist activities. In 2016, the favorite music festivals were Nos Alive, Super Bock Super Rock and Vodafone Paredes de Coura (PÚBLICO, 2017).

The Portuguese Institute of Marketing Administration (IPAM)'s study "Music Events and Festivals 2017", revealed that Portuguese people attend more to paid musical events (92%) than free (79%); 85% claiming to spend up to 150 euros annually only on tickets purchase. Almost the totality (99%) attend music events accompanied, 41% with partner, 38% with friends, 17% with family and 1% with co-workers (Marcela, 2017).

Luís Araújo, the president of "Turismo de Portugal", affirmed that 14% of Portuguese Music Festival's attendees are foreign, most of them coming from Spain and the United Kingdom (Dinheiro Vivo, 2017).

#### **1.3.4. Audiences**

"Music festivals are unique special events that attract audiences for a variety of reasons", Bowen and Daniels reckon (2005, p.155). Négrier and colleagues (2013, p. 96) asked festival managers which categories have suffered more changes over time regarding the organization of music festivals; the majority of them believe that attracting audiences has been one of the biggest challenges. "The question of audience is very specific in the festival context, since there is a strategic element linked to the festival budget and a cultural element linked to the specific practices of audience members" (Négrier et al., 2013, p.96). After analyzing the socio-economic background of festival audiences, the authors concluded that festivals are reaching new and wider audiences compared with other traditional cultural institutions (Négrier et al., 2013, p.95).

What motivates individuals to attend music festivals? The study conducted by Bowen and Daniels (2005) divided festivalgoers in four different clusters, according to their individual motivations to join the event: Cluster 1-"Just Being Social"; Cluster 2 - "Enrichment Over Music"; Cluster 3 - "The Music Matters", and Cluster 4 - "Love it all". Cluster 1 - "Just Being Social" gathered people who showed disinterest about the musical aspects of the festival, attending it mainly just to party and socialize. Cluster 2 - "Enrichment Over Music," included people who also showed a low interest regarding the musical dimension but

demonstrated a high score on the discovery dimension. Contrary, cluster 3 - “The Music Matters,” was constituted by individuals who valued the music dimension and showed very low interest on the discovery dimension. Cluster 4 - “Love It All” was the group who showed the highest scores in all dimensions, appearing to recognize and endorse the event’s broad approach. Combined, Cluster 1 and Cluster 2 represented approximately half of the sample, both groups showing no, or very little interest in the music itself, which reinforces the festival need to provide complementary entertainment activities beyond musical performances. Analyzing these clusters, one can understand that the social and discovery aspects have an influence almost as important as the music itself. The results of this study suggest that music matters but only to a certain extent. Music festival managers should not only rely on the music, or in specific artists to draw large audiences, but also to build an enjoyable and sociable environment that offers opportunities for attendees to socialize and share new experiences (Bowen & Daniels, 2005, p.163).

#### **1.3.4.1. Audience characteristics according to musical genres**

When analyzing different music festivals, Négrier and colleagues (2013) focused their study on the key variables: dominant musical genre and number of audience members. The authors believe that the dominant musical genre is the characteristic that provides the best description of festivals. To study this variable, the authors grouped music festivals into four broad musical genres - classical, rock and pop, world and traditional, jazz and blues – and a fifth group that includes a big diversity of styles, without the evidence of a single dominant genre – Multi-style. Another variable analyzed was the number of audience members. Although the diversity of the festival industry makes it difficult to generalize trends, the authors have examined the interaction between the dominant musical genre and the number of festival audience members, concluding that the music festivals with higher acceptance of audiences are most often found within the rock and pop musical genres, while classical music festivals are the ones that tend to attract smaller audiences (Négrier et al., 2013, p.101).

According to Oliveira (2012), music is not only an instrument for the acquisition of culture and leisure, but also a way of identity representation, influencing people’s behavior. Different musical genres can reflect different psychological and social conducts (p.17). Therefore, music festivals with different dominant musical genres may attract different audiences.

Négrier et al. (2013) also discovered that the distribution of audience members is strongly affected by the musical genre of the festival. The results of their study show that most of classical music festival's audience belongs to the age range of 41 to 60 years old (68%), 21% are over 60 and only a small part is included within the youngest categories, 10% belonging to the 26 to 40 years old group, and 1% having between 18 and 25 years old. Contrary, the majority of rock and pop music festivals' audiences has less than 40 years old. 50% of this audience has between 26 and 40 years old, 40% belongs to the age group of 18 to 25 years old, and the other 10% are divided between the group of 41-60 and festivalgoers under 18 years old. Jazz and blues, and multi-style dominant musical genre groups are placed in the middle, attracting mostly festivalgoers within the age range of 41 to 60, and 26 to 40. These genres show a smaller attendance of audience members in the categories of 18-25, and over 60 years old. Lastly, the world and traditional musical genre presents a unique tendency, having its audience distributed among three different age groups: 49% belonging to the 26-40 years old group, 36% being part of the 41-60 group, and the remaining 15% corresponds to the audience within 18 and 25 years old. These results prove that classical music is the genre that attracts the oldest average audience, while rock and pop music festivals are the ones attracting younger audiences. Jazz and blues, and multi-style, are the musical genres that bring together the intermediate generations, and the world and traditional music festivals are the ones attracting the most intergenerational audiences.

### **1.3.5. Lineup**

The choice of the lineup determines the artists who are going to perform at the festival. Contrary to the results of Bowen and Daniels (2005) study, Négrier and colleagues (2013, p.76) believe that the main factor motivating audiences to attend music festivals is the musical program.

“A festival's programming is not determined without a great deal of reflection” (Négrier et al., 2013, p.76). There is a lot to think and plan. The lineup constitution depends on the work of professionals who are dependent on strategical, financial and organizational factors. It takes many months and even years of combining the knowledge of the current musical landscape with personal research, involvement in other festivals, and the construction of professional networks. The final artist list is the result of an arduous process, since it is often difficult for festival organizers to discover new and emerging artists. The three main factors

influencing the lineup constitution are: 1) proposals from artistic groups (17%), previous collaborations and contacts (13%), and 3) discussions with other professionals (11%).

These authors also made an analysis based on festival musical genres, concluding that classical music festival organizers are more likely to use previous contacts and to listen to artistic directors and critics advices. On the contrary, rock and pop festival organizers prefer a more proactive approach, getting involved in concerts during the year and having a big level of receptivity regarding audiences' feedback. Some are taking advantage of websites and social media pages to connect with their audiences, allowing people to recommend and vote on their favorite artists. This strategy ensures audience attendance on the festival and establishes a relationship, aiming to reinforce audience fidelity.

### **1.3.6. Season**

Is there a music festival season? “(...) half of the festivals are held during summer (...)” (Négrier et al., 2013, p.85). The authors believe that the concentration of music festivals during summer does not vary significantly according to musical genre. It is the vacation period for many Europeans, and it is the most favorable season to host open air events. According to Négrier and colleagues (2013), summer festivals have larger budgets, are older in the industry, and are already well known. To face these older and legitimate festivals that already have a strong position during summer season, the other festivals must define different strategies. The “pretenders” - younger festivals that have budgets as large as the biggest festivals - decide to choose the period right before and after summer. Then, there are the so-called “outsiders”, who choose other seasons in a more urban context, taking advantage of permanent places (Négrier and colleagues, 2013, p.85). The geography of the event's host destination is the main factor influencing the season choice. This element is extremely important for the success of music festivals and should be strategically defined considering the competition.

### **1.3.7. Management of Music Festivals**

According to Gonçalves et al. (2018), the highly competitive scenario present in the music festivals sector makes it mandatory, however difficult, to create a differentiated and relevant value to offer the audience. Luonila and colleagues (2015) consider important for festivals to offer attractive experiences to both audiences and stakeholders. Music fans have plenty of



offer to choose from, so, besides having a point of differentiation from the rest of the competitors, music festivals should also build a relationship with their audience, by responding and growing with them every year (Luonila et al., 2015). Kerr and May (2011) agree, defending that festival managers should not afford to let their audience group get stagnant, so they should continuously strive not only to gain new customers, but also to retain the existing ones. Négrier et al. (2013) state that the trick to attract new audience members and maintain the old members is to reinvent and combine different technologies and tools.

The music festival industry is generally constituted by entrepreneurs and independent entities (Hudson et al., 2015, p.69). To obtain the desired competitive advantage, music festivals should build strong alliances with all stakeholders. “A great number of stakeholders with various interests can result in conflicting objectives being set for different market communication activities” (Mossberg & Getz, 2006, p. 325). These authors identified six main stakeholders: owners, employees, suppliers, the community, customers and the public sector. With so many people to please, it can be hard for event managers to get everyone together behind the same idea of arranging the festival and still comply with their responsibilities to both private and public entities. Kerr and May (2011) believe that festival organizers should be guided by honesty, fairness, responsibility, helpfulness and involvement, when communicating with all stakeholders.

### **1.3.8. Marketing and Communication Strategies of Music Festivals**

Négrier et al. (2013, p. 121) defend that, although music festival’s communication strategies can vary a lot from festival to festival, the three general focus of communication are: the dominant musical genre, the target audience, and the geographical location. According to Kerr and May (2011), referring Masterman and Wood (2006), most marketing techniques include one, or the combination of the traditional promotional mix elements (advertising, personal selling, sales promotion and public relations) with word-of-mouth, corporate identity sponsorship, e-marketing and merchandising. Todorova (2015) explains that even though direct marketing is not considered part of the traditional mix, it has become an extremely important part of the integrated marketing strategies of many organizations, allowing companies to directly communicate with their targets. The internet development

brought the possibility of applying new forms of direct marketing such as digital marketing, email marketing, targeted advertising, among others (p.372).

Bowen and Daniels (2005) point out that, as the majority of music festival budgets goes to hire music artists, it is of extreme importance that the money left over for communication and marketing is efficiently used in order to maximize the event attractiveness. Négrier and colleagues (2013) suggest that it is mandatory to combine a small budget with a permanent and innovative media presence, having in mind that the success of a festival depends on its ability to promote itself to a large potential audience, maintaining its brand image. The authors found it curious to realize that the communication costs of music festivals have remained constant, representing 12% of the total festival budget, regardless of the variations on gross incomes and in audience numbers.

Music festivals communication strategies are often implemented by the organization of the festival itself, independently of their size or musical genre, being rarely outsourced. In this sense, festival managers are the ones who look for sponsors and decide how to get involved in social networks. Press relations is the only communication strategy that is usually delegated to external professionals, and the degree of outsourcing varies a lot, depending on the budget. Festivals with more financial resources usually have press offices that hire external teams; festivals with medium-size budgets externalize all press tasks; and small festivals often cannot afford external help, so they have a person responsible for all the communication strategies and media relationships. Local and regional media are the ones more used to advertise music festivals, also benefiting from promoting their location. Festivals with higher budgets often invest in national and international press (Négrier et al., 2013).

The same study also proved that most festivals resort on both print advertisement (posters, flyers, banners, brochures) and on digital media (website, social media network sites) to attract audience members. However, the budget allocated to the communication of music festivals has been considerably changing over time, evidencing a decrease on the costs of mailing and posters, and an increase on the update of social networking sites throughout the year. The majority advertises in local and national media, publishing a column in the press or using other media services. Half of the festivals analyzed produced their own merchandise

and edit their audio-visual materials, but only one fifth of them had developed their own smartphone apps.

The time of releasing the lineup is also being used as a communication strategy. Why are some festivals waiting until the last minute to divulge the full program, when their tickets are already on sale for a while, and others only sell the tickets when they have the musical program fully closed? “Clearly, not every festival has the luxury of selling their tickets without publishing all the details of their program. Some festivals rely on the confidence they have built between their audience members” (Négrier et al.2013, p.130). If festivals know that they have a solid reputation and loyal audiences, they know that they can sell the tickets without releasing the completed program. The considered best artists will be announced as surprise elements to cause a big media impact and to generate enthusiasm. Only prestigious festivals can risk on this strategy. An example is NOS Primavera Sound festival, which begins to sell tickets for the following edition right after the current season ends.

Other festivals rely on the strategy of gradually revealing the lineup, to keep the audience interested. This method compels the public to be alert to the next releases, having to constantly check the festival website and social media pages to be updated. This strategy will also captivate media attention and stimulate ticket sales. This approach is mostly used by short time and intense festivals which sell daily and full-festival tickets. The results of Négrier and colleagues’ study (2013) demonstrate that festivals with bigger budgets are the ones who take longer to announce the lineup, even though those are the ones announcing the festival dates and opening the ticket sales earlier than the smaller festivals. Rock and pop music festivals are releasing their artist names earlier than classical, jazz, world and traditional festivals.

To maintain a constant flow of information, festival organizers need to select the best message and the most adequate channel to transmit it. To define effective strategies, organizers need to understand their audience. The results of Négrier et al. (2013, p.127) study concluded that the most active festivals on performing audio-visual production, developing smartphone apps and creating merchandising, are the ones whose target members are under 25 years old, with rock and pop being the most dominant musical genres. On the contrary,

classical music festivals are the ones with older audiences and less developed apps and audio-visual production.

#### **1.3.8.1. The role of the internet and online communication**

Kerr and May (2011, p. 453) highlight the fact that the short temporal nature of music festivals, which usually last for four days, once a year, is a characteristic which makes mandatory for managers to keep connected with their target throughout all year. Moreover, they should maintain a post-purchase relationship, encouraging customers to go again in the following edition. The authors state that the internet is playing an increasing role in strengthening this relationship, and it can be supported by the influence of some external stakeholders, like the media, which is really helpful in spreading the event success.

Some actions that can be performed to follow up the event are: the maintenance of the website, sending newsletters and email updates, and creating original competitions between customers. Négrier et al. (2013) highlight the importance of having a website with updated information about the festival program, the location, facilities, services, and contact details. Other important step is to allow the possibility of online ticket purchases, whether through the festival's own website, or redirecting to external ticket services. Their study revealed that rock and pop festivals are the ones who offer the higher rate of services, since their audience members are mostly daily users of technologies. The technologies chosen to promote festivals depend on the audience and nature of the festival. If the festival is more traditional and has an older audience, the use of social networks is probably not going to be so recurrent as if the festival was offering contemporary music and was directed to younger audiences.

“Social media platforms are emerging as the dominant digital communications channel, particularly for people under 34 years of age” (Chappuis et al., 2011, apud Hudson & Hudson, 2013, p. 207). Even though social media was accounting less than 1 percent of the average marketing budgets by the end of the first decade of the 21<sup>st</sup> century, organizations were starting to realize how important it was as a mean to interact with customers, promote products, enhance brand recognition and foment loyalty. By taking advantage of social media, festival organizers can analyze and collect important and qualitative information regarding their customers' opinions and needs, better than through other typical data capture

procedures. “Through social media, marketers can gain rich, unmediated consumer insights, faster than ever before” (Hudson & Hudson, 2013, p. 207).

#### **1.3.8.2. The New Consumer Decision Process considering the Online Environment**

“The internet and the use of social media have fundamentally changed the consumer decision process” (Saravanakumar and Suganthalakshmi, 2012, apud Hudson & Hudson, 2013, p. 208). These authors start by explaining the previous consumer decision process, in which customers started with a big number of potential brands in mind, and then would narrow down their choices until finally deciding which one to buy. After purchasing the product or service, customers were only focused on using it. After explaining this old process, the authors introduce the modern view of how customers engage with brands, named ‘Consumer Decision Journey’, introduced by Court et al. (2009). This model was created based on a study which analyzed the purchase choices of almost 20000 customers across three continents. The results revealed that rather than narrowing their brand choices until deciding which one to buy, customers add and subtract brands from a group of choices, during a large evaluation stage. Even after the purchase of the product or service, they remain engaged with the brand, and they are going to share their user experience with others via social media. This Consumer Decision Journey is constituted by four stages: 1) consider; 2) evaluate; 3) buy; 4) enjoy, advocate and bond.

The first stage “Consider” starts in the mind of the consumer with the top-of-mind brands, which are remembered due to ads exposure, store displays, recommendations, or other stimulus. The offline channels are the ones influencing the most the consumer during this stage, like television advertising, in-store browsing and direct word-of-mouth. But when the consumer moves from this stage to the next one, the internet starts to play an increasingly important role (Hudson & Hudson, 2013, p. 210).

The second stage is called “Evaluate” and it happens when the customer searches a variety of sources of information. In this phase, customers can shape their prior choices. Customers often read other customer’s experiences and reviews, thus, it is a good opportunity for marketers to have an active online presence. At this stage, online communities are also an effective tool, providing spaces where customers feel free to share their opinion and help others, without any financial interest behind (Hudson & Hudson, 2013, p. 211).

The third stage, “Buy”, refers to the purchase moment, including the placement, package, availability, price and sales interaction (Hudson & Hudson, 2013, p. 211).

Last but not least, the fourth stage is named “enjoy, advocate and bond”, and it refers to the connection between the consumer and the brand, which begins right after the purchase. At this stage customers will share their experiences regarding the brand’s product or service and social media pages can be used to monitor customers (Hudson & Hudson, 2013, p. 211).

Hudson and Hudson (2013) conducted three case studies to big international music festivals, analyzing their investment on social media campaigns. The results of this study revealed that, as festival attendees go further in the four stages of the Consumer Decision Journey, the impact of word of mouth, online research and consumer reviews, increases. The results also show that social media has been making the “evaluate” and “enjoy, advocate and bond” stages more important (p.217). The internet has been changing the way customers interact and engage with brands, turning them more demanding. Customers are increasingly valuing previous attendees’ opinions. Therefore, marketers should have in mind that emphasizing brand awareness and motivating purchase are no longer the only main priorities to consider. After the purchase, many things can happen. Customers remain engaged and are willing to share their experience, good or bad, with other people, influencing their choices and the reputation of the brand (Hudson & Hudson, 2013, p. 211). This new Consumer Decision Journey reinforces the importance of establishing a post-purchase relationship, so that music festival attendees want to go again in the following edition and encourage other people to go with them.

## **Chapter 2: The Importance of WOM for the success of Music Festivals**

### **2.1. Defining WOM**

What is exactly 'word of mouth' (WOM)? Is there any general and recognized definition about this concept? "As happens with marketing practice, word of mouth is yet another technical phrase that is defined differently depending on whom you ask. Is it the reputation of a product, or companies trying to secretly spread rumors about themselves?" (Nyilasy, 2006, p.162). The author states that even though people have been talking among themselves about products, services and brands for a long time, the term "word of mouth" was only considered a scientific concept after World War II. Nyilasy (2006) considers that the definition which gathers the best summary of the earliest research on the term was created by Arndt in 1967. It says that WOM is an oral and person-to-person communication, involving a receiver and a communicator, and in which the receiver does not consider the communicator as having commercial purposes concerning products, services or brands (Nyilasy, 2006, p.164).

Nyilasy (ibidem) divided this definition in three dimensions: (1) interpersonal communication, (2) commercial message, (3) perception of a non-commercial communicator. WOM is an interpersonal way of communication, done through the use of language, which sets it apart from mass communication and other impersonal channels. The second part of the definition concerns the message content. WOM communication respects commercial categories like products, services and brands...so, even though a lot of people use the term "word of mouth" to refer to all kind of interpersonal communication, it is only considered as so if the message content refers to brands, products or services. The last part of the definition respects to the fact that, despite the content of the message is commercial, the communicator does not have commercial motivations, or, at least, he is perceived not to have. So, the person who is expressing any comment about the brand, product or service, is doing it because he wants to not because he is a company employee, neither did he receive an incentive from a company to do it. According to this definition, it is enough that the receiver of the message perceives the communicator as not having any commercial motivations, even if that person has any. The perception is all that matters.

Luonila et al. (2015, p.6) think that Arndt's definition of WOM (1967) is obsolete and needs to be updated, since it does not consider the appearance of the new technologies of the contemporary world. It does not include the online opinion leaders who spread electronic word-of-mouth - e-WOM. So, to overcome this gap, Luonila and colleagues (2015) gathered some recent definitions about WOM. Hausmann (2012, cited by Luonila et al., 2015, p.6) defined WOM as a powerful referral in social networks like Facebook and Twitter which reaches unlimited people. Stokes and Lomax (2002, cited by Luonila et al., 2015, p.6) believe that it includes all the interpersonal communication about products and services in which the receiver perceives the communicator of the message as being impartial. Luonila et al. (2015, p.8) add that WOM is a culturally and historically situated message.

Nyilasy (2006) also mentions the fact that word of mouth does not only mean saying positive things about a brand, product or service. It also includes negative thoughts, comments and opinions, commonly shared between friends and family - negative word of mouth (NWOM). Basically, WOM and NWOM are identical terms in the sense that both express opinions towards brands, products and services, differing only between positive and negative feelings towards the object of communication. Despite the similarity of both terms, the author believes that there is some evidence that NWOM causes a bigger impact than (positive) WOM. "Undiagnosed negative word of mouth that spreads widely among customers can have irreversible and lethal effects for any brand" (Nyilasy, 2006, p.174).

## **2.2. WOM process: who is involved, and which are the antecedents and consequences**

According to Nyilasy (2006), WOM is composed of two distinctive components, and it is important to analyze and understand both: input word of mouth (receiver), and output word of mouth (communicator). "The distinction between input and output word of mouth lies in the psyche of the communicator and receiver" (Nyilasy, 2006, p.167). Despite the fact that word of mouth interaction is one unique moment between the communicator and the receiver, the people involved in that process have different psychological processes, and are influenced by different factors, depending on whether they are the talker or the listener. Although the mental processes of the communicator and the receiver differ, they cannot happen independently, since they occur during the same conversation. It is fundamental for



the full comprehension of WOM to realize that input and output WOM are not differentiated based on who initiated the conversation. Both the talker and the listener can be passive or active in WOM interaction. Either the receiver can be the one asking for information regarding a product and starting the conversation, or the communicator can be the one actively expressing their opinion and initiating the talk. Simplifying this idea: the main difference between input and output word of mouth relies simply on the fact that the mental act of giving advice differs from the act of receiving it (Nyilasy, 2006, p.167).

Nyilasy analyzed the antecedents and consequences of WOM for both input and output word of mouth (2006, p. 168). He created a table divided in 4 quadrants to better explain the four areas of WOM literature, presented in Figure 3.1.

Unit of analysis	Main focus of study	
	<i>Antecedents to word of mouth (causes)</i>	<i>Consequences of word of mouth (effects)</i>
<i>Receiver of communication (input word of mouth)</i>	<b>QI:</b> 'Why do people listen?' <i>Related variables:</i> external information search, product category (perceived risk), type of relationship with source (tie strength)	<b>QII:</b> 'The power of word of mouth'. <i>Related variables:</i> key communication effectiveness variables (awareness, attitude change, behavioural intention, purchase behaviour)
<i>Communicator (output word of mouth)</i>	<b>QIII:</b> 'What makes people talk?' <i>Related variables:</i> opinion leadership, satisfaction/dissatisfaction, promotional activities/direct influence of advertiser	<b>QIV:</b> 'What happens to the communicator after the word of mouth event?' <i>Related variables:</i> cognitive dissonance, ego-enhancement

Figure 3.1: Four areas of word of mouth literature (Nyilasy, 2006, p. 168)

The First Quadrant analyzes the factors encouraging people to look for other people's opinion about products and services, becoming the receivers of WOM. As word of mouth is considered an external source of consumer information, it is compared with other sources of the same type, like advertising. What distinguishes these two external sources of information is that advertising is produced and controlled by marketers, while WOM is perceived as not having commercial motivations (Nyilasy, 2006, p. 168). According to Todorova (2015), advertising is "an impersonal form of mass communication, which offers a high degree of control of those responsible for the preparation and implementation of promotional messages" (p.370). The same author also referred Philip Kotler and Kevin Lane Keller's

definition of advertising (2012), which characterizes it as any paid form of nonpersonal promotion of ideas, goods or services. It can be spread by print media (newspapers and magazines), telecommunications (radio and television), network communications (telephone, cable, satellite, wireless), electronic media (audiotape, videotape, videodisk, CD-ROM, web page), and display media (billboards, signs, posters).

Although there are some receivers of WOM who might listen to the message without having asked for it, the studies done concerning the antecedents of input WOM do not consider this option, focusing only in analyzing the motivations of the customers who were consciously searching for information. Having this in mind, one of the main antecedents of input WOM is the perceived risk – people are scared of buying a product that does not match their expectations, and the higher the risk, the higher their likability of exposition to WOM. Nyilasy (2006) also points out the fact that there is a higher level of perceived risk when customers are buying services than when they are buying products, therefore customers of services resort on WOM, more frequently than customers of products. The author also mentions Granovetter's 1973 theory of the 'Strength of Ties', which states that the tie strength between the communicator and the receiver is another antecedent of WOM. This theory implies that strong relationships between people of the same social network are conducive of generating WOM communication. The author concludes that people tend to rely on friends and relatives to look for information (Nyilasy, 2006, p.169).

The second Quadrant studies the consequences that WOM can cause to the message receivers. "The strength of word of mouth, however, can be moderated by a number of factors, most importantly ones related to prior information about the brand" (Nyilasy, 2006, p.170). If, before receiving the information, the receiver already had strong impressions towards a brand, the effects of WOM towards the brand evaluation will be different than if the receiver didn't have any prior opinion about it. Also, having a solid brand name reduces the impact of NWOM (Laczniak, DeCarlo and Ramaswam, 1989, as cited in Nyilasy, 2006, p.170), and the communication will be more effective if the receiver perceives the communicator as being an expert source on the subject (Bone, 1991, as cited in Nyilasy, 2006). The author believes that WOM is more effective than paid communication in influencing brand awareness, positive attitude change, behavioral intentions and purchase decisions.

“Early communication research focusing on the effects of mass media and advertising found that word of mouth was a much more important factor influencing brand awareness and favourable attitude change than paid-for messages” (Nyilasy, 2006, p. 169). However, even though there is strong academic literature evidencing that WOM has a more persuasive power than advertising, less is known about the reasons for that. The author presents three possible explanations regarding the power and effects of WOM: 1) strong ties between the communicator and the receiver; 2) unbiased information without commercial motivations; and 3) the vividness of communication. Nyilasy refers to the first possible explanation mentioning the power of primary groups. “Communicators that come from a primary group (family and friends) are more trustworthy and credible than impersonal or weaker personal ones” (Nyilasy, 2006, p.170). Other possible explanation says that if the receiver perceives the communicator as unbiased, the power of WOM will be higher, and so the probability of the receiver accepting the message. Following this thought, on the other hand, advertising is perceived as being motivated by economic motivations, and the receiver will look at the message in a skeptical way, understanding that it is not genuine (Nyilasy, 2006, p.171). The third possible explanation regarding the power of WOM presented by the author is the vividness of information expressed during the process: “unique to word of mouth due to its oral and interactive nature is what generates favorable responses from consumers receiving it” (Nyilasy, 2006, p.171). This logic assumes that vivid information is more accessible than other kinds of impersonal messages.

Moving to the third Quadrant: Antecedents of output word of mouth – which are the factors influencing communicators to participate in positive or negative WOM? The two-step flow theory defends that the mass media messages are not directly influencing customers; instead, they are filtered through opinion leaders (Nyilasy, 2006, p.71, citing Katz and Lazarsfeld, 1955). According to this theory, opinion leaders are the first ones processing the information due to their mass media exposition. For this reason, opinion leadership is cited as one knowledge-based antecedent to the phenomenon of output WOM. Companies are trying to influence opinion leaders since the 1990’s, and to succeed, they need to know influencers really well. Most of the studies regarding opinion leadership were mostly about analyzing the psychological and demographic profile of opinion leaders. A demographic pattern was not found since they can vary depending on the product category, and the psychographic studies were very poorly correlated. “The only characteristic that seems to consistently

predict opinion leadership is enduring involvement with the product category” (Richins and Root-Shaffer, 1988, cited in Nyilasy, 2006, p. 172). Opinion leaders need to be avid users truly interested in the product they promote, so they can be considered as a credible source when associated with it.

Summing up this idea, the main stable factors that make people spread the word about a product or service are the opinion leadership and the involvement with the product. However, there are some more casual factors which motivate people to engage in the process of output WOM. Not everyone is an opinion leader, and yet people still give their advice about products and services. What makes them do it? One of the main causal factors is the product usage. “A single incident of using the product might be enough to trigger word of mouth behavior” (Nyilasy, 2006, p.172). Following this thought, the brand usage variable is satisfaction or dissatisfaction. After experimenting the product or service it is very likely that people will engage in Positive WOM if they were satisfied with the product, or, contrary, engage in NWOM if it caused them dissatisfaction (Nyilasy, 2006, p.173).

Having in mind that Negative WOM can have serious consequences for the company in cause, it is important to understand the reason for the dissatisfaction. Literature says that if it is simple for customers to complain to the company about their dissatisfaction, and if the company tries to solve the problem, the probabilities of spreading NWOM will decrease. If customers feel that they are treated with justice, the chances of turning NWOM to Positive WOM are higher (Nyilasy, 2006, p.173). Having this in mind, to prevent NWOM from spreading and damaging the company reputation, brand managers should consider creating platforms where customers can complain and ask for help. Other factors influencing the occurrence of output WOM were identified, both in macro level - the type and culture of the market - and micro levels of variables - surprise as an emotional state, consumer participation in the service, promotional efforts and incentives.

Lastly, Quadrant IV aims to explain WOM consequences for the communicator. Nyilasy (2006) analyzed Ernest Ditcher forms of self-motivation on WOM effects on the communicator after the phenomenon occurs. Following this approach, the most significant consequences for WOM communicators are ego-enhancement and the reduction of cognitive dissonance. The ego-enhancement can be easily understood, since the communicator feels that his expertise is helping others. The reduction of cognitive dissonance basically defends

that the process of talking about the experience with a product makes the communicator confirm that he did the right purchasing choice, and get rid of any doubt or negative feeling (Nyilasy, 2006, p.174).

### **2.3. WOM in the context of music festivals - the desire of sharing the experience**

Positive word of mouth (WOM) may be significantly important when exploring the marketing and communication of festivals, due to its social and experiential characteristics (Luonila et al., 2015, p.4; Kerr & May, 2011, p.455). According to the EVENT MARKETING INSTITUTE's report (2007), the real reach of events is three times higher than the actual attendance, and WOM is what makes this possible. 78% of event attendees talk with their friends and family about it.

“Communicative acts such as WOM do not take place in a void; rather, they are shaped by surrounding cultural codes” (Luonila et al., 2015, p.6). The authors affirm that it is extremely important to analyze the context in which WOM takes place within the broader cultural, historical and political landscape that shapes its meaning (Luonila et al., 2015, p.7). Festivals are a special type of product because they are mainly consumed in a social context. People consume the festival experience together with many other attendees who share the same interests (D'Astous et al., 2006, p.15). The results of Gonçalves and colleagues' study (2018, p.333) confirm this theory, since most of the respondents who attended music festivals did so with their friends or colleagues. This happens because individuals feel pleasure when sharing experiences and memories with other people which are present in the same event. Festivals provide a special time, away from the normal life, which is intensively lived and enjoyed, and where people can create and share exclusive experiences that are produced and consumed at the same time. That is why festivals represent such a highly attractive type of event. They are never the same, and people must be present to fully enjoy the experience (Gonçalves et al., 2018, p.330).

The hedonic nature of music festivals makes them the perfect event to examine the influence of feelings. The value of the festival experience relies on its capability of engaging with customers and provoking emotional reactions (Addis and Holbrook, 2001, as cited by Hudson et al., 2015, p.69). According to Kerr and May (2011, p. 455), festival organizers

should take advantage of the event's experiential and social characteristics to get people talking about it. When planning the event, festival organizers should do a cultural branding framework before thinking or assuming which could be the WOM generated during and after the festival.

Implicit in cultural branding is the notion that a degree of control will inevitably be ceded to consumers of the brand who engage with and shape the brand through their actions and communication. However, understanding the broader sociocultural, economic and political context of a brand and how that context shapes consumer engagement and preferences enables the maintenance of a relevant brand narrative by affording consumers a considerable degree of participation in its telling. (Luonila et al., 2015, p.18)

Cultural symbols have a huge power acting as means for identity construction. It is crucial to understand them, so that it would be consequently easier to plan the right messages to communicate. In this way, marketing strategies should be adapted according to the specific context and audience of each music festival.

Luonila et al. (2015, p.4) suggest that the shared experiences and the role of community are not strictly restricted to what happens in the festival itself. They analyzed three Finnish festivals hosted in the city of Pori. The findings show that everything that was happening in the city of Pori had an effect on the festival participant's overall experience. This means that not only the festival concerts, food and environment are influencing the way participants feel about it, but also the way they are welcomed at the city's restaurants, shops, and transports has an impact on how they perceive the whole experience.

The authors also mention that, when the delivery of the experience is seen as the main source of the festival value, rather than the festival's music content, then the festival brand is strong enough to generate expectations and instigate the customer will to attend the festival. This stage can be understood as one aspect of festivalization. In order to achieve it, it is crucial for the audience to have an active participation on boosting the festival reputation (Luonila et al., 2015, p.13).

On their study, Luonila and colleagues (2015) interviewed a Finnish festivalgoer who believes that festival participants usually receive information about the event from outside of the official marketing channels. Instead, he thinks that festivalgoers receive most of the

information through friends. Thus, the authors believe that festivalgoers have simultaneously the role of informants and co-producers (Luonila et al., 2015, p.11).

## **2.4. Brand identity, brand personality and love brand**

According to Luonila et al. (2015, p. 14), WOM contributes to the establishment of the festival identity, brand, and reputation. It is important to define the festival brand identity and personality and communicate it in a way that will match the essence of their audience, stimulating their engagement in WOM. Festivalgoers attend festivals that reflect their identity and personality. To attract and retain audiences, music festivals should have a solid and appealing image, which requires a clear brand identity aligned with a well-defined brand personality, therefore it is relevant to understand the concepts of brand identity and brand personality.

According to Mossberg and Getz (2006), brand identity encompasses all the elements controlled and managed by the brand owner, including the visual appearance and the name. It provides direction, purpose and meaning for the existence of the brand. It also represents the image that the company wishes to have in the customer's mind. "An identity expresses the timeless essence of a brand, and it contains different kinds of associations. In general, the purpose of creating a brand identity is to make the target group associate the brand with something that is attractive and relevant for them" (p. 310).

Festivals often associate their brand identity with specific musical genres and places. "Rock, jazz, and folk music appeals to a certain group of music lovers and a link to a place can provide higher awareness, value and credibility" (Mossberg & Getz, 2006, p. 310). By linking the festival name with a place and a musical genre, brands are already establishing their differentiation locally, and by product category. In Portugal, Vodafone Paredes de Coura and EDP Vilar de Mouros are linked with places, both green and peaceful places in the north of Portugal. Associated with musical genres we can list Festival Músicas do Mundo (world music, folk), Super Bock Super Rock Festival (initially was highly associated with rock music), and the Afro Nation Festival (afrobeat, dancehall). Mossberg and Getz (2006, p.309) believe that the community support is perceived as the most important criterium for successful co-branding. Another related factor is the fit of the event with the chosen place.

It is extremely important for the event to identify itself with the values, culture and infrastructure of the destination.

To ensure the success of the festival brand management, organizers should also define a strong brand personality. “Brand personality (BP) is recognized by marketing scholars and practitioners as a key element of a successful brand, as it is related to product preference and usage and it is a basis for a long-term relationship with a brand” (Gonçalves et al., 2018, p.327). The basic proposition of this concept is that customers associate brands with human characteristics (Aaker, 1997, as cited in Gonçalves et al., 2018). Additionally, when characterizing brands, customers also project their own personality (Phau and Lau, 2001, as cited in Gonçalves et al., 2018). Customers who project themselves on brands exhibit strong connection with them (Hudson et al., 2015, p. 71). Therefore, it makes sense that customers will get more attached to brands whose personalities match with their own. D’Astous et al. (2006) defend that festival managers must understand how a festival is perceived in terms of human traits and characteristics, so marketing strategies can be defined accordingly, thus making it easier to target and reach the festival audience.

Hudson et al. (2015, p.71) cited Fournier’s argument, referring that all brand’s everyday actions, like social media interactions and marketing tactics, are perceived as the brand’s behavior, shaping the customer’s perception about the brand personality. Based on it, customers will decide whether to establish a relationship with the brand, or not. Therefore, brands need to establish strategies to enhance affective and emotional connections with customers; “(...) consumers often look on that brand as an irreplaceable and inseparable part of their life” (Ekinci et al., 2005, cited by Hudson et al., 2015). This lasting relationship between brands and customers, referred to as brand relationship marketing, will influence behavioral outcomes, like the intention to reuse the brand, more hesitancy of switching brands, and positive word of mouth (Hudson et al., 2015, p. 71). D’Astous and colleagues (2016, p. 16) analyzed the main sources affecting how customers perceive festivals’ personality traits. The two main sources were the media (advertising, posters and newspaper reviews), and personal memories (positive and negative) associated with specific aspects of festivals, such as the tickets purchasing, the lineup, and the festival atmosphere. These influence sources help brands moving from passive to active objects, inside the customer's



mind. On the opposite end, the less cited sources were the festival's logo and the festival organizing entity.

Eiriz and Guimarães (2016) believe that customers are capable of loving brands, meaning that brands can trigger a relationship of attraction and commitment that makes customers feel passionate about them. Citing Aaker (1996), Hudson et al. (2015, p. 71) also believe that customers can develop relationships with brands as strong as the ones they have with their friends. To achieve this point, brands must reinforce their presence in customers' minds, and more importantly, in their hearts. The authors define love brand as the emotional degree of involvement a satisfied customer shows towards certain brands. This concept includes brand passion and emotional engagement, the result of a long-term relationship, reflecting positive evaluation and love declarations about the brand.

Consumption is motivated by emotional and cognitive factors. There are some hedonic feelings (pleasure, fun, enjoyment) which can generate strong emotional responses when associated with brand symbolic benefits (Carroll e Ahuvia, 2006, cited in Eiriz & Guimarães, 2016, p. 434). The communication of the festival experience should reflect specific feelings that arouse the love for the brand: entertainment, conviviality, holidays... (Eiriz & Guimarães, 2016, p. 441). The results of Eiriz and Guimarães' (2016) study proved that love brands can have strong and impactful consequences for summer festival brands. Festivalgoers create relationships with brands that reflect their experiences lived and quality perceived, that is: what they saw, heard, or felt at the event. Following this logic, the positive experiences lived during the festival will enhance the affective relationship attendees have with the brand. The study concluded that the main consequences of love for festival brands are the active participation, and WOM. An active participation in this context means that when festivalgoers have an emotional engagement with a festival, besides going to the festival, they are more likely to spend time, energy, and money with it. They will actively visit the festival's social network pages and website, look for festival information, and buy merchandising, ending up becoming brand ambassadors. WOM was also a result of love brand, and it is considered by the authors as part of the active participation. WOM can make people develop brand perceptions even without having any experience with the brand (Roy et al., 2013, as cited in Eiriz & Guimarães, 2016, p. 435). According to the authors, participants who love a festival will talk about it with other people, defending it and

spreading its emotional and functional benefits. This phenomenon has a hugely positive impact for the festival brand. Satisfied festivalgoers will spread positive WOM about the brand, contributing to its good reputation, working as free advertising (Eiriz & Guimarães, 2016, p. 441). This study concluded that, by developing brand love, festival brands can make customers “work for them” in a very positive and impactful way.

## **2.5. Relationship between WOM and reputation**

“An important part of marketing is reputation management (...) which provides ‘potential visitors with advance clues about the nature of the event experience’ (Allenetal, 2005, p.185, cited in Luonila et al., 2015, p.5). This sentence highlights the importance of building a strong and favorable reputation. The authors argue that festival managers should value WOM, since it is essential to build and sustain the festival reputation.

Luonila and colleagues (2015, p.5) gathered some reputation definitions. Gioia and colleagues (2000) state that reputation has a relatively stable and enduring nature, being constituted by the outsider’s collective judgments towards an organization’s actions and achievements. The authors believe that a positive reputation brings various advantages. It is an immaterial asset which gives the company a competitive advantage, making it difficult for competitors to copy it. Following a cultural branding approach, brand reputation depends on its ability to stay culturally relevant, balancing itself between renewals and simultaneously remaining traditional (Luonila et al., 2015, p.7). The authors believe that the producer is not the only one building the festival reputation. All stakeholders influence the brand’s reputation, having an active and co-creative role in its creation. In the context of creative productions, and given the temporary and experiential character of festivals, having a favorable reputation is crucial for festivals to keep attracting participants, volunteers, investors, and surviving to economic declines (Fillis, 2003, cited in Luonila et al., 2015, p.5).

The results of Luonila and colleagues’ interviews (2015) proved that having a long history is a factor that gives the festival some stability, but it is not enough. If a festival wants to remain successful in the future, it needs to fuel their audience interest. The interviewees also associated a strong festival brand reputation with positive hype around the festival, some compelling names on the lineup, and its capability of establishing good partnerships. Here is an advice from the director of one of the festivals: to extend their positive reputation, festivals need not only to fulfill the attendees’ expectations, but also to worry about the city residents’ needs.

Citing the Word-of-Mouth Marketing Association (2014), Luonila et al. (2015) state that reputation and WOM are terms with a reciprocal flow, meaning that a favorable reputation usually generates positive WOM, and that positive WOM tends to contribute for the establishment of a positive reputation.

## **2.6. The importance of online communication and social media network to stimulate WOM**

According to Hudson and colleagues (2015, p. 71), the arrival of online communication and social media enhanced the power that marketing efforts can have on influencing customers to spread WOM and recommend their favorite brands. Customers spend a lot of time on social media pages, and among other purposes, they use it to search and compare other people's opinions regarding what they are interested in purchasing, so they can feel that they are making the right decision. De Veirman, Cauberghe and Hudders (2017, p.801) define electronic Word of Mouth (eWOM) as any positive or negative statement made by potential, actual or former customers about a product or company, and which is made available to a lot of people via internet. Social media has amplified and accelerated its reach. Platforms like Facebook and Instagram are perfect tools for users to freely create and share their experiences with brands, thus engaging in eWOM.

If festival managers want to increase loyal customers and attract new visitors, they should create platforms that allow the communication between audiences and the festival organization. There is one increasingly popular phenomenon to consider: online communities, as "it is vital for festival organizers to realize the benefits of engaging with such participants" (Kerr & May, 2011, p. 456). Online communities usually take up the form of festivals online forums, or social media page groups. Festivalgoers are very active in interacting through online communication networks. Additionally, they are increasing their consumer power because festival organizers can now instantaneously understand what they want, and value their suggestions. "Via technology, consumers have more ways to interact with companies and brands, and importantly, have the means for initiating these interactions that did not exist a decade ago" (Hudson & Hudson, 2013, p. 206). The authors also highlight the advantages that social media has brought to marketers: the power of obtaining rich consumer insights, faster than ever before. Music festival managers can create opinion

surveys to discover all kind of information such as which are the most popular and desired artists, or which are the facility requirements.

This is a virtual space where not only the organization can interact with the customers, but customers can also interact between each other. This is a mutually beneficial relationship where both the festival organization and the customers obtain what they want (Kerr & May, 2011, p. 457). On Négrier et al.'s (2013) study, approximately one third of the festivals analyzed offered online forums. The results show that the world/traditional music festivals, as well as festivals with younger audiences and larger budgets, are the ones most open to this approach. On the other end, classical music festivals are the ones least interested in digital interaction with their target.

By sharing information about their festival experience and acting as commentators, audiences are contributing to the marketing of the event. Recurrent festivalgoers have an extremely important role in spreading WOM and behaving as brand ambassadors (Luonila et al., 2015, p.4). In the context of creative productions, consumers are changing their role and evolving from passive customers to active co-producers (Hausmann, 2012, cited in Luonila et al., 2015, p.4). According to Salo, Lankinen and Mäntymäki, (2013, p.25), consumer-generated content is a social media essential feature. The festival's website, blogs, social networks, and forums attract many users who see, interact and will share it if they like it.

According to Facebook, the average user has 130 friends on the social network, and when people hear about a product or service from a friend, they become a customer at a 15 percent higher rate than when they find out about it through other means. (Hudson & Hudson, 2013, p. 207)

This power conceded to customers can also represent uncertainty and a risk for brands, since customers will talk about their good and bad experiences, and NWOM can have serious consequences for the reputation and position of a festival.

The research of Hudson and Hudson (2013, p.212) showed that, within the tourist sector, more than 70% of people on vacations post their travel photos on social networks and update their Facebook status. Even when the holidays are over and people go back to their normal routine, they still post content about the destination they visited. Does this also happen with music festivals? Are customers helping the brand by doing "free advertising"?

Salo et al. (2013, p. 24) examined social media applied to the music industry and concluded that this sector was one of the fastest adopting new marketing channels. Not that long ago, record labels did not have much knowledge about their customers. They did not know who was buying their music, in which format and through which channel. The digitalization of music along with the appearance of social media pages allowed record labels to better reach their potential customers. “The increasing usage of social media by record companies and artists is an extension of promotion, services marketing, and customer relationship management strategies” (Salo et al., 2013, p. 24). The advertising of the virtual music world is going through some changes. Artists use their websites and network pages to communicate where they are going to perform, and to upload photos of their shows. Artist websites are often linked to their social media pages. Customers can easily express their contentment and ask for more performances (Salo et al., 2013, p. 32). The authors also concluded that, when customers like artists’ pages on Facebook, they do it not only because they actively searched for it, but often because their friends recommended it to them. These finding suggests that musicians can also work as a channel of communication and can stimulate WOM when sharing their performances.

## **2.7. Monitoring WOM and trying to positively influence it**

Nyilasy (2006) believes that although conversations among consumers can be induced by buzz marketing strategies, traditional activities like advertising already result in a lot of WOM, thus brand managers should try to analyze the amount and quality of WOM that already occurs about them. Since negative WOM can be way more influential than positive WOM, monitoring it should be the first priority, so that marketers can protect their brands from the potential consequences (2007, p.174).

Considering that WOM has a stronger persuasive power than advertising, Nyilasy (2006) believes that brand managers should try to integrate some WOM management tactics on their marketing communication mix to try to monitor and positively influence it.

WOM is a simple conversation where one part assumes that the other is only trying to help, without any commercial purposes. It happens because it makes part of the natural process of

searching the market supply. People want to receive honest and unsponsored information before making their purchase decision, and that explains why this kind of conversation happens often between friends as relatives. Therefore, it is impossible for brands and marketers to fully control what is being said about them.

Although companies cannot control WOM, they can try to influence it in a positive way. Nyilasi mentions some possible ways to do it: using opinion leaders, triggering surprise as an emotional state, and using incentives and product samplings. Nyilasy thinks that, to influence WOM, marketers should start with using opinion leaders and other types of influencers for both mass media and below-the-line communication. “If opinion leaders in a category are well defined, and especially if they are a small and homogeneous group, buzz marketing tactics trying to influence them directly will have a good chance of being successful” (Nyilasy, 2006, p.177). It is also important to trigger surprise. “The temporary emotional state of being surprised tends to motivate people to talk about the product this surprise is associated with” (Nyilasy, 2006, p.177). Therefore, marketers should try to make highly creative campaigns, to cut through the clutter and generate buzz, making people talk about their messages, or show it to their friends and relatives, as it happens with viral marketing.

Brand managers can also take advantage of incentives, by rewarding the active engagement when people spread the word about their products and services, using referral programs. The EVENT MARKETING INSTITUTE’s report (2007) showed that 92% of event attendees are willing to give feedback about the event if it is tied to an incentive. This number proves that it is important to reward the sharing of experiences so that the audience can spread the message to their friends and family.

The author highlights the fact that there is no relevant academic evidence on the effectiveness of these techniques on influencing WOM (Nyilasy, 2006, p.177). The author also advises brand managers not to replace traditional marketing techniques, but to complement them within their marketing communication mix. Traditional marketing tactics already induce natural WOM, and they can provide metrics, which can be controlled, unlike WOM. Moreover, if customers already have a strong brand perception created by the traditional channels of communication, they will be less sensitive of WOM influence.

Marketers also need to bear in mind the possible ethical questions that some of these practices may arise. People only rely on WOM because they perceive it as genuine. If the message comes from the brand or from somebody associated with it, it will be less effective and handled with skepticism. There is a conflict between economic interest and ethical considerations when using the marketing techniques mentioned above to try to influence WOM. Paying someone to recommend their brands or rewarding customers if they advise the product to their friends can be considered “cheating”, ruining the big advantage that WOM has over advertising.

## **2.8. How music festivals are investing on social media campaigns to engage with customers and stimulate WOM**

The three music festivals chosen by Hudson and Hudson (2013) to conduct the case studies were: Bonnaroo music and arts festival, USA; Lollapalooza music festival, USA; and Latitude festival, United Kingdom. The researchers attended all three festivals in 2012 and were involved in social media initiatives.

Bonnaroo relied heavily on digital marketing campaigns and mobile technology to attract visitors. In the 2011 edition, it created an experience connected with the Foursquare social networking service. An air-conditioned barn was built in the middle of the festival and was used to exhibit an exclusive concert only for those who checked in inside the Foursquare’s barn. Every time a visitor checked in on the barn, their followers would be able to see that they were there and choose to join them. Inside the barn there was also a free buffet.

In the 2012 edition, instead of releasing the lineup on the official festival website, Bonnaroo announced it on Spotify, the social media platform of music streaming. “The initiative was a big success attracting over 25,000 subscribers who were able to listen to songs from all the bands in the lineup and discover new, exciting acts playing at the festival” (Hudson and Hudson, 2013, p. 214). In the same edition, the festival replaced the festival tickets by wristbands with RFID technology. Festivalgoers could scan their wristbands and login on their Facebook accounts, allowing their friends to see exactly where they were, enabling them to meet each other. By the end of each day, the system made a Facebook post with a recap of all the bands that each participant had seen, with a link to a Spotify playlist with those songs. Messages encouraging participants to post pictures of their experience on social

media pages were showcased on big screens during the festival., When it was over, the organization uploaded photos on Bonnaroo Facebook Page, asking users to tag themselves. “Of the 80,000 people who purchased wristbands, 74,000 registered them online and about half of those connected the wristbands to their Facebook accounts” (Hudson and Hudson, 2013, p. 214).

Latitude Festival created an interactive account on Tumblr, a blogging network platform, to keep the followers informed and publish interviews with artists. The blog was also used to publish Spotify playlists created by the artists, featuring their favorite performances from the festival. Followers could “reblog” the posts to their personal pages, therefore showing it to their own followers, increasing the festival awareness. The organization also created an official forum for their fans to talk about festival-related topics such as the lineup, the camping and ride sharing. Even though the forum was managed by Latitude, fans could freely talk about their opinions and ideas, so it ended up working as an online community, with over 100 000 posts ( Hudson and Hudson, 2013, p. 215).

Latitude festival allowed users to buy tickets through their Facebook page, and share their purchase with others. Organizers were also present on Twitter, keeping fans informed about the latest developments. After the event, Latitude gave visitors the opportunity to win tickets for the next edition. To be considered as participants for this prize, participants needed to fill an online survey, via website, about their experiences at the festival, in this way providing useful information for the festival organization (Hudson and Hudson, 2013, p. 216). Latitude also developed a free app for iPhones, providing a guide with the lineup and useful information about the festival, such as maps, safety and travel tips. Participants could also associate their Facebook and Twitter accounts with the app. The marketing department of Latitude Festival was very proud about the social media engagement that the festival had with their fans, reflected on the number of likes, followers and video views on Facebook, Twitter and YouTube ( Hudson and Hudson, 2013, p. 216).

Lollapalooza festival in Chicago was attended by 100,000 people over three days in 2012. The festival highly invested on social media to engage with its fans. It did a partnership with the Chicago Transportation Authority to implement a strategy, aiming to stimulate the buzz on social media. It consisted in using the train small screens, that usually display advertisements, to show one or two lines of music lyrics from the bands that would perform



at the festival, together with the festival hashtag. This strategy was implemented in the trains so it could reach a considerable number of people. It was also aiming to stimulate fans to tweet about Lollapalooza, using the corresponding hashtag. “Once they started releasing these lyrics all over the city, Twitter users were writing about the festival and posting pictures, all trying to figure out which were the bands to whom these lyrics belonged” (Hudson and Hudson, 2013, p. 216). This strategy raised excitement and made people all over the USA to tweet about the festival.

In the same year, Lollapalooza announced a contest where fans could create a festival app, and vote in their favorite, to become the Official Lollapalooza Fan App. The winner app was powered by The Hard Rock Hotel and included the concert schedules and information about the bands. Users had the possibility of creating their own schedule based on the bands they would like to see. The app also had a group texting tool powered by GroupMe, created to help people finding each other. The app was also integrated with social media pages so fans could use them without leaving the app. “Over 66 percent of the traffic referred from Facebook, MySpace and Twitter was a result of sharing applications and Lollapalooza’s messaging to its fans on those platforms” (Hudson and Hudson, 2013, p. 217, as cited in Cardinal Path, 2012).

Moving to a more contemporary example, from the beginning of 2020, the world has been facing one of the biggest calamities of the last decades. Coronavirus started as a disease mainly limited to China, and rapidly spread around the world, being considered as a global pandemic. The virus spreads from person to person contact, meaning that one person who is actively infected with the COVID-19 can easily spread the illness to others, by coughing or sneezing, spreading respiratory droplets. Even though the most contagious people are the ones who are passing through the most symptomatic phase of the disease, the spread can also happen through asymptomatic people. The ease with which this virus spreads led some governments to ask people to avoid all unnecessary social interaction, and stay home, being isolated from other people for a while. The Portuguese government closed cinemas, theatres, gyms, discos, and most of social places, leaving only the ones extremely necessary for the survival of the population, like pharmacies and supermarkets.

As most of concerts and digressions of musicians had to be cancelled or rescheduled because of this virus, artist had to find other ways to perform. Various musicians promoted online

concerts, to entertain people and fight the boredom. Salvador Sobral, the Portuguese winner of Eurovision Festival in 2017, was one of the first artists doing an online show, through his Facebook page, on the 14th of March, having more than 15 000 online viewers.

Following the same logic, some Portuguese artists decided to create a cultural initiative to entertain people during the quarantine period and sensitizing them to stay at home. This initiative was named #EuFicoEmCasa Festival. This was an online festival, from the artists' Instagram pages. It gathered 78 artists who performed 30 min live concerts and occurred from 17<sup>th</sup> to 22<sup>nd</sup> of March. The festival created official Instagram and Facebook accounts, publishing daily posts announcing the time of each performance, and promoting the artists' Instagram profiles. The lineup was very diversified, constituted by Portuguese artists of different musical genres, such as hip-hop, electronics, fado and rock. Moullinex, and Xinobi, two DJs and producers of electronic and dance music, enjoyed so much to play in this format, that they asked the organization to extend their performances.

This online festival was a success, highly appreciated by Portuguese people. It was only possible to happen due to the extensive use of social media pages, specifically, Instagram, that kept together artists and their fans, even if it was virtually. I discovered this festival because I follow one friend that shared it on his "Instagram story". I found it curious, so I clicked on the post that redirected me to the official page. As my friend did, I also shared in on my "story", and some of my followers reacted to it, and did the same, spreading the event.

## **Chapter 3: The role of content circulation and Influencer Marketing in spreading eWOM**

### **3. 1. Image circulation and the culture of stimulating attention through social media**

Khamis et al. (2016, p.9) referred Marwick (2015)'s opinion that the Instagram user base brought the possibility for users to achieve the so called "Instafame", that means having a considerable number of followers. Instagram users with the largest followers' network are celebrities like Beyoncé and Oprah, however, ordinary users can also achieve the Instafamous status just by showing off their self-portraits and lifestyle. This kind of fame is achieved because young people, especially, are convinced that looking good and having good standards of life will make other people admire them. That is what motivates them to show off their outfits, make-ups and travels on their social media pages. The authors mention MacDonald's (2014) reflection that social media is an entry to the self-promotion world, contributing to the growth of celebrity adoration and for the establishment of a narcissistic society, shaped by futile people focused on materialism. "With the commodification of the self, individuals are locked into a mode of constant promotion" (Khamis et al., 2016, p.11). Social media networks feed this branded-self culture, due to its mobile and visual characteristics, encouraging users to see others and promote themselves in the social marketplace.

Instagram has one of the biggest flow of images, and it was bought by Facebook, in 2012, for one billion dollars, giving Facebook the access to all acquired data generated by Instagram's flow of images. "By 2013, Facebook CEO Mark Zuckerberg claimed that Facebook and Instagram together dominated mobile attention" (Carah, 2014, p. 137). Considering this hegemony, media organizations, cultural events and brands, have been working on strategies to capture attention on Instagram, by creating accounts, using hashtags and influencers to be part of the image flow. "Critical and industry accounts of Facebook as a channel for marketing communication have focused predominantly on the social network's ability to provide marketers with free user-generated content and detailed consumer data that allow them to target advertising to specific audiences" (Carah, 2014, p. 138).

These platforms are fed by the creation and circulation of users' content, collecting and monitoring users' activities, social relationships, and preferences. In the social and mobile web sphere, an image is more than a representation of people and places. Affinity is an important factor for algorithms to work. It is measured by the way users interact and pay attention to each other. Users rate the images they like within a larger flow through likes, comments, shares, tags and hashtags. Over time, algorithms learn, by observing, how images circulate in each network. They are constantly being developed to follow all user generated information. "This information includes who they interact with, what kinds of content they engage with, and the times, frequency and place of those interactions" (Carah, 2014, p. 139). The platform will thus make suggestions to users by scanning and comparing the content they interact with. "At present, social media have up to a decade of data about participants' lives. The more participants sort and classify, the more networks can determine how to position them within flows of images" (Carah, 2014, p. 141).

### **3.1.1. Relationship between image circulation and the drinking culture**

Carah and Dobson (2016) conducted research to examine the relationship between promotion, drinking culture and social media. This study analyzed how bodies affect other bodies to appear more in social media platforms' algorithms and make profit out of it. "Put simply, images of hot female bodies generate more likes, tags, and views, and, over time, algorithms learn to make them more visible in the effort to translate data generated via humans' capacities to affect one another into profit" (Carah & Dobson, 2016, p.1).

On their research, a male photographer who was interviewed explained that most nightclubs asked him to only take pictures of "hot girls", to attract both guys and girls to go to that club (Carah & Dobson, 2016, p.4). Club promoters were also interviewed. Some of them were two women in their early twenties, with a reasonable network of followers on Instagram. In their view, there are two types of promoters: one type is characterized by being highly creative and thus generates attention via the content produced, and the other type is defined by generating attention only by showing their bodies, considered as attractive by others. Both kinds of promoters use their bodies to provoke attention on algorithmic media, since their work involves going to the club and posting pictures of themselves and their friends, in order to attract people and boost alcohol consumption. While recognizing that the second type of promoters generates a lot of attention for the club, they consider that the

creative promoters are more valuable in the long term, since their work requires more skills (Carah & Dobson, 2016, p.4).

Promos work in specific times and spaces. They start posting content in the afternoon before the club party, to generate a door list for the entrance. Afterwards, when they are already inside the club during night hours, they circulate flows of attention in real time, in social media platforms like Facebook, Snapchat, Instagram and Tinder. The flows of images will influence potential club goers to decide whether to go to that party or not. Social media pages act as mechanisms helping people determine where to go next. If the photos show messy and drunk people, the content viewers will associate it with having a good time. Other informants mentioned that people use Snapchat to transmit the fun they are having and to show the attractive environment of the party, as an effort to convince their friends to join them (Carah & Dobson, 2016, p.7).

The flows of attention between clubs and social media pages reach their peak later, as the atmosphere is stimulated by the music and other conviviality factors. “The disinhibition brought on by the consumption of alcohol and drugs increases the intensity of image creation, circulation, and engagement” (Carah & Dobson, 2016, p.5). According to Vital Health (2015), music festivals are events that are often considered as the perfect scenario for alcohol and drugs consumption among young people. According to Roberts (2009) many sectors invest in sponsoring music festivals, but the alcoholic drinks sector is the one with the most potential for success. Gravy Analytics (2018) conducted research on consumer attendance from the 2018 Coachella Festival, 2017 Boonaro, Firefly and EDC festivals, to study the sponsorships suitability. The conclusions show that all four music festivals had alcohol brands as sponsors.

In Portugal most of music festivals are sponsored by alcohol brands. Among wine, cider and whiskey brands, beer is the alcohol drink which has more presence sponsoring Portuguese Music Festivals. From 2018, NOS Alive Festival stopped being sponsored by Heineken and began a new sponsorship with the Portuguese beer brand Sagres (Marketeer, 2017). Super Bock is the beer brand that sponsors most of other famous Portuguese music festivals, such as Rock in Rio Lisboa (Marques, 2018), Vodafone Paredes de Coura and MEO Sudoeste (Marketeer, 2018). In some cases, the beer brand Super Bock is the official main sponsor of

music festivals, such as Super Bock Super Rock, and Super Bock em Stock. The latter brand even has, since November of 2016, its own local radio station, SBSR FM (Farinha, 2016).

### **3.1.2. Image circulation and engagement in Music Festivals**

Carah (2014) observed a popular music festival - Splendour in the Grass - over several years to demonstrate how images work as ways for reporting experiences and relationships from material places to social media databases. The author conducted interviews with the participants and analyzed the online flow of images. Carah concluded that firstly, festivalgoers observe each other and the festival performances, and then, using smartphones, create content, take pictures and post it on their social media pages. As they tag each other in images, those images act as a device linking people together in time and place. “At Splendour, partnering brands build large themed activations where they attract festival attendees to drink, dance, socialize, take photos and circulate them online” (Carah, 2014, p. 140).

At the said festival, partnering brands did brand activations and encouraged audiences to like their social media pages, to photograph the branded space and publish it, tagging them and using specific hashtags. In the 2013 edition, there were more than 40 thousand images posted on Instagram, tagged with hashtags related with the festival, like #splendourinthegrass, #splendourbender, and #splendourstyle. These images link the festival and its partnering brands with users' social media pages. After publishing content, users watch the flow of images to which they contribute, adding information in the form of likes, shares and comments (Carah, 2014, p. 140).

## **3.2. What is a Digital Influencer?**

As mentioned in the previous chapter, according to the Two-Step Flow Theory (Katz & Lazarsfeld, 1955), mass media messages may not always impact audiences in a direct way; instead, opinion leaders are the ones mediating the information, filtering it and passing it to others, thus influencing them. In the online world, opinion leaders have a crucial presence in affecting communities formed around similar interests. They are often called bloggers or influencers, characterized by being frequent users who share their experiences with brands on a regular basis. “Bloggers can be considered as digital influencers, similar to the offline opinion leaders considered in two-step flow theory” (Uzunoğlu & Kip, 2014, p. 592). The

same authors mention Rogers' (2003) innovation model, which states that opinion leaders are considered the early adopters of product innovations, and then they will influence other adopters by spreading positive or negative opinions about the products (p. 593).

“Influencers are content creators who accumulated a solid base of followers. Through blogging, vlogging or creating short-form content (e.g. Instagram, SnapChat, ...) they provide their followers an insight into their personal, everyday lives, their experiences and opinions” (De Veirman et al., 2017, p.801). By sharing their intimate lives and interacting with followers, influencers are perceived to be more accessible, believable and easy to relate to, when compared to mainstream celebrities. “This may generate para-social interaction, which has been described as the illusion of a face-to-face relationship with a media performer and makes consumers more susceptible to their opinions and behaviour” (Colliander & Dahlen, 2011, cited in De Veirman et al., 2017, p.801). Freberg, Graham, McGaughey and Freberg (2011, p.90) use the term social media influencer (SMI) to refer to a new kind of independent player, who can shape audience attitudes via blogs, tweets, or other social media.

“These influencers can range from musicians, budding artists, fashion lovers, fitness trainers, friends of celebrities, and high school children” (Abidin, 2016; Crain, 2018; cited in Dhanesh & Duthler, 2019, p.3). Although there can be a similarity between traditional celebrities and SMIs, the considered non-traditional celebrities, like bloggers, YouTubers and Instafamous individuals, are perceived to be more powerful since followers consider them to be more a more trusted, credible and reliable source (Dhanesh & Duthler, 2019, p. 3). The same authors state that there is a wide scope of influencers size, some having a million followers or more, and others, called micro-influencers, having a smaller number of followers, ranging from 10 to 500 thousand. These last ones are perceived to be more accessible and trustworthy. Although they are communicating to a niche, they are highly committed and engaged with their followers.

“Freberg and associates (2011) found that social media influencers demonstrate personality traits that include being verbal, smart, ambitious, productive and poised” (Smith, Kendall, Knighton & Wright, 2018, p.10). Uzunoğlu and Kip (2014, p. 593) state that there are some characteristics possible to observe in bloggers, like, the openness to messages, taking the role of discussions, and being socially valued.

### **3. 3. Influencer Marketing**

“Bloggers’ ability to influence the target audiences’ attitude, perceptions and even purchase behaviors makes them powerful in the eyes of brands” (Uzunoğlu & Kip, 2014, p. 596). The authors believe that the digital environment’s capacity of easily disseminating messages, makes it essential for companies to use online influencers as a strategic communication tool, to gain an authentic and believable presence in the online world. Thus, brands are engaging in influencer marketing, taking advantage of influencers to show their products. According to De Veirman et al. (2017, p.802), influencer marketing is the act of identifying influential users and convincing them to endorse a brand, or specific products, through social media activities. “Today, 75% of marketers are using influencer marketing” (Augure, 2015, cited in De Veirman, et al., 2017, p.798). When posting something about a product, influencers will reach not only their large network, but also more users, via an indirect chain sustained through their followers. Influencer marketing is not only used to generate awareness of brands and products, but also to provoke trusted added-value recommendations. They are perceived as equal to their followers, who believe that their suggestions and discouragements are honest (Jorge et al., 2018, p.80).

“Their involvement affords them a special position, where they are not only in power to represent the brand’s name and identity, but also to benefit financially themselves” (Jorge & Nunes, 2019, p.50). Consequently, influencer marketing is now a business that has become increasingly profitable, thus more professionalized and industrialized (Costa, 2017, as cited in Jorge et al., 2018, p.81). “Over the last years, the field of social media influencers, led by bloggers, followed then by YouTubers and followed by Instagrammers, has grown exponentially in Portugal” (Jorge & Nunes, 2019, p.52). The themes that gather more attention while interacting with followers are gaming, humor, lifestyle, beauty and fashion. Some SMIs are working in these activities as their full-time job. The same authors defend that, along with this transition, new digital agencies appeared, dedicated only to manage influencers and celebrities. The most traditional agencies had to adapt, forcing celebrity agents to implement combined traditional publicity media strategies with social media presence (p.52).

Uzunoğlu and Kip (2014, p.592) developed the Brand communication through digital influencers Model. This model explains the role of bloggers in brand communication, from



the perspective of the two-step flow theory. The model was developed based on the idea that it is opportune to interpret existing theories and adapt them according to the current circumstances. Based on the two-step flow theory, the authors analyzed how influencers, considered the new digital opinion leaders, work as intermediaries transmitting the information flow from brands to their communities. The model also highlights the interactive exchange of flows among the receivers, who can communicate between each other, amplifying the scope of the content shared. “This nature of social media enables various parties’ involvements in the message dissemination process, which is carried beyond two-step flow theory” (Uzunoğlu & Kip, 2014, p. 600).

### **3.3.1. How do brands select the perfect influencer to represent them?**

One big challenge for brands is to identify and select the perfect influencers to effectively promote their products and reach their target audience. Which are the criteria for brands to choose the right people to represent them on social media?

Uzunoğlu and Kip (2014, p. 593) refer that, according to Katz (1957), the opinion leadership dimension relies on three characteristics: traits and values of the influencer, the level of expertise regarding certain subject, and the network size valorizing their leadership in that area of expertise. In other words: what one is, what one knows, and whom one knows. To better analyze blogger engagement, the authors conducted interviews to 17 brand representatives, all having direct experience of blogger communication strategies. The interviewees listed as criteria of blogger selection: blogger’s tone of voice, blogger and brand match, number of followers, content posted, reliability and popularity.

According to Freberg et al., (2011, p.90), the factors used to identify the SMIs are the number of followers, the number of daily hits on a blog, and the number of times a post is shared. Nowadays, the number of followers of an user reflects their network size, serving as an indicator of popularity, and is often considered as the first step to take in the search for identifying and choosing good influencers. However, this should not be the only criterion considered to evaluate a successful and efficient persuasive communication. It is also important to find an influencer that is highly likeable and credible. Freberg et al., (2011, p.90), believe that online influence should be about quality, instead of quantity.

De Veirman and colleagues (2017) conducted two studies to understand which were the main characteristics that make an Instagram influencer well perceived. Besides the number of followers, the number of followers and the combination of both can also shape the perception of the influencer. The results of the first study confirmed that having more followers affects, positively, attitudes towards the influencer, since the message has a larger reach, it shows popularity, consequently making people attributing more opinion leadership to the influencer. The results also suggested that there is a negative relationship between the number of followers and the influencer likeability when the person follows only a few accounts, demonstrating that the influencer's main priority is to obtain commercial collaborations, thus being less authentic (De Veirman et al., 2017, p.813).

The second study concluded that if an influencer has a high number of followers and he/she is promoting a product that is considered unique and with a divergent design, the perceptions of the uniqueness and value of the product are lower than if the product was endorsed by an influencer with a moderate number of followers. This happens because, if the product is mostly directed to people who want to stand out from the crowd, it should not be promoted by the most famous influencers, otherwise it will appear in a lot of Instagram feeds, and the brand's perceived uniqueness will be lower. Thus, it is of extreme importance for brands, when searching for influencers, to consider the type of product they wish to promote (De Veirman et al., 2017, p.813). The results of both studies prove that having a high number of followers is not always a guarantee of success. Beyond these findings, it is also important for brand managers to take into account the type of topics usually posted, the quality of the content, the photography style, and the audience that is reached (De Veirman et al., 2017, p.814). The authors also mention another factor that can be important in affecting the effectiveness of the influencer: the fit between the brand and the influencer. The chosen person should have characteristics that reflect the image of the brand, as the image of one can be transferred to the other. "Additionally, because meaning may transfer from people to associated brands (McCracken 1986), different influencers could evoke different effects" (De Veirman et al., 2017, p.814). Moreover, influencers also have the power and independence to choose which brands to endorse and the ones to refuse. It is important that influencers believe in the brand and its products, otherwise the recommendations will not be consistent (Jorge et al., 2018, p.81).

### **3.3.2 How do brands engage with influencers?**

According to Uzunoğlu and Kip (2014, p. 597), companies decide how to communicate with digital influencers in different ways, depending on their objectives, audience, and type of content. Two examples of brand communication objectives are the demonstration of a new product and the promotion of a product that aims to change consumer habits.

One brand representative interviewed by Uzunoğlu and Kip (2014, p. 597), stated that brands should build and maintain long-term relationships with bloggers, to make them feel appreciated. Other interviewee emphasized that brands must be aware of bloggers necessity to increase their content attractiveness and support them to generate it. Additionally, brands sometimes offer trainings to their bloggers.

Brands can also offer free samples for bloggers to distribute among their followers. Another strategy, often efficient and implemented by brands, is the organization of events and activities in which influencers can experience the products, and if they enjoyed it, they will share it on their social media pages. The authors give the example of a hair color brand that invited 20 bloggers to do an activity that consisted in dyeing wigs with hair color foam. This action was efficient and well received by bloggers because it was something that provided entertainment for their followers (Uzunoğlu & Kip, 2014, p. 597).

One agency representative interviewed by Uzunoğlu and Kip (2014, p. 597) explained that brands should communicate consistently with their bloggers. Despite having a consistent communication with influencers, brands should not pressure them to report every activity done by the brand. Influencers write voluntarily about what they like, and brands cannot force them to write.

### **3. 4. Influencers: Paid or Earned advertising?**

Sometimes brands pay influencers to promote their products and participate in events (De Veirman et al., 2017, p.801). “While micro influencers might get compensated with free products or up to \$150, a macro influencer with more than 1 million followers can command up to \$15,000 per post” (Crain, 2018, cited in Dhanesh & Duthler, 2019, p. 3). Celebrities can highly benefit from associating their names with brands. “Sports stars, for instance, can earn many times more from their endorsement fees than from prize money. This is because major sporting events command a large audience” (Khamis, Ang & Welling, 2016, p.3).

By paying to influencers, organizations are making the lines between paid advertising and earned media very blurred, adding complex dimensions to the ethical practice of public relations (Dhanesh & Duthler, 2019, p. 1). On the one hand, this brings enormous benefits for sponsoring organizations, but, on the other hand there is the possibility of deceiving influencer's followers, who might mistake paid content for unpaid and genuine (Dhanesh & Duthler, 2019, p. 4). The commercialization of blogs can be a threat and have a negative impact on the influencer when their followers realize that financial profit is the motivator behind the positive recommendations about a brand (Uzunoğlu & Kip, 2014, p. 600).

This ethical dilemma demands organizations to establish standards and a code of ethics when working with third parties (Smith et al., 2018, p.24). As legal organizations and industry regulations worldwide struggle to solve these issues, it is imperative for organizations to understand that the blurring of boundaries between paid and earned content requires the need for openness, transparency, ethics and trust. The disclosure of paid content, or lack of it, may impact the relationship between followers and influencers, ultimately affecting behavioral outcomes considering the sponsoring companies (Dhanesh & Duthler, 2019, p. 2).

Dhanesh and Duthler (2019) conducted a study to discover if the awareness of paid endorsement by social media influencers was positively correlated with advertising recognition by their followers. They also wanted to find out if the awareness of paid endorsement would affect the relationship between influencer and followers, and if it would change their behavioral and purchase intentions. One of the findings indicated that the awareness of paid endorsement by influencers is positively associated with advertising recognition by followers. This advertising recognition does not interfere with the influencer-follower relationship. By disclosing that they are being paid to endorse content, influencers are showing honesty, openness and transparency, thus strengthening trust among their followers. It is a win-win situation for SMIs, followers and companies. While being transparent about paid content might strengthen the influencer-follower relationship, it takes more than trust to induce followers' behavioral intention and generate eWOM. The disclosure offers followers the information they need to make informed purchase decisions (Dhanesh & Duthler, 2019, p. 10).

### **3.4.1. How do influencers feel about this?**

“Nurb, the most popular YouTuber of the group still connected with WTF, received criticism from his followers throughout for seldomly posting videos and seemingly only being motivated by commercial gain” (Jorge & Nunes, 2019, p.48). He felt like he had to fight for his independence as a creator and explain his perspective to his fans. He made a video thanking all his YouTube subscribers and explaining that they were the reason for all his current partnerships. Nurb explained that, even though they had contributed to his success by seeing, liking and sharing, he was the one making the videos on his will, and never asked people to watch it or share it.

@SofiaBBeauty, a 17-year-old Portuguese YouTuber has a considerable presence and a numerous network of followers on social media pages. She makes videos about food, travelling, makeup and fashion. On her videos she shows the products received from the brands and describes her experiences and opinions about using it. According to Jorge et al. (2018, p.86), it is not always clear for the viewers whether the products were bought by Sofia or given to her by brands. In one of her videos, Sofia talks about the advertising issue, reflecting about something that she is afraid of. Sometimes she is recommending certain products, or brands that she really likes, and she is afraid that the audience may think she is being sponsored, when she is not. To solve this problem, she asked their viewers if they would like her to warn them when she was being sponsored. She also highlighted the fact that even when she is sponsoring brands, if she does it, it is because she really likes the products. Viewers appreciated her honesty and some of them think that she should disclose when she is being paid to advertise. Basically, Sofia let her followers decide for her (Jorge et al., 2018, p.87).

Within the indie music scene, music bloggers are struggling with the dissonance of being part of a commercialized form of cultural production while promoting the local music scene, being afraid of damaging their audience perceptions. This dissonance causes some tension between advertising agencies and bloggers concerning the coverage of brand music events on their websites. However, not all bloggers felt tension concerning this issue. Some understand their relationship with advertising agencies as part of the process, and perceive branded events as places to network and look for chances to arrange future partnerships (Arriagada & Concha, 2019, p.9).

### **3.4.2. Is the information shared by digital influencers considered advertisement or electronic word of mouth?**

As mentioned in the previous chapter, WOM is a type of communication in which the receiver does not consider the communicator as having commercial purposes (Nyilasy, 2006, p.164). According to Uzunoğlu and Kip (2014, p. 593), the experiences and opinions shared by users on social media platforms are considered as an electronic type of Word-of-Mouth (eWOM), since they are perceived as non-commercial conversations between peers, and they are relatively free from companies manipulation. But what about influencers?

Digital influencers are considered as experts and tastemakers among their network of followers (De Veirman et al., 2017, p.800), and the results of Uzunoğlu and Kip's study (2014, p.596) revealed that the major source of power conceded to bloggers is their trustworthiness. "Influencer marketing is a type of hidden advertising similar to native advertising in that paid content is made to look like earned" (Brown & Hayes, 2008, cited in Dhanesh & Duthler, 2019, p. 4). "These endorsements are likely to be interpreted as highly credible electronic Word Of Mouth (eWOM) rather than paid advertising as they are often seamlessly woven into the daily narratives influencers post on their Instagram accounts" (Abidin, 2016, cited in De Veirman et al., 2017, p.798). In other words, brands are taking advantage of influencer's credibility and trust among their followers, to show their products as if they were honest and spontaneous recommendations, instead of advertisement.

As demonstrated by the case of @SofiaBBeauty, sometimes she is being sponsored, but other times she is not, and she is only recommending products on her own will. Therefore, her followers could not understand if she had commercial purposes behind or if she was just engaging in eWOM. Therefore, the disclosure of advertisement is extremely important so that followers can distinguish between paid content and eWOM.

### **3. 5. The Influencers' role in promoting music events**

Arriagada and Concha (2019) conducted a study to examine how the intermediaries' digital cultural capital is displayed and exchanged for the promotion of brands in music events. The authors focused their analysis on the organization of Corona Clash - a series of 10 live music performances, held in Chile, between May and November of 2011, organized to promote the Corona beer brand. Music bloggers and their usage of digital technologies were the key

promotion tool in Corona Clash's campaign. "We identify three ways cultural intermediaries used digital technologies at branded music events: as promotional tools; as a means to evaluate the advertising campaign; and as relational objects to connect different actors" (Arriagada & Concha, 2019, p.5).

For promotional purposes, the advertising agency produced a digital campaign to announce Corona Clash. This campaign involved creating online content and using music bloggers to spread it across their networks. The event was also promoted in Corona's Facebook and Twitter accounts. The content shared by influencers were musician videos, links and comments about the event, and competitions created with the aim of offering tickets for the event. Additionally, the use of hashtags related to the event such as #CoronaClash brought bloggers, musicians and other guests together (Arriagada & Concha, 2019, p.8). To evaluate the campaign's efficacy, social media metrics were used, collecting data such as the number of followers, likes and retweets. Digital technologies were used as relational tools to connect bloggers, the agency, brands, and potential customers.

According to the authors, what makes digital influencers valuable to the eyes of advertising executives is their ability to use digital technologies along with their capacity to produce and curate content, to promote events as the new trends. "Since bloggers are concerned about new things, always looking for something new, interested in new music, searching in different places – they are our audience (Ernesto, the advertising agency executive)" (Arriagada & Concha, 2019, p.6). This promotion was benefiting not only the brand, but also the bloggers, since their posts increase their own digital cultural capital, distinguishing them as being part of the privileged ones attending these events (Arriagada & Concha, 2019, p.8). Besides promoting the event, bloggers also needed to perform a set of social codes like seeing and being seen, do online self-branding, show off their clothes and style, and creating a positive atmosphere (Arriagada & Concha, 2019, p.7).

The Bonnaroo music festival, analyzed by Hudson and Hudson (2013), heavily invested on establishing partnerships with bloggers to generate awareness and attract visitors. Influencers stimulated excitement for the concerts on their social media networks Facebook and Twitter (Hudson & Hudson, 2013, p. 214).

Jorge and Nunes (2019) analyzed a group of Portuguese YouTubers that have been brand ambassadors of the telecommunication brand WTF, since 2013. This service was designed

to target people younger than 25 years old. The brand chose these YouTubers to create an image of nonsense humor. The group was constituted by young adults who were some of the first Portuguese YouTubers, before the commercialization of the market appeared, thus, they were considered to be very authentic by the audience. These YouTubers focus their videos on showing their ordinary daily lives, instead of talking about specific themes like makeup or games (Jorge & Nunes, 2019, p.47). Besides providing entertainment, they also see their role as educational, addressing topics like sexual identity and racism (Jorge & Nunes, 2019, p.44). The brand relies on an image of great friendship among the group of YouTubers, who often appear together in WTF videos, having fun playing games, pranks, or doing challenges. “The whole group of ambassadors is often together at the events the brand sponsors, such as music festivals, and they advertise their presence through their social media pages, notably Snapchat and Instagram, as well as the WTF’s, for which they also produce content (e.g. “WTF in NOS Primavera Sound—Day 1,” 18/6/2014)” (Jorge & Nunes, 2019, p.46).

After providing examples of how influencers are used to advertise music events, benefiting not only the brand, but also themselves by being associated to credible brands and successful events, there is also a case of a music festival which was promoted exclusively through SMIs, and turned out to be a failure, also affecting the bloggers’ credibility. Stanwick and Stanwick (2019) discussed, among fraud and other issues, how SMIs were used in the promotion of the Fyre Festival. In 2017, Fyre Festival was carried out by Billy McFarland, an entrepreneur, and Ja Rule, a rapper turned into a music promoter. The festival was created with the aim of promoting their music booking app named Fyre. “McFarland had promised to present an ‘exclusive’ lifestyle, two- weekend, music festival in the Bahamas during the spring of 2017 that would have top named musical artists and famous celebrities attending the event” (p.138). They promised a music festival on a private island, that was once owned by Pablo Escobar, with private jets, cabanas, alcohol, food, and many experiences like morning yoga and guided meditation. The Fyre Festival was promoted to be the new Woodstock, highly advertised on social media.

McFarland believed that using influencers was the most effective way of generating exclusive buzz around the festival, so he created a coordinated influencer marketing campaign. “Fyre Festival took social media by storm, becoming a worldwide phenomenon in just weeks. The tag #FyreFestival was used more than 40,000 times, and models such as Kendall Jenner and Bella Hadid contributed to the promotion of the music festival” (Horvath,



2019). The organizers selected 400 influencers, named “Fyre Starters”, and paid them at least 20 000\$ to promote the festival. The social media promoting campaign was initiated on the 12th of December of 2016, when all influencers posted an advertisement of the Fyre Festival. “The campaign was an enormous success by reaching 300 million people in just 48 hours that quickly led to a sellout of the tickets” (Shaw, 2019, cited in Stanwick & Stanwick, 2019, p.140). Even though in 2017 the Federal Trade Commission had notified American celebrities and influencers that they needed to explicitly identify all posts which they were paid to publish with the hashtag #ad, all influencers in the Fyre Festival campaign, except Emily Ratajkowski, failed to do it (Stanwick & Stanwick, 2019, p.140). The Instagram posts were unreal representations of the Fyre Festival. Marketers created fascinating videos of supermodels on yachts and sandy beaches with luxury accommodations that did not exist. The festival was promoted based on false claims from the beginning. McFarland used influencers to artificially hype the festival when he did not have any experience in organizing music festivals and was known for being a fraudulent entrepreneur. This social media influencer strategy made followers believe that this was the event of the year, which they could not miss. Customers were willing to pay thousands of dollars to receive VIP services.

On the day before the festival was supposed to start, some customers arrived at the location and discovered the sad truth. There were no luxury accommodations, instead, they were given emergency tents, which were soaked due to a storm, and some of them did not have mattresses. The festival was cancelled on the first day. “Upon arrival, the 5,000+ festivalgoers that purchased tickets quickly took to social media to express their extreme disappointment. Coming full circle, social media provided a powerful platform to generate a movement from #FyreFestival to #FyreFraud” (Horvath, 2019).

Bella Hadid apologized to her followers and explained that she had trusted that the event was real and that she really believed it would be as awesome as the organization promised (Stanwick & Stanwick, 2019, p.139). The story of this Festival is a proof that, by endorsing brands, influencers are associating their image and credibility with organizations, and when things go wrong, it can affect both.

## **Part II - Empirical study**

### **Chapter 4: Method**

#### **4.1. Description of the Research Project based on the literature Review**

As demonstrated by the theoretical framework, music festivals constitute a striking tendency in the Portuguese structure of live music spectacles (Abreu, 2004). The intense growth of festivals led to a competitive market that strongly invests on promotional efforts to get media and audiences' attention. The enormous and diversified offer made it increasingly challenging for music festivals to attract attendees (Négrier et al., 2013). Research on advertising found that WOM is more effective in influencing brand awareness than paid messages (Nyilasy, 2006, p.169).

According to Nyilasy (2006), one of the main factors considered as antecedents of active input WOM is the perceived risk. The level of perceived risk is higher when customers are buying services than when they are buying products, therefore consumers of services resort on WOM more frequently than customers of products. As music festivals are a type of events that are classified as providing services, we can conclude that there is a high perceived risk associated to its consumption, and consequently there is a high probability of customers to resort on WOM. Additionally, as music festivals are mainly consumed in a social context, the phenomena of WOM may be particularly interesting to analyze applied to the music festival sphere.

There are no studies examining what kind of information and content about Portuguese music festivals is being searched, or shared, neither analyzing the impact that WOM and eWOM could have on shaping perceptions and influencing purchasing behavior.

Considering the reasons mentioned above, the main purpose of my research is to study the phenomena of WOM (input and output) applied to Portuguese Music Festivals. I aim to understand which festival-related information and content is mainly being searched and shared, to analyze if the repeated attendance and level of satisfaction with the event affect the festivalgoers' probability of engaging in WOM, and understand if WOM can have an

impact in raising awareness, developing perceptions and influencing purchase behavior, on the context of Portuguese Music Festivals.

Hudson and Hudson (2013) believe that the impact of WOM, online research and consumer reviews, increases as festival attendees go further in the four stages of the Consumer Decision Journey introduced by Court et al. (2009). Social media has been making the stages of “evaluate” and “enjoy, advocate and bond” (Hudson & Hudson, 2013, p.217) more important, because customers value previous attendees’ opinions. Therefore, considering their capacity of increasing customer share reach, I believe it is appropriate for my analysis to explore the role that internet and social media pages play in the process of engaging in WOM applied to Portuguese Music Festivals.

In this chapter I will enumerate the research questions of my study, briefly explaining the reasoning that gave rise to each question. Then, I will present the chosen method to conduct this research, justifying the appropriateness of the choice. Afterwards, I will present the logic for choosing the sample, and report all the process of research implementation and data collection.

## **4.2. Description of the Research Questions**

Main Research Question: “Which information constitutes Portuguese Music Festivals’ WOM and e-WOM, through which channels is it spread, how does it affect brand awareness, purchasing behavior and perceptions development, and can it be triggered by repeated attendance and level of satisfaction?”

To correctly answer to the main question, I divided it into several secondary questions to focus the analysis of WOM impact in different areas.

Nyilasy (2006) already analyzed what motivates receivers to look for WOM (perceived risk, tie strength) and what motivates communicators to share WOM (opinion leadership, involvement with the product, satisfaction/dissatisfaction, surprise as an emotional state, promotional efforts and incentives). The author also analyzed the consequences of WOM for the receivers (awareness, attitude change, behavioral intention, purchase behavior), and the effects of WOM for the communicators (cognitive dissonance, ego-enhancement). So, it is already known what motivates people to engage in WOM and the consequences it can

cause. What is unknown is, how WOM constituted. In this case, how is Portuguese Music Festivals' WOM constituted.

From the theoretical framework we can foresee that festivals are already investing in marketing strategies to make people talk about them. All three big international music festivals analyzed by Hudson and Hudson (2013) invested on mobile technology and in social media, encouraging festivalgoers to share their festival experience with their friends. Some announce the lineup in creative ways, generating buzz and stimulating excitement about the festival. Others invest on influencers to spread online content about the festival on their social network pages and stimulate excitement, but the question is: are these strategies being efficient on triggering WOM?

It is especially relevant to identify which are the elements that people most search and share about Portuguese music festivals (lineup, photos and videos produced in real time, memories from past editions, surprise triggered by original campaigns, testimonials about previous experiences, influencers...), and through which channels that information is spreading (personally, through social media posts, chat platforms, blogs, online communities...), from the perspectives of both communicators and receivers of WOM. By analyzing which channels are being used to exchange music festivals WOM, I will also take some conclusions about the reach of the information shared.

Secondary Research Question 1: "Which information constitutes Portuguese music festivals' WOM and e-WOM and through which channels is it spread?" (from both communicators and receivers' perspectives)

- "Which music festival information is most likely to be searched for, by receivers of WOM? How do active receivers of WOM look for information about music festivals?"
- "Which music festival information is most likely to be shared by communicators of WOM? How are communicators of WOM sharing information about music festivals? Who is the information reaching?"

In the tourist sector, more than half of travelers post pictures of their vacations on social networks, and even when the holidays are over people still post content about their trip (Hudson and Hudson, 2013). Does this also happen with music festivals? Are festivalgoers still sharing content about the music festival after it finishes? When are festivalgoers more likely to engage in output WOM?

Research Question 2: “Are festivalgoers more likely to engage in output WOM before, during or after the music festival?”

Satisfaction and dissatisfaction derived from brand usage are antecedents of output WOM (Nyilasy, 2006). We already know from the theoretical framework that, there is some evidence defending that NWOM causes a bigger impact than positive WOM. What we do not know is who is more likely to engage in WOM after experimenting a music festival. It would be appropriate to investigate which festivalgoers, the ones who had a good experience, or the ones who had a bad experience, are more likely to engage in output WOM after experiencing a music festival.

Research Question 3: “Is the level of satisfaction with the event related with the festivalgoers’ propensity of engaging in output WOM?”

According to Eiriz and Guimarães (2016), WOM is one of the main consequences of love for festival brands. Following this logic, it would be interesting to test if the customers who consider the festival has a love brand are more probable of engaging in WOM. The authors state that a love brand carries a strong affective component, the result of a long-term relationship with the customer, therefore, festivalgoers who attend to more than one edition of the music festival seem to love the festival brand. Is the repeated attendance related with the festivalgoers’ propensity of engaging in output WOM?

Research Question 4: “Are recurrent festivalgoers more susceptible of engaging in output WOM?”

According to Nyilasy (2006, p.169), early communication research discovered that WOM is more effective in influencing brand awareness and purchase decision than paid communication. Is this verified, when applied to Portuguese Music Festivals? Is WOM effective in influencing brand awareness and purchase decision?

Research Question 5: “Is WOM effective on raising brand awareness? Does it have a bigger impact than paid communication?”

Research Question 6: “Are festivalgoers not only talking with others about Portuguese music festivals, but also convincing them to attend the event? Were festivalgoers convinced by others to attend Portuguese music festivals for the first time?”

According to the EVENT MARKETING INSTITUTE’s report (2007), the real reach of events is three times higher than the actual attendance. WOM is what makes it possible. As music festivals are considered a type of event, I will apply the same logic, therefore I am going to verify if the reach of music festivals extends beyond festivalgoers. Are non-festivalgoers aware about the existence of Portuguese music festivals? Are non-festivalgoers engaging in WOM, by sharing or looking for festival-related information and content, contributing to the reach and promotion of the events?

Research Question 7: “Do non-festivalgoers also engage in Portuguese music festivals’ input and output WOM?”

According to Eiriz and Guimarães (2016), WOM can make people develop brand perceptions even without having any experience with the brand. It would be curious to compare, within the context of Portuguese music festivals, non-festivalgoers’ with festivalgoer’s perceptions.

Research Question 8: “Is the perception of Portuguese music festivals the same for festivalgoers and for people who have never experienced it?”

I will also analyze if the answers vary according to the type of music festival and with the festivalgoers’ age and gender.

### **4.3. Description of the chosen Method of data collection**

To answer to all the above defined research questions, I collected primary data resorting on the quantitative method of conducting a survey. The literature review was successful defining WOM and describing the process in which it occurs. It also provided some

examples of foreign music festivals that valued the important role that WOM performs in attracting visitors and generating a good reputation, thus investing in strategies to try to stimulate it. However, there is no information about the phenomenon of WOM applied to Portuguese Music Festivals; therefore, the primary goal of this research is to gather user data for exploratory purposes to overcome that Gap.

One of the advantages of this method is that it explores the degrees of association between variables without involving any antecedently manipulation of the respondents, or their circumstances (Gunter, 2002, p.214). Questionnaires are also more efficient in surveying large samples of respondents in short periods of time, compared to interviews or other research techniques (Nardi, 2015, p.72). Another advantage of resorting on a survey is that it is appropriate to assess what people report they believe, since feelings and opinions are difficult to observe and measure with other research method (Nardi, 2015, p.78).

It was a self-administered questionnaire, so that respondents could answer to it on their own, without the risk of being influenced by me, as it could happen if I was explaining them some items. Most questions were closed-ended to facilitate data filling and further analysis. Respondents may not like to answer to many open-ended questions, because it takes more time, and they need to write their own thoughts. However, I created some semi-closed questions, allowing respondents to give a different input and do not feel limited by the defined options when they were not applicable to them (Nardi, 2015, p.78).

#### **4.4. Conceptualization and Construction of the Survey**

To help me develop the survey items, I created a table with concepts and models related to the research questions. “A concept represents an abstract idea that embodies the nature of observable phenomena, or an interpretation of why such phenomena occur” (Gunter, 2002, p.210). According to this author, concepts may be connected to patterns of social behavior, and may be used to explain differences in attitudes and actions. I divided the table into parts, and the parts into concepts, that helped formulating the survey questions. I also used models validated by the literature, whose items were adapted to better fit within the music festivals context. I had to self-elaborate some questions based on the theoretical framework, since the area of music festivals still does not have sufficient research to support all the questions, I needed to conduct in verified models.

The survey is divided in three parts. The first one concerns the sample demographic characteristics and social media usage. Respondents' demographic characteristics are relevant to analyze because one of my research objectives is to examine whether individuals of different genders and ages engage in Music Festivals' WOM in different ways. Social media usage is also an important concept to consider because another objective of this dissertation is to analyze eWOM. I added the concept of social media reach, to understand with whom respondents are engaging in eWOM.

The second part of the survey is only intended to be answered by festivalgoers - respondents who have attended to at least one of the selected Portuguese music festivals. The respondents will select one music festival that they have attended and answer the questions of this part regarding the chosen festival. I aim to analyze the respondent's festival perception; how do they engage in output and input WOM and then compare it with the respondents of the third part. I added the concepts of repeated purchase, purchase decision and overall satisfaction to study their relationship with the festivalgoers' likability of engaging in WOM.

The third part of the survey is made for the respondents to select one of the Portuguese music festivals they know, but which they have never attended to – non-festivalgoers - and then answer the questions of this section regarding the chosen festival.

	Concept	Questions	Type of Answer	Source
1st Part:	Demographic Information	Gender: "Which of the following describes how you think of yourself?"	Multiple Choice + other Multiple Choice: "male, female, in another way _____"	Balarajan, Grey & Mitchell (2011)
		Age: "What is your age?"	Multiple Choice: "<18, 18-25, 26-40, 41-60, >60"	Négrier et al. (2013)
Sample characteristics		Portuguese Residence Territory: "Which is your residence territory?"	Multiple Choice: 7 territory units of residence	Eurostat (2015)
		Education level: "What is the highest level of education you have completed?"	Multiple Choice: 10 options	Burnay & Ribeiro (2016)



	Social Media Usage	“Do you use social networking sites (at least once a week)?”	Closed-ended “yes/no”	Burnay & Ribeiro (2016)
		“From the following social networking sites, which ones do you use to share or look for information about music festivals?”	Item selection	
	Social Media Reach	“Which of the following options describes your friends/followers/ people that you follow on your social networking sites?”	Item selection	Self-elaboration

2nd Part: Festivalgoers	Concept	Questions	Type of Answer	Source
	Music Festival Attendance	“Have you attended one of the following music festivals? NOS Alive, Vodafone Paredes de Coura, NEOPOP, Festival Músicas do Mundo, EDPCOOLJAZZ, MUSA Cascais”	Closed-ended “yes/no”	Self-elaboration
		“Among the festivals you have been to, choose one to answer to the following questions”.	Multiple Choice	
	Music Festival Awareness	“How did you find out about the music festival?”	Item selection	
	Music Festival Perception	“Rate from 1(strongly disagree) to 5 (strongly agree)- the sentences below, relatively to your personal opinion towards this music festival.”	5 points Likert scale: - Festival brand image - Festival brand atmosphere	Leenders (2010)
	Repeated purchase	“Have you attended to more than one edition of this music festival?”	Closed-ended “yes/no”	Self-elaboration
	Purchase decision	“Were you influenced by others to attend this music festival?”	Item selection	Self-elaboration

	Overall Satisfaction	“What is your overall level of satisfaction with this music festival?”	7 points Likert-type scale:	Thrane (2002)
	Active receivers of WOM	“Have you ever searched for information about this music festival?”	Closed-ended “yes/no” Sub questions: (item selection) “Which kind of information were you looking for?” “How did you search for it?”	Self-elaboration
	Active communicators of WOM	“Have you ever shared information about this music festival?”	Closed-ended “yes/no” Sub questions: (item selection) “Which kind of information?” “How did you share it?” “When did you share it?”	

	Concept	Questions	Type of Answer	Source
3rd Part: Non-festivalgoers	Selection of one Music Festival	“Do you know, or have you heard about one of the following music festivals? NOS Alive, Vodafone Paredes de Coura, NEOPOP, Festival Músicas do Mundo, EDPCOOLJAZZ, MUSA Cascais”	Closed-ended “yes/no”	Self-elaboration
		“Among the festivals you know, choose one to which you never been to answer to the following questions”.	Multiple Choice	Self-elaboration
	Music Festival Perception	“Rate from 1 (strongly disagree) to 5 (strongly agree)- the sentences below, relatively to your personal opinion towards this music festival.”	5 points Likert scale: - Festival brand image - Festival brand atmosphere	Leenders (2010)
	Active receivers of WOM	“Have you ever searched for information about this music festival?”	Closed-ended “yes/no”	Self-elaboration
	Active communicators of WOM	“Have you ever shared information about this music festival?”	Closed-ended “yes/no”	

To define the gender question, I decided to follow the Equality and Human Rights Commission Research report 75 - Monitoring equality: Developing a gender identity

question (Balarajan et al., 2011). I believe this formulation captures the individual's identity in the present, regardless of their ascribed sex at birth.

To define respondent's age, I decided to follow the logic used by Négrier et al. (2013), since they were also studying Music Festivals. The authors divided respondent's ages by ranges of under 18, from 18 to 25, from 26 to 40, from 41 to 60, and above 60.

To divide respondents by residence territory, I defined Portugal regions according to the NUTS, the hierarchical system of dividing the territory into regions, created by Eurostat in the early 1970s. There are 3 NUTS levels - NUTS I, NUTS II, NUTS III - defined according to population, administrative and geographical criteria. I will use the NUTS II, defined by the new regional division that was implemented in 2015 (PORDATA, n.d.).

The education level is measured based on Burnay and Ribeiro's study (2016) on the new dynamics of audiovisual consumption in Portugal. I deleted the option "does not know how to read and write", because to answer the survey, respondent must know how to do both. I also relied on the same study (2016) to classify social media usage.

To measure festival perceptions, I created the question based on the variables of brand image and brand atmosphere analyzed on Leenders' study (2010) about customer equity perception in music festivals brands. Since I intend to measure the perception about music festivals, it seemed appropriate to resort on the Likert scale of question, giving the respondents the possibility of expressing their opinion by choosing one of the several items of response (Joshi et al., 2015).

To measure festivalgoers' overall level of satisfaction with the festival, I used a seven-point Likert type scale (1 – very dissatisfied, 7 – very satisfied), based on Thrane's study (2002) about music quality, satisfaction and behavioral intentions within a jazz festival context.

All the other questions were self-elaborated. I based myself on the theoretical framework to construct them. In the questions where the respondents could select more than one answer, I selected the shuffle option, so that the options appeared in different orders, consequently not influencing the respondent's choice.

The final survey can be found in Appendix A.

## 4.5. Sample

According to Carvalho (2016), to collect data for research it is necessary to define the population and sample of the study. Population or universe corresponds to the totality of people from who the research needs information. When the researcher cannot collect information from all the elements of the population, it is necessary to define a sample, a subgroup of the population (Carvalho, 2016, p.13). Considering these definitions, the population of my study is all the people who heard about a Portuguese Music Festival or all the people that have attended to one Portuguese Music Festival. Since there are numerous music festivals in Portugal, with millions of attendees, and uncountable people have heard about at least one of them, it is necessary to define a sample. Firstly, I need to select the object of my study, meaning that I will have to choose which Portuguese music festivals to analyze.

Based on the theoretical framework, it is clear that Portuguese Music festivals differ in vary perspectives such as the dimension, longevity, dominant musical genre, audience, geographical distribution, season, days of the program, and pricing strategies. Considering the big diversity and offer of music festivals in Portugal, I believe that having a diverse sample would enrich the analysis of the results. “The bigger and more diverse the sample, the more likely it is that important similarities and differences will be revealed, leading to legitimate hypotheses that can potentially be tested, in subsequent studies, on large, systematic samples” (Getz, Andersson and Larson, 2007, p. 107). The criteria of differentiation for the choice of Portuguese Music Festivals were the dominant musical genre and the geographical location. However, despite the differences, I believe that to be comparable, music festivals should also have some similarities. I choose as criteria of similarity the season, the frequency, the dimension (number of daily attendees), and the longevity. Beyond these criteria, all selected festivals should be currently active, have the music as the main activity, and have an official website and at least one active social network page, and have considerable strong promotional campaigns.

As referred in the theoretical framework, the dominant musical genre is the characteristic that Négrier et al. (2013) consider to be the one that probably provides the best description of festivals. Moreover, according to Oliveira (2012), different musical genres can reflect

different audience behaviors. As previously mentioned in the theoretical framework, in 2014, the musical genres associated to eight or more Portuguese Music Festivals were: Rock (26 festivals), Indie (23 festivals), Electronic (22 festivals), Pop/Rock (16 festivals), World Music (11 festivals), Jazz (8 festivals) and Reggae (8 festivals). Following this though, even though some music festivals mix different musical genres, I will choose to analyze six Portuguese music festivals, each representative of one dominant musical genre: Rock, Indie, Electronic, World Music, Jazz, Reggae. As dimension I chose to analyze Portuguese Music Festivals of big dimension (with more than 10 000 attendees per day), since those are the ones that usually invest more on promotional campaigns, considering that I aim to compare the power of paid communication versus WOM. Regarding the longevity, all selected music festivals have more than 12 editions. Considering that in 2018, 60% of Portuguese music festivals occurred from June to September (Alves, 2019), I selected Portuguese Music festivals that take place during this season. All selected music festivals occur with an annual frequency.

In this way, I selected the following music festivals:

- NOS Alive
- Vodafone Paredes de Coura
- NEOPOP
- Festival Músicas do Mundo (FMM)
- EDPCOOLJAZZ
- MUSA Cascais

For better understanding of the selected music festivals, here is a biographical summary of each of them:

- NOS Alive

NOS Alive is a Music Festival that happens in July, held at Algés, a littoral zone of Lisbon, since 2007. The name “Alive” was inspired by the Pearl Jam music “Alive” of the band’s first album “Ten”. This is one of the biggest music festivals in Portugal with huge international recognition. NOS Alive strongly invests in the promotion of the event, both national and internationally, one example is the communication campaign on the London

metro (Rito, 2018). The quality of the festival lineup is what differentiates this festival (Município de Oeiras, 2017). In 2017 NOS Alive gathered 165 000 festivalgoers (Jornal de Notícias, 2018). The lineup is mostly dedicated to Rock, however, the festival does not neglect other musical genres, presenting a very diversified musical offer (Comunidade Cultura e Arte, 2018). In the edition of 2016, beyond rock, it also presented other musical genres such as pop/rock, psychedelic pop, indie rock, Portuguese hip hop, contemporary folk and electronic (Esteves, 2016).

- Vodafone Paredes de Coura

Paredes de Coura Festival is one of the oldest music festivals in Portugal. It started in 1993, by the initiative of a group of friends with the help of the city hall. The festival is situated in the village that gave the name of the festival, Paredes de Coura, in the north region of Portugal (Carvalho, E., 2016). Paredes de Coura Festival has become the core of the indie music in Portugal and brought the small village to the spotlight. The festival happens in August and is famous for its unique natural amphitheater full of grass where the main stage is located, and for the river that stands alongside the camping area and where happen some cultural activities. Beside the main musical event, the festival also present other activities such as yoga sessions, “Jazz na Relva” that presents jazz shows and “Vodafone Vozes da Escrita” that consists in reading sessions to entertain festivalgoers (Moura, 2019). While the main festival occurs during four days, there is other free activity associated with Vodafone Paredes de Coura that is called “Festival sobe à vila”, and is a lineup of musical performances that takes place in the four days prior to the main event (BLITZ, 2019). In 2017 Vodafone Paredes de Coura received 105 000 festivalgoers (Jornal de Notícias, 2018).

- NEOPOP

NEOPOP is the electronic music festival of reference in Portugal and it happens during three days in Viana do Castelo, North region of Portugal. It started in 2005 as a way to overcome the lack of a Portuguese big underground electronic festival. This festival was, at first, named “Anti-pop”, a name that reflects the musical intentions of the lineup. The festival changed to NEOPOP in 2009 and has been growing in a sustainable way, presenting a 10% grow from edition to edition (Rodrigues, 2017). In 2017 NEOPOP festival gathered 30 000 festivalgoers (Jornal de Notícias, 2018).

NEOPOP happens in the center of the city and has concerts that extend until 9 am. At first, the population of the city did not enjoy the presence of the festival until so late hours, but they ended up embracing the festival and welcoming the festivalgoers (Rodrigues, 2017). In 2018, the city hall president of Viana do Castelo announced that the first day of NEOPOP was going to be free, so that all residents of the city could enjoy the event and welcome the festivalgoers. NEOPOP organization also prepared musical activities by the river next to the campsite, on the municipal theatre, a sunset party on the beach, and two exhibitions intended to honor two collaborators, who have died and were previously responsible for the creation of all the festival banners until 2017 (Notícias ao Minuto, 2018).

- FMM Sines - Festival de Músicas do Mundo

As the name indicates, FMM Sines is a festival of world music. It happens in Sines, Alentejo region of Portugal, during July and it is organized by the City Council of Sines. The festival was created in 1999 with the aim of valuing the Sines castle, linked to the biography of the navigator Vasco da Gama, through an event that showed the diversity of musical expressions around the world. Nowadays, the festival physically surpasses the borders of the Castle, presenting a diversified program that takes place in the historic centers of two locations in the municipality of Sines, the city of Sines and the village of Porto Covo (FMM Sines, n.d.). Apart from the music, there is also a range of parallel activities dedicated to children allowing festivalgoers to spend good times in family. Among other awards, FMM Sines festival received the Iberian Festival Awards 2017 for the festival with the best cultural program. The festival starts in Porto Covo with free entrance concerts, followed by concerts in Sines with free and paid concerts (Pumpkin, n.d.). In 2017 FMM Sines festival received 100 000 festivalgoers (Jornal de Notícias, 2018).

- EDPCOOLJAZZ

EDPCOOLJAZZ offers a diverse program focused on the musical genres of Jazz, Blues and Soul. The festival was launched in 2004 and was initially spread over different stages in the municipalities of Mafra, Sintra, Oeiras and Cascais, in Lisbon Metropolitan area. In 2018, the festival settled in Cascais, taking advantage of different symbolic and cultural spaces where the historical heritage allies with nature, and being now organized with the partnership of the Cascais city hall (Santos, 2018). In addition to the main concerts, there are other

complementary activities like the “Cascais Lazy Sundays” – free concerts that happen every Sunday during July (Branco, 2019), and the “Cascais Jazz Sessions” – jazz performances done by national artists which take place every day at the start of the musical program, in the middle of Marechal Carmona park (Cascais.pt, 2019). In 2017 EDPCOOLJAZZ festival gathered 35 000 attendees (Jornal de Notícias, 2018).

- MUSA Cascais

Musa Cascais festival is a reggae music festival that happens in the beginning of July, for 3 days, and it is held near Carcavelos beach, in Cascais, Lisbon. Since its first edition, in 1999, MUSA festival is a national and international reference for reggae lovers, being known by its lineup, which brings together the greatest artists in the world of reggae. The festival begins with an opening party exclusive for campers, and the following two days are open to the rest of festivalgoers, spread around three stages (Visão, 2018). Outside the festival area, on Carcavelos beach, there is the “Beach Party MUSA CASCAIS”, an activity that has a stage with free concerts providing a daily warm up before for the main festival starts. The camping of the festival runs out every year and is known for its excellent conditions and view to the sea. In 2017 it received the award for the best camping at the national level, attributed by the Iberian Festival Awards (Saldanha, 2017). This is a non-profit festival organized solely by volunteers. In 2013 MUSA Cascais festival won the Most Sustainable Festival at the Portugal Festival Awards (Visão, 2018). The festival promotes the use of sustainable transports and every year Musa's audience and volunteers plant trees in a space offered by the Cascais City Council and located in the Sintra-Cascais Natural Park (Belim, 2017). In 2017 MUSA Cascais festival received 20 000 attendees (Jornal de Notícias, 2018).

The table below summarizes the main characteristics of the select festivals:

<b>Portuguese Music Festival</b>	<b>Dominant musical genre</b>	<b>Portuguese Geographic Region</b>	<b>Year of the first edition</b>	<b>Total Number of attendees in 2017</b>



NOS Alive	Rock	Lisbon Metropolitan Area	2007 (13 editions)	165 000
Vodafone Paredes de Coura	Indie	North	1993 (27 editions)	105 000
NEOPOP	Electronic	North	2005 (15 editions)	30 000
Festival de Músicas do Mundo (FMM)	World Music	Alentejo	1999 (21 editions)	100 000
EDPCOOLJAZZ	Jazz	Lisbon Metropolitan Area	2004 (16 editions)	35 000
MUSA Cascais	Reggae	Lisbon Metropolitan Area	1999 (21 editions)	20 000

Having defined the Portuguese music festivals of analysis, my sample will be the people who heard about at least one of the selected music festivals or have attended to at least one of them. By presenting six diverse music festivals I intend to achieve a plural vision and certainly a closer view to the general reality of Portuguese music festivals.

There are probability and non-probability sampling techniques. Probability sampling consists of a set of techniques that ensure that all elements of the population were equally likely to be part of the sample when it was obtained. When the sample was obtained using probability sampling techniques, it is possible to perform inductive statistics and infer the results of the population based on the results of the sample (Carvalho, L. C., 2016, p.14). Non-Probability sampling is used in quantitative research due to its simplicity or when it is

not possible for the research to obtain probability samples. According to Gunter (2002), non-probability sampling is often used in media research. The participants of the study are often people who showed availability to participate. The samples constructed based on non-probability sampling are likely to be biased in their demography and psychological characteristics when compared to the whole population (p.216). Therefore, when a sample is obtained from non-probability sampling, it is necessary to pay attention in the process of statistical inference, as the sample does not necessarily represent the population.

#### **4.6. Implementation**

Since it is not possible for me to resort on probability sampling techniques, I will resort on a non-probability sampling technique, more specifically the convenience sample, in which the survey participants will be the ones more accessible to reach and the ones who show availability to answer to it (Carvalho, 2016, p.15).

A Web-based survey method was chosen, firstly, because I wanted to cover a wide geographic area and then because it allows a bigger reach than phone surveys or interviews. Moreover, this technique is cheap to carry out, is easy to recruit large numbers of participants and allows the rapid updating of question ordering according to user's responses. The fact that the data is captured directly in electronic format, makes further analysis faster and easier, also eliminating possible errors that might occur if I was the one manually entering the data from a completed questionnaire (Wyatt, 2000).

The survey was created through Google Forms platform, giving its easiness and the possibility of automatically generating a database with the results, as a spreadsheet (on Google Sheets) that can be downloaded. The respondents were directed by an internet hyperlink to a website that hosted the survey. The survey was anonymous, allowing respondents to be fully honest. The survey was written in Portuguese, considering that I am analyzing the phenomenon of WOM applied to Portuguese Music Festivals, and most of the attendees are Portuguese, so I am focusing my analysis on them.

According to Bell (2014, p.15), when the chosen technique is the survey, all respondents will be asked the same questions, making it extremely important to do the piloting to ensure that all questions mean the same to all participants. I asked 10 people, family and friends, to

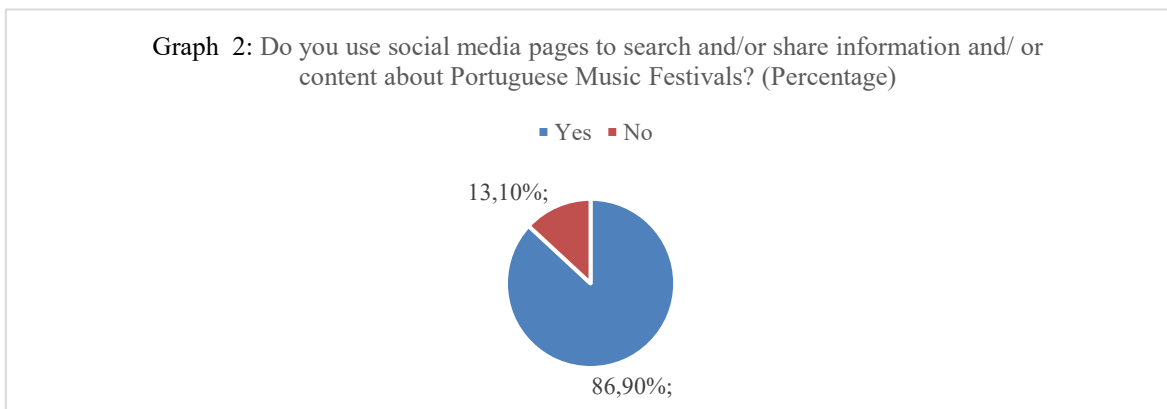
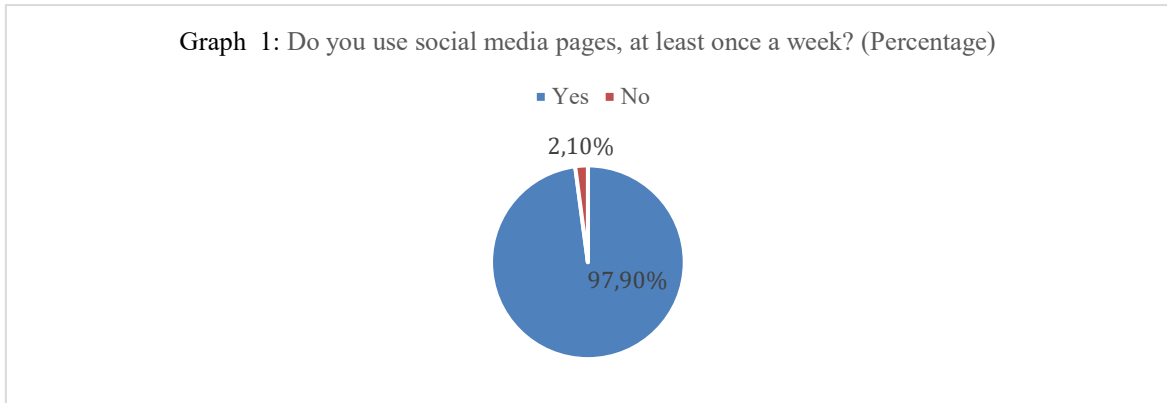
do the piloting, and inform me if there were incomprehensible questions, insufficient instructions, badly written phrases, useless information, if something was missing, and how much time did they took to answer the survey. On average, they took seven minutes to fill the survey. Concerning the question “Were you convinced by others to attend this music festival?”, one person advised me to replace the verb “convince” by “influence”, since it does not carry the mandatory meaning. Four of the ten people I asked to do the piloting did not understand the term “online content communities/groups”, so I adapted it to the context of this study and used the term “festivalgoers’ online groups”.

#### **4.7. Data collection**

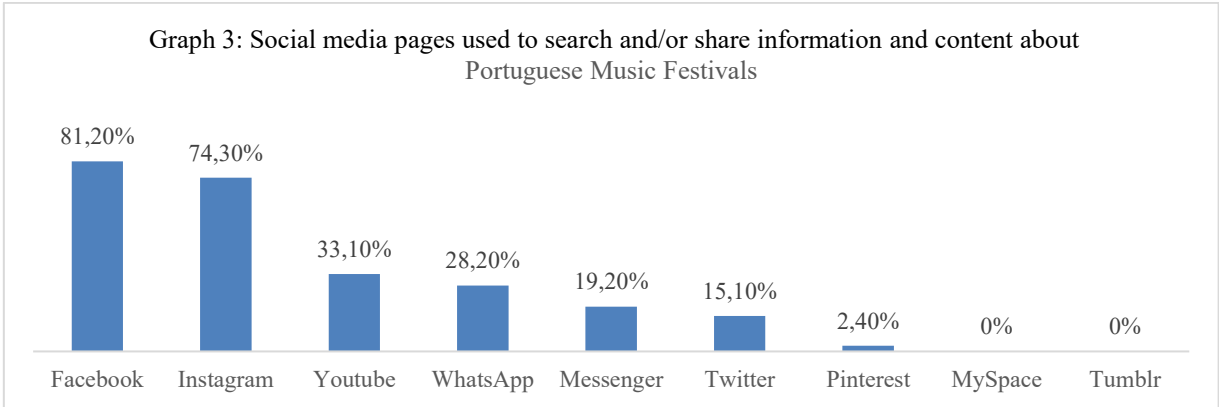
Starting by doing a sociodemographic analysis, the sample is constituted by 288 respondents, 33% male and 67% female. Most of the sample is aged under 25 (54,1%), mainly living in Lisbon Metropolitan Area (59%) and have completed a bachelor’s degree (48,3%). The completed demographic sample can be found in Appendix B.

Almost all the respondents use social media pages at least once a week (97,9%) – as represented in Graph 1 – and a significant part of them use it to search and/or share

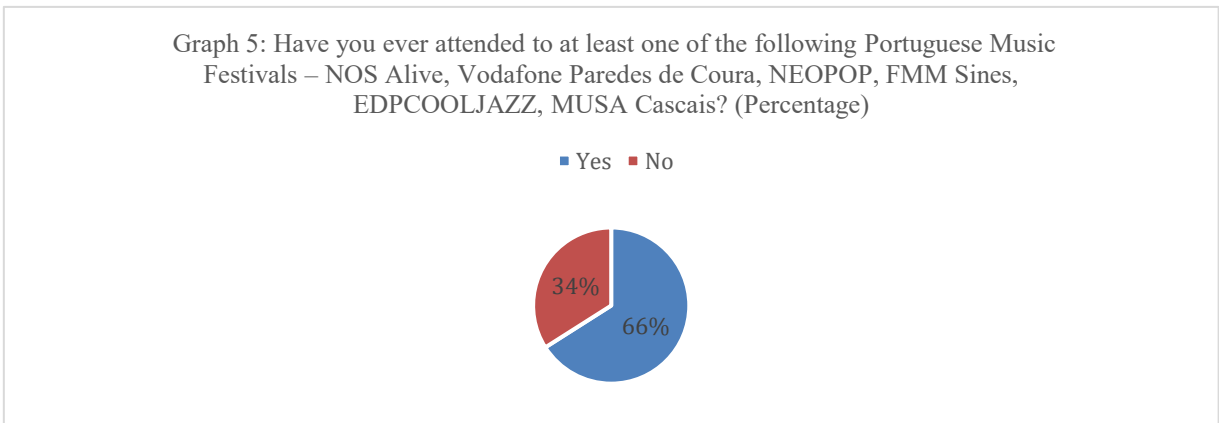
information and/ or content about Portuguese Music Festivals (86,9%) – as shown in Graph2.



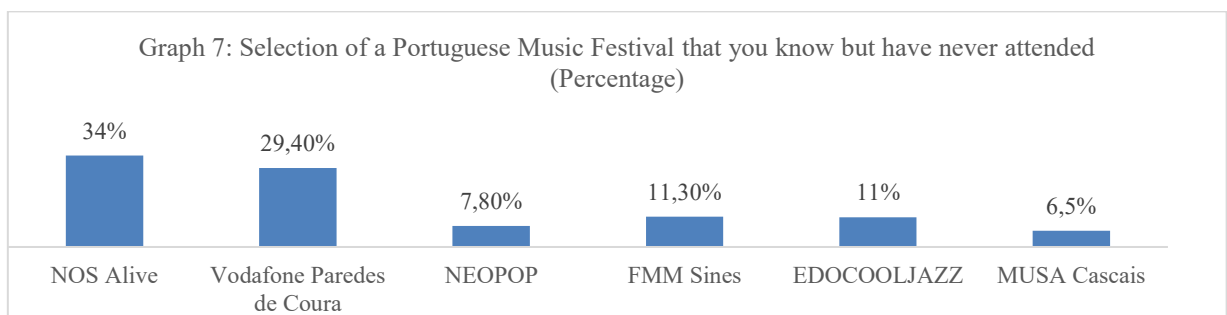
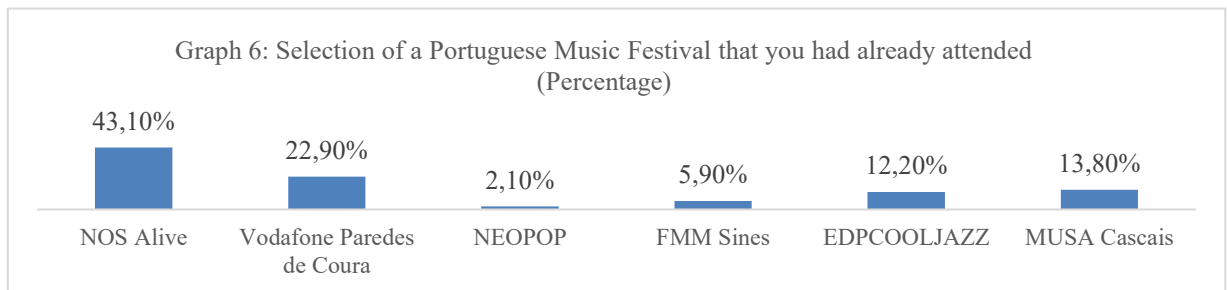
The social media pages more used by respondents to search and/or share information about Portuguese Music Festivals are Facebook (81,2%) and Instagram (74,3%), followed by YouTube (33,1%), WhatsApp (28,2%), Messenger (19,2%) and Twitter (15,1%). The results also show that Pinterest had a very insignificant percentage (2,4%), and that MySpace and Tumblr are not used to search or share information about music festivals in Portugal, as shown in Graph 3. There was one respondent giving an alternative answer, choosing Spotify as a social networking page to search or share information about Portuguese music festivals. It is a very interesting option, since it is a growing trend among users to create playlists with songs from their favorite artists and share it with their friends and some festival organizers are taking advantage of this platform to create playlists with the music of the artists who are going to perform at the event. Except FMM Sines, all the music festivals on analysis have created Spotify profiles with public playlists for each edition.



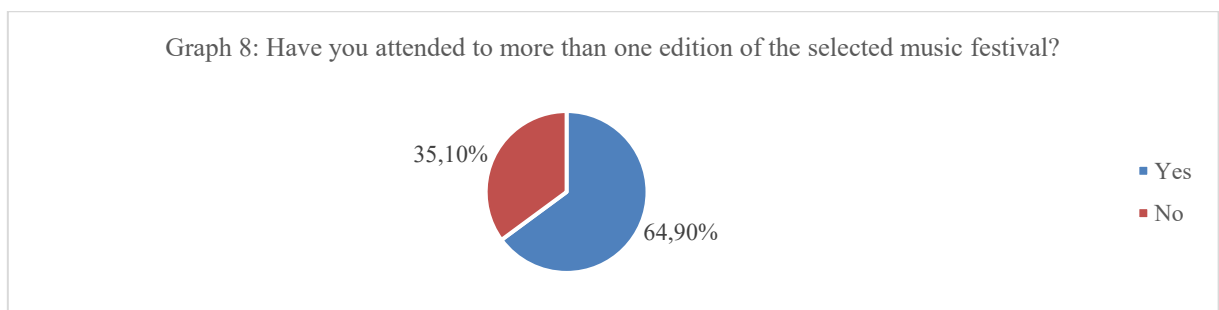
From the totality of the sample, 99% knew or have heard about at least one of the music festivals in analysis - as shown in Graph 4 - from whom 66% (188 respondents) have attended to at least one of them, as exhibited in Graph 5.



All the music festivals being studied have respondents who have frequented them. NOS Alive was the music festival most selected by both the respondents who have attended to at least one of the music festivals in analysis – Graph 6 – and the respondents who know the music festival but have never attended it – Graph 7, to be the festival to whom they were referring when answering the following questions.



Additionally, most festivalgoers (64,9%) have attended to more than one edition of the selected music festival, as shown in Graph 8.



## 4.8. Data preparation and analysis

To prepare the data from the survey, I started by eliminating the invalid answers. The survey was available online from May 2<sup>nd</sup> until May 12<sup>th</sup> of 2020, and was shared via email, Instagram, Facebook, and WhatsApp groups. Besides asking my family and friends to answer the survey, I also asked them to spread it with their contacts. The survey had 331 answers but only 288 were considered valid. A study on the relationship between variables was conducted to make comparisons, discover trends, and draw conclusions that can answer to the defined research questions. The data was analyzed using the software of statistical analysis IBM SPSS Statistics 26.

To overcome the issue of having different amounts of respondents for each festival, gender and age groups, I based my analysis on the Chi-Square test and on the comparison between the observed and expected values when analyzing the relationship between variables. “Chi-square ( $\chi^2$ ) test is a nonparametric statistical test to determine if the two or more classifications of the samples are independent or not” (Zibran, 2007, p.3). The Chi-Square test can only be applied to categorical data. If the variables on analysis are independent, there should not exist a significant difference between the observed and expected values. When this data differs, it is necessary to understand if the difference is significant and indicates a relationship between the variables, or if it happens just out of a coincidence of the collected sample. “The null hypothesis states that there is no relationship between the two variables being studied (one variable does not affect the other)” (McLeod, 2019). The null hypothesis states the differences that occur between observed and expected values are due to chance and are not significant to support the idea being investigated. The chi-square test will support or reject the null hypothesis. It is based on the chi-square distribution and comparison between the observed and expected frequencies. Before conducting the test, it is necessary to define a level of confidence, also denoted as alpha, which is the probability of rejecting the null hypothesis when it is true. I adopted the conventionally accepted significance level of 5% (Rana & Singhal, 2015, p.70). When using statistical software, which is the case of SPSS, it is necessary to compare the p-value with the defined significance level. The p-value, level of statistical significance, is often expressed between 0 and 1 (McLeod, 2019). If the p-value is less or equal than the significance level (0.05), the difference is small enough to be statistically significant. The null hypothesis should be rejected since there is less than 5%

of probability of the null being correct. Therefore, the alternative hypothesis should be considered, meaning that there is a relationship between variables that did not happen merely by chance. Contrary, if the p-value is greater than the significance level (0.05), the null hypothesis should be considered, since the differences between values are not statistically significant, and it is possible to conclude that there is no association between the variables (McLeod, 2019).



## Chapter 5: Results

### 5.1. Analyzing the Research Question 1: “Which information constitutes Portuguese music festivals WOM and e-WOM and through which channels is it spread?” (input and output WOM)

For a better analysis and comprehension of this question, I decided to divide it in sub-questions:

1. Which information constitutes Portuguese Music Festival input WOM?

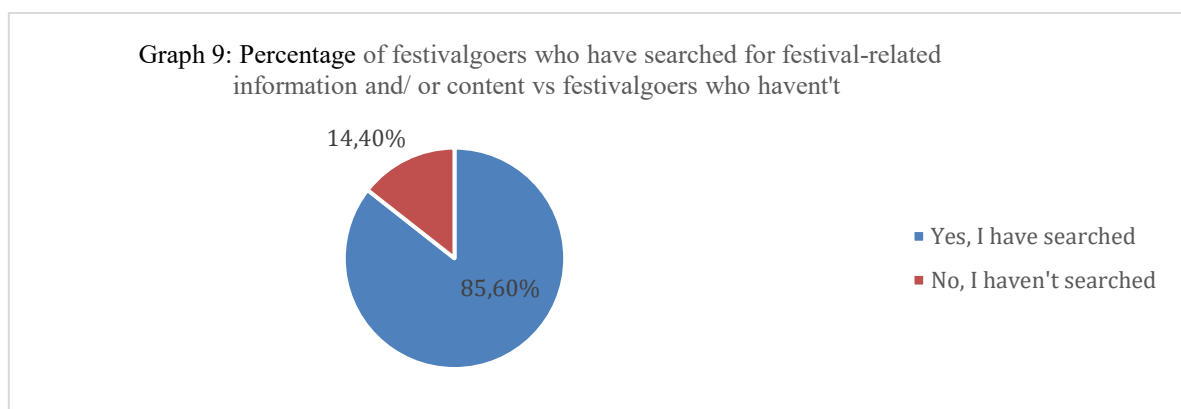
1.1. Through which channels festivalgoers look for Portuguese Music Festivals input WOM?

2. Which information constitutes Portuguese Music Festival output WOM?

2.1. Through which channels festivalgoers share Portuguese Music Festivals WOM?

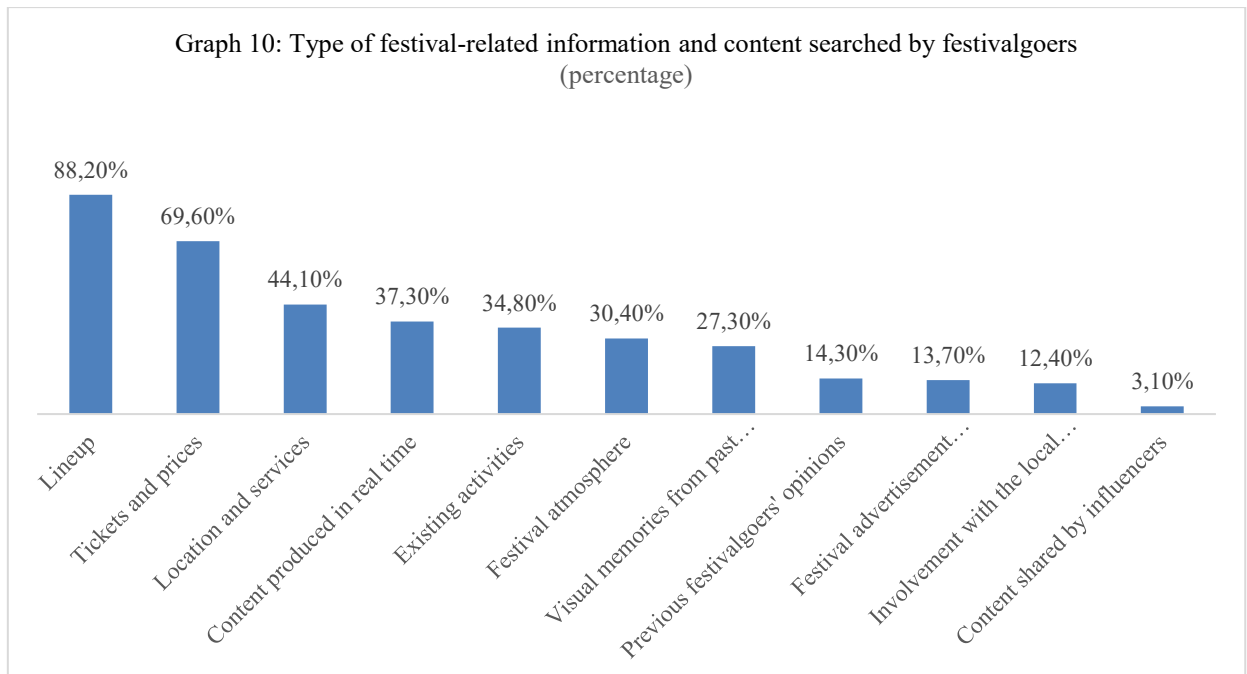
#### 5.1.1. “What festival-related information and content is being searched for?” (Input WOM)

Most festivalgoers (85,6%) have searched for festival-related information and/ or content (photos, videos, posts), as shown in Graph 9.



Broadly, the information more searched by festivalgoers is related with the lineup (88,2%), tickets and prices (69,6%) and location and services provided (44,1%). A significant part also looked for content produced in real time during the festival (37,3%), information about

the existing activities besides the musical program (34,8%), information regarding the festival atmosphere (30,4%) and visual memories posted by festivalgoers in previous editions (27,3%). Festivalgoers also look for previous attendees' opinions (14,3%), creative advertising campaigns (13,7%) , information about how the festival is involved with the local community (12,4%) and, lastly, for festival-related content shared by influencers (3,1%) – As shown in Graph 10.



#### 5.1.1.1. “What festival-related information and content is being searched for?” (Input WOM) - Differences according to music festival

To analyze if the type of information and content searched by festivalgoers varies according to music festival, I resorted on the Chi-Square Test.

The p-value of the variable “information about the lineup” is 0,003, lower than the designed alpha level (0,05), therefore the festivalgoers' likeliness of searching for the lineup varies according to musical genre of the festival. Information about the lineup is highly searched by NOS Alive, Vodafone Paredes de Coura and EDPCOOLJAZZ festivalgoers – Appendix C, Group 1.

The variable “information about tickets and prices” has a p-value of 0,685, higher than the designed alpha level (0,05), therefore the festivalgoers’ likeliness of searching for this information does not vary according to music festival – Appendix C, Group 1.

The p-value of the variable “information about the location and services” is 0,121, higher than the designed alpha level (0,05), therefore the festivalgoers’ likeliness of searching for this information does not vary according to music festival – Appendix C, Group 1.

The p-value of the variable “content produced in real time during the festival” is 0,022, lower than the designed alpha level (0,05), therefore the festivalgoers’ likeliness of searching for this content varies according to music festival. Vodafone Paredes de Coura, NEOPOP and EDPCOOLJAZZ festivalgoers are the ones who do a higher search for this kind of content, as shown in Appendix C, Group 1.

The p-value of the variable “Information about the existing activities besides the musical program” is 0,095, higher than the designed alpha level (0,05), therefore the festivalgoers’ likeliness of searching for this kind of information does not vary according to music festival – Appendix C, Group 1.

The variable “information about the festival atmosphere” has a p-value of 0,121, higher than the designed alpha level (0,05), therefore the festivalgoers’ likeliness of searching for this type of data does not vary according to music festival – Appendix C, Group 1.

The p-value for the variable “visual memories from past editions” is 0,032, lower than the designed alpha level (0,05), therefore the festivalgoers’ likeliness of searching for this kind of content varies according to music festival. Vodafone Paredes de Coura, NEOPOP, FMM Sines and MUSA Cascais festivalgoers are the ones who do a higher search for visual memories from past editions posted by other festivalgoers, as seen on Appendix C, Group 1.

The variable “opinion from previous attendees” has a p-value of 0,446, higher than the designed alpha level (0,05), therefore the festivalgoers’ likeliness of searching for this kind of information does not vary according to music festival – Appendix C, Group 1.

The p-value of the variable “information about the involvement with the local community” is 0,026, lower than the designed alpha level (0,05), therefore the festivalgoers’ likeliness of

searching for this information varies according to music festival. Vodafone Paredes de Coura, NEOPOP and EDP COOLJAZZ festivalgoers are the ones who do a higher search to find out how the festival is involved with the local community, as shown in Appendix C, Group 1.

The variable “festival creative advertisement campaigns” has a p-value of 0,347, higher than the designed alpha level (0,05), therefore the festivalgoers’ likeliness of searching for this content does not vary according to music festival – Appendix C, Group 1.

The p-value of the variable “content shared by Influencers” is 0,879, higher than the designed alpha level (0,05), therefore the festivalgoers’ likeliness of searching for this content does not vary according to music festival – Appendix C, Group 1.

#### **5.1.1.2. What festival-related information and content is being searched for?” (Input WOM) - Differences According to festivalgoers’ gender**

Likewise, I will resort on the Chi-Square Test to verify if the type of information and content searched by festivalgoers varies depending on the festivalgoers’ gender.

The p-value of the variable “information about the lineup” is 0,358, higher than the designed alpha level (0,05), therefore the festivalgoers’ likeliness of searching for the lineup does not vary according to the festivalgoers’ gender – Appendix C, Group 2.

The p-value of the variable “information regarding tickets and prices” is 0,908, higher than the designed alpha level (0,05), therefore the festivalgoers’ likeliness of searching for this information does not vary according to the festivalgoers’ gender - Appendix C, Group 2.

The p-value of the variable “information about location and services” is 0,765, higher than the designed alpha level (0,05), therefore the festivalgoers’ likeliness of searching for this information does not vary according to the festivalgoers’ gender - Appendix C, Group 2.

The p-value of the variable “content produced in real time during the festival” is 0,933, higher than the designed alpha level (0,05), therefore the festivalgoers’ likeliness of searching for this content does not vary according to their gender – Appendix C, Group 2.

The p-value of the variable “information about the existing activities besides the musical program” is 0,898, higher than the designed alpha level (0,05), therefore the festivalgoers’ likeliness of searching for this information does not vary according to their gender – Appendix C, Group 2.

The p-value of the variable “information about the festival atmosphere” is 0,158, higher than the designed alpha level (0,05), therefore the festivalgoers’ likeliness of searching for this information does not vary according to their gender – Appendix C, Group 2.

The p-value of the variable “visual memories from past editions” is 0,145, higher than the designed alpha level (0,05), therefore the festivalgoers’ likeliness of searching for this content does not vary according to their gender – Appendix C, Group 2.

The p-value of the variable “opinion from previous attendees” is 0,473, higher than the designed alpha level (0,05), therefore the festivalgoers’ likeliness of searching for this information does not vary according to their gender – Appendix C, Group 2.

The p-value of the variable “information about the involvement with the local community” is 0,397, higher than the designed alpha level (0,05), therefore the festivalgoers’ likeliness of searching for this information does not vary with their gender – Appendix C, Group 2.

The p-value of the variable “festival creative advertisement campaigns” is 0,272, higher than the designed alpha level (0,05), therefore the festivalgoers’ likeliness of searching for this content does not vary according to their gender - Appendix C, Group 2.

The p-value of the variable “content shared by Influencers” is 0,542, higher than the designed alpha level (0,05), therefore the festivalgoers’ likeliness of searching for this content does not vary according to their gender– Appendix C, Group 2.

### **5.1.1.3. What festival-related information and content is being searched for?” (Input WOM) - Differences According to festivalgoers’ age**

Following the same logic, to investigate if the festivalgoers’ age is a factor that affects the type of information and content they look for, I will resort on the Chi-Square Test.

The p-value using Chi-Square Test for the variable “information about the lineup” is 0,774, higher than the designed alpha level (0,05), therefore the festivalgoers’ likeliness of searching for this information does not vary according to their age – Appendix C, Group 3.

The p-value of the variable “information about tickets and prices” is 0,380, higher than the designed alpha level (0,05), therefore the festivalgoers’ likeliness of searching for this information does not vary according to their age - Appendix C, Group 3.

The p-value of the variable “information about location and services” is 0,417, higher than the designed alpha level (0,05), therefore the festivalgoers’ likeliness of searching for this information does not vary according to their age - Appendix C, Group 3.

The p-value of the variable “content produced in real time during the festival” is 0,013, lower than the designed alpha level (0,05), therefore the festivalgoers’ likeliness of searching for this content varies according to their age. Content produced in real time during the festival is more searched by festivalgoers who belong to the age range of 18-25 and over 60 years old – Appendix C, Group 3.

The p-value of the variable “information about the existing activities besides the musical program” is 0,495, higher than the designed alpha level (0,05), therefore the festivalgoers’ likeliness of searching for this information does not vary according to their age - Appendix C, Group 3.

The p-value of the variable “information about the festival atmosphere” is 0,510, higher than the designed alpha level (0,05), therefore the festivalgoers’ likeliness of searching for this information does not vary according to their age – Appendix C, Group 3.

The p-value of the variable “visual memories from past editions” is 0,630, higher than the designed alpha level (0,05), therefore the festivalgoers’ likeliness of searching for this content does not vary according to their age – Appendix C, Group 3.

The p-value of the variable “opinion from previous attendees” is 0,444, higher than the designed alpha level (0,05), therefore the festivalgoers’ likeliness of searching for this information does not vary according to their age – Appendix C, Group 3.

The p-value of the variable “information about the involvement with the local community” is 0,600, higher than the designed alpha level (0,05), therefore the festivalgoers’ likeliness of searching for this information does not vary with their age – Appendix C, Group 3.

The p-value of the variable “festival creative advertisement campaigns” is 0,05, equal to the designed alpha level (0,05), therefore the festivalgoers’ likeliness of searching for this content varies according to their age. Festivalgoers under 26 years old are the ones who search the most for Portuguese music festivals’ creative advertisement campaigns – Appendix C, Group 3.

The p-value of the variable “content shared by Influencers” is 0,712, higher than the designed alpha level (0,05), therefore the festivalgoers’ likeliness of searching for this content does not vary according to their age – Appendix C, Group 3.

#### **5.1.1.4. Summing up the analysis of what information and content constitutes Portuguese Music Festivals’ input WOM**

These results show that, generally, most of the information sought by Portuguese festivalgoers is related with useful details about the program (lineup and activities), organization and logistics of the festival. A significant part of festivalgoers also searches for content produced in real time during the festival, visual memories from past editions and information regarding the festival atmosphere. Content shared by influencers was the topic least searched by festivalgoers.

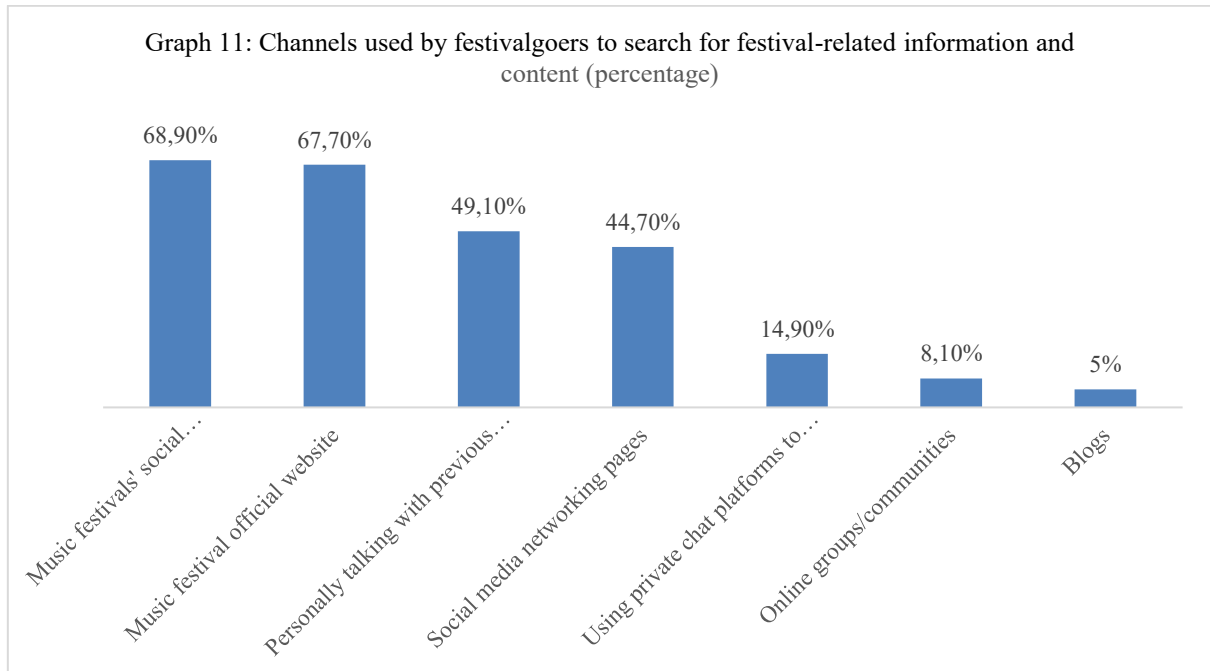
It is also possible to conclude that the music festivals’ lineup is the type of information more searched by NOS Alive, Vodafone Paredes de Coura and EDPCOOLJAZZ festivalgoers. Content produced in real time during the festival is more searched by Vodafone Paredes de Coura, NEOPOP and EDPCOOLJAZZ festivalgoers. Visual memories posted by attendees in previous editions is the most sought type of content by Vodafone Paredes de Coura, NEOPOP, FMM Sines and MUSA Cascais festivalgoers. The involvement that the music festival has with the local community is the type of information more searched by Vodafone Paredes de Coura, NEOPOP and EDPCOOLJAZZ festivalgoers. The search for the other festival-related information and content is not associated with the type of music festival chosen by festivalgoers.

Both male and female Portuguese festivalgoers search for all kind of festival-related information and content, therefore their gender does not affect what they search for.

It is also possible to conclude that content produced in real time during the festival is more searched by festivalgoers who belong to the age ranges of 18-25 and 41-60 years old. Festivalgoers under 26 years old are the ones who search more for Portuguese music festivals' creative advertisement campaigns. The search for all the other festival-related information and content being studied is not affected by the festivalgoers' age.

### 5.1.2. “Which channels are being used by festivalgoers to search for festival-related information and content?” (Input WOM)

Generally, the channels most used to search for information or content about Portuguese Music Festivals are music festivals' social media networking pages (68,9%), the music festival official website (67,7%), personally talking with previous attendees (49,1%), social media pages (44,7%), using private chat platforms to ask previous attendees (14,9%), searching in online groups/communities (8,1%), and lastly, in blogs (5%) – Graph 11.





### **5.1.2.1. Which channels are being used by festivalgoers to search for festival-related information and content?” (Input WOM) – Differences according to music festival**

To analyze if the channels used by festivalgoers to search for festival-related information and content vary according to music festival, I resorted on the Chi-Square Test.

The p-value of the variable “music festivals’ social media pages” is 0,285, higher than the designed alpha level (0,05), therefore the festivalgoers’ likeliness of searching for information and content through this channel does not vary according to the type of festival – Appendix C, Group 4.

The p-value of the variable “personally talking with previous attendees” is 0,310, higher than the designed alpha level (0,05), therefore the festivalgoers’ likeliness of searching for information and content by personally talking with people that had already been at the festival does not vary according to music festival – Appendix C, Group 4.

The p-value of the variable “social media pages” is 0,054, higher than the designed alpha level (0,05), therefore the festivalgoers’ likeliness of searching for information and content through this channel does not vary according to music festival – Appendix C, Group 4.

The p-value of the variable “private chat platforms” is 0,226, higher than the designed alpha level (0,05), therefore the festivalgoers’ likeliness of searching for information and content through this channel does not vary according to the music festival – Appendix C, Group 4.

The p-value of the variable “online groups/communities” is 0,243, higher than the designed alpha level (0,05), therefore the festivalgoers’ likeliness of searching for information and content through this channel does not vary according to music festival – Appendix C, Group 4.

The p-value of the variable “blogs” is 0,054, higher than the designed alpha level (0,05), therefore the festivalgoers’ likeliness of searching for information and content through blogs does not vary according to music festival – Appendix C, Group 4.

### **5.1.2.2. Which channels are being used by festivalgoers to search for festival-related information and content?” (Input WOM) – Differences according to festivalgoers’ gender**

The p-value of the variable “music festivals’ social media pages” is 0,992, higher than the designed alpha level (0,05), therefore the festivalgoers’ likeliness of searching for information and content through this channel does not vary according to their gender – Appendix C, Group 5.

The p-value of the variable “personally talking with previous attendees” is 0,465, higher than the designed alpha level (0,05), therefore the festivalgoers’ likeliness of searching for festival-related information and content through this channel does not vary according to their gender – Appendix C, Group 5.

The p-value of the variable “social media pages” is 0,965, higher than the designed alpha level (0,05), therefore the festivalgoers’ likeliness of searching for festival-related information and content through this channel does not vary according to their gender – Appendix C, Group 5.

The p-value of the variable “private chat platforms” is 0,727, higher than the designed alpha level (0,05), therefore the festivalgoers’ likeliness of searching for festival-related information and content through this channel does not vary according to their gender – Appendix C, Group 5.

The p-value of the variable “online groups/communities” is 0,683, higher than the designed alpha level (0,05), therefore the festivalgoers’ likeliness of searching for festival-related information and content through this channel does not vary according to their gender – Appendix C, Group 5.

The p-value of the variable “blogs” is 0,154, higher than the designed alpha level (0,05), therefore the festivalgoers’ likeliness of searching for festival-related information and content through blogs does not vary according to their gender – Appendix C, Group 5.

### **5.1.2.3. Which channels are being used by festivalgoers to search for festival-related information and content?” (Input WOM) – Differences according to festivalgoers’ age**

The p-value of the variable “music festivals’ social media pages” is 0,217, higher than the designed alpha level (0,05), therefore the festivalgoers’ likeliness of searching for festival-related information and content through this channel does not vary according to their age – Appendix C, Group 6.

The p-value of the variable “personally talking with previous attendees” is 0,245, higher than the designed alpha level (0,05), therefore the festivalgoers’ likeliness of searching for festival-related information and content through this channel does not vary according to their age – Appendix C, Group 6.

The p-value of the variable “social media pages” is 0,281, higher than the designed alpha level (0,05), therefore the festivalgoers’ likeliness of searching for festival-related information and content through this channel does not vary according to their age – Appendix C, Group 6.

The p-value of the variable “private chat platforms” is 0,032, lower than the designed alpha level (0,05), therefore the festivalgoers’ likeliness of searching for festival-related information and content through this channel, varies according to their age. Festivalgoers under 18 years old, between 26 and 40 years old and over 60 years old are the ones that resort more on private chat platforms to ask previous attendees for information and content about music festivals, as shown in Appendix C, Group 6.

The p-value of the variable “online groups/communities” is 0,663, higher than the designed alpha level (0,05), therefore the festivalgoers’ likeliness of searching for festival-related information and content through this channel does not vary according to their age – Appendix C, Group 6.

The p-value of the variable “blogs” is 0,577, higher than the designed alpha level (0,05), therefore the festivalgoers’ likeliness of searching for festival-related information and content in blogs does not vary according to their age – Appendix C, Group 6.

#### **5.1.2.4. Summing up the analysis of which are the channels used by festivalgoers to search for Portuguese Music Festivals' input WOM**

These results reveal that, generally, most festivalgoers search for Portuguese Music Festivals' information and content through the music festivals' social networking pages and the official website. In addition to resorting on the music festival official channels of communication, a considerable part of festivalgoers has searched for information by personally talking with people that had already been at the festival. Other considerable part had looked for content related with music festivals on social networking pages. The communication channels least used by festivalgoers to provide information or content about Music Festivals are online groups/communities and blogs. One festivalgoer gave a different answer, mentioning to also use search engines to look for information and content about these events. These results evidence the importance that social networking pages perform working as a source of information and content about Portuguese Music Festivals. Since WOM only happens when the provider of the message does not have any commercial motivation, I did not consider the official website of the festival as a channel of WOM. Therefore, the main channels used as a source of information of WOM about Portuguese Music Festivals are social media pages (both the official music festival pages and other pages generally) and personally.

The type of festival and the festivalgoers' gender are not affecting how festivalgoers search for festival-related information and content.

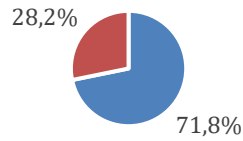
Festivalgoers under 18 years old, between 26 and 40 years old and over 60 years old are the ones resorting the most on private chat platforms to ask previous attendees for information and content about music festivals. The other channels are used by all festivalgoers, regardless of their age.

#### **5.1.3. "What festival-related information and content is being shared?" (Output WOM)**

Most festivalgoers (71,8%) have shared festival-related information and/ or content (photos, videos, posts), as shown in Graph 12.

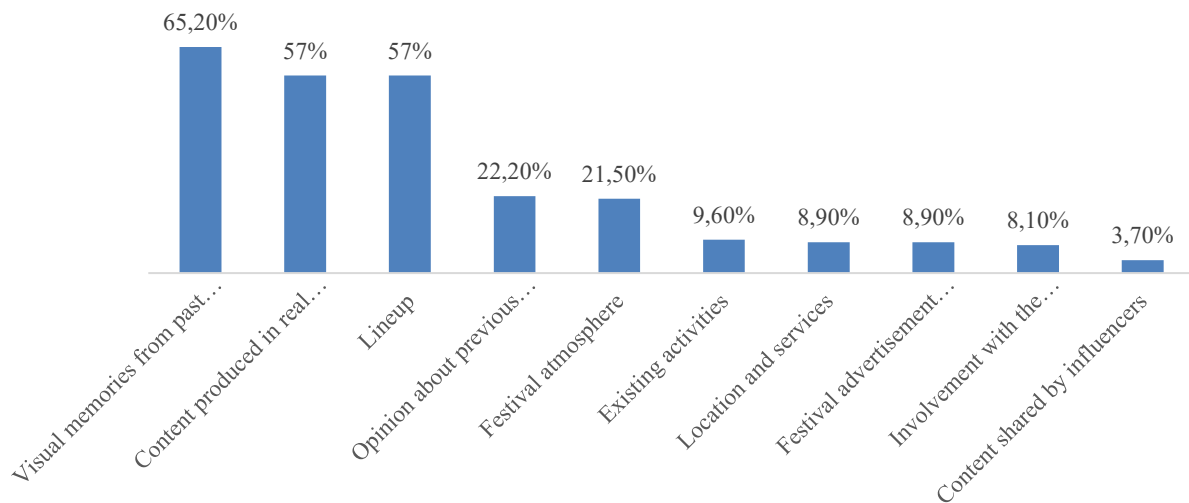
Graph 12: Percentage of festivalgoers who have shared festival-related information and/or content vs festivalgoers who haven't

■ Yes, I have shared ■ No, I haven't shared



What festivalgoers share the most are visual memories from past editions (65,2%), content produced in real time during the festival (57%) and information about the lineup (57%). Some festivalgoers also share their opinion about previous editions (22,2%) and information about the atmosphere lived at the festival (21,5%). A few attendees share information about the available activities beyond the musical program (9,6%), about the location and services provided (8,9%), festival creative advertisement campaigns (8,9%), and information about how the festival is involved with the local community (8,1%). Festival-related content shared by influencers is what festivalgoers share the least (3,7%), as shown in Graph 13.

Graph 13: Type of festival-related information and content shared by festivalgoers (percentage)



### **5.1.3.1. “What festival-related information and content is being shared?” (Output WOM) - Differences according to music festival**

The p-value of the variable “visual memories from past editions” is 0,394, higher than the designed alpha level (0,05), therefore the festivalgoers’ likeliness of this content does not vary according to music festival – Appendix C, Group 7.

The p-value of the variable “content produced in real time during the festival” is 0,131, higher than the designed alpha level (0,05), therefore the festivalgoers’ likeliness of sharing this content does not vary according to music festival – Appendix C, Group 7.

The p-value of the variable “information about the lineup” is 0,348, higher than the designed alpha level (0,05), therefore the festivalgoers’ likeliness of sharing this information does not vary according to music festival – Appendix C, Group 7.

The p-value of the variable “opinion about previous editions” is 0,08, higher than the designed alpha level (0,05), therefore the festivalgoers’ likeliness of sharing their opinion about previous editions does not vary according to music festival - Appendix C, Group 7.

The p-value of the variable “information about the festival atmosphere” is 0,001, lower than the designed alpha level (0,05), therefore the festivalgoers’ likeliness of sharing this information varies according to music festival. Festivalgoers attending NEOPOP, FMM Sines, EDPCOOLJAZZ and MUSA Cascais are the ones who share more information about the atmosphere lived at the festival, as shown in Appendix C, Group 7.

The p-value of the variable “information about the available activities beyond the musical program” is 0,104, higher than the designed alpha level (0,05), therefore the festivalgoers’ likeliness of sharing this information does not vary according to music festival – Appendix C, Group 7.

The p-value of the variable “information about the location and services” is 0,079, higher than the designed alpha level (0,05), therefore the festivalgoers’ likeliness of sharing this information does not vary according to music festival – Appendix C, Group 7.

The p-value of the variable “festivals’ advertising campaigns” is 0,434, higher than the designed alpha level (0,05), therefore the festivalgoers’ likeliness of sharing this content does not vary according to music festival – Appendix C, Group 7.

The p-value of the variable “information about the involvement with the local community” is 0,000, lower than the designed alpha level (0,05), therefore the festivalgoers’ likeliness of sharing this information varies according to music festival. Festivalgoers attending Vodafone Paredes de Coura, NEOPOP and EDPCOOLJAZZ are the ones who share more information about how the festival is involved with the local community - Appendix C, Group 7.

The p-value of the variable “festival-related content communicated by influencers” is 0,774, higher than the designed alpha level (0,05), therefore the festivalgoers’ likeliness of sharing this type of content does not vary according to music festival – Appendix C, Group 7.

#### **5.1.3.2. “What festival-related information and content is being shared?” (Output WOM) - Differences according to festivalgoers’ gender**

The p-value of the variable “visual memories from past editions” is 0,962, higher than the designed alpha level (0,05), therefore the festivalgoers’ likeliness of sharing this content does not vary according to their gender – Appendix C, Group 8.

The p-value of the variable “content produced in real time during the festival” is 0,412, higher than the designed alpha level (0,05), therefore the festivalgoers’ likeliness of sharing this content does not vary according to their gender – Appendix C, Group 8.

The p-value of the variable “information about the lineup” is 0,727, higher than the designed alpha level (0,05), therefore the festivalgoers’ likeliness of sharing this information does not vary according to their gender – Appendix C, Group 8.

The p-value of the variable “opinion about previous editions” is 0,718, higher than the designed alpha level (0,05), therefore the festivalgoers’ likeliness of sharing opinion about previous editions does not vary according to their gender – Appendix C, Group 8.

The p-value of the variable “information about the festival atmosphere” is 0,981, higher than the designed alpha level (0,05), therefore the festivalgoers’ likeliness of sharing this information does not vary according to their gender- Appendix C, Group 8.

The p-value of the variable “information about the available activities beyond the musical program” is 0,775, higher than the designed alpha level (0,05), therefore the festivalgoers’ likeliness of sharing this information does not vary according to their gender – Appendix C, Group 8.

The p-value of the variable “information about the location and services” is 0,630, higher than the designed alpha level (0,05), therefore the festivalgoers’ likeliness of sharing this information does not vary according to their gender – Appendix C, Group 8.

The p-value of the variable “festivals’ advertising campaigns” is 0,474, higher than the designed alpha level (0,05), therefore the festivalgoers’ likeliness of sharing this content does not vary according to their gender – Appendix C, Group 8.

The p-value of the variable “information about the involvement with the local community” is 0,382, higher than the designed alpha level (0,05), therefore the festivalgoers’ likeliness of sharing this information does not vary according to their gender – Appendix C, Group 8.

The p-value of the variable “festival-related content communicated by influencers” is 0,705, higher than the designed alpha level (0,05), therefore the festivalgoers’ likeliness of sharing this content does not vary according to their gender – Appendix C, Group 8.

### **5.1.3.3. “What festival-related information and content is being shared?” (Output WOM) - Differences according to festivalgoers’ age**

The p-value of the variable “visual memories from past editions” is 0,100, higher than the designed alpha level (0,05), therefore the festivalgoers’ likeliness of sharing this content does not vary according to their age – Appendix C, Group 9.

The p-value of the variable “content produced in real time during the festival” is 0,537, higher than the designed alpha level (0,05), therefore the festivalgoers’ likeliness of sharing this content does not vary according to their age – Appendix C, Group 9.



The p-value of the variable “information about the lineup” is 0,812, higher than the designed alpha level (0,05), therefore the festivalgoers’ likeliness of sharing this information does not vary according to their age – Appendix C, Group 9.

The p-value of the variable “opinion about previous editions” is 0,498, higher than the designed alpha level (0,05), therefore the festivalgoers’ likeliness of sharing this information does not vary according to their age – Appendix C, Group 9.

The p-value of the variable “information about the festival atmosphere” is 0,000 lower than the designed alpha level (0,05), therefore the festivalgoers’ likeliness of sharing this information varies according to their age. The oldest festivalgoers (over 41 years-old) are the ones who share more information about the atmosphere lived at the music festival – Appendix C, Group 9.

The p-value of the variable “information about the available activities beyond the musical program” is 0,077, higher than the designed alpha level (0,05), therefore the festivalgoers’ likeliness of sharing this information does not vary according to their age - Appendix C, Group 9.

The p-value of the variable “information about the location and services” is 0,611, higher than the designed alpha level (0,05), therefore the festivalgoers’ likeliness of sharing this information does not vary according to their age – Appendix C, Group 9.

The p-value of the variable “festivals’ advertising campaigns” is 0,018, lower than the designed alpha level (0,05), therefore the festivalgoers’ likeliness of sharing this content varies according to their age. Festivalgoers under 26 years old and between 41 and 60 years old are the ones that share the most, music festivals’ creative advertising campaigns – Appendix C, Group 9.

The p-value of the variable “information about the involvement with the local community” is 0,006, lower than the designed alpha level (0,05), therefore the festivalgoers’ likeliness of sharing this information varies according to their age. The oldest festivalgoers (over 40 years old) are the ones that share more information about how the music festival is involved with the local community – Appendix C, Group 9.

The p-value of the variable “festival-related content communicated by influencers” is 0,188, higher than the designed alpha level (0,05), therefore the festivalgoers’ likeliness of sharing this content does not vary according to their age – Appendix C, Group 9.

#### **5.1.3.4. Summing up the analysis of what information and content constitutes**

##### **Portuguese Music Festivals’ output WOM**

The results show that the production and circulation of images, videos and posts with content about music festivals is what festivalgoers prefer to share, whether they are memories of previous editions or content produced in real time during the festival. Festivalgoers also like to share information about the lineup, their opinion about personal experiences in previous editions and what they think about the atmosphere lived at the music festival. Contrary to what we saw regarding the information searched for, only a few festivalgoers shared information about the available activities beyond the musical program, the location and services provided and how the festival is involved with the community. However, once again sharing creative advertising campaigns and content communicated by influencers were the least taken up activities, proving that paid advertising does not constitute significantly to Portuguese Music Festivals’ WOM, from both the receiver and sender sides.

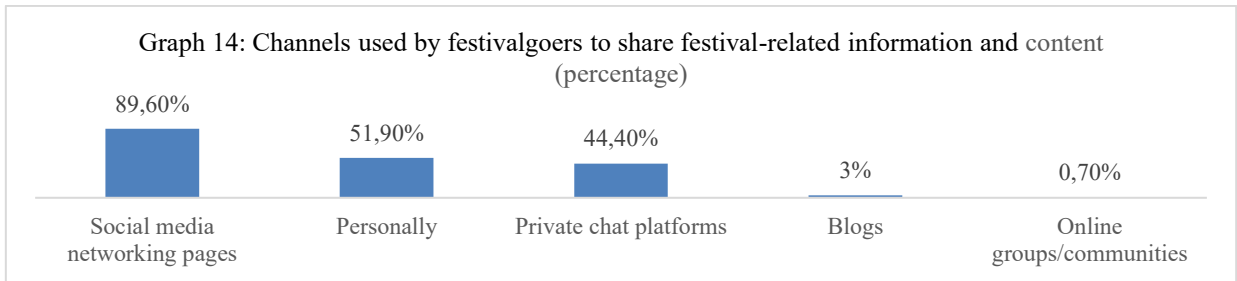
Festivalgoers who attend NEOPOP, FMM Sines, EDPCOOLJAZZ and MUSA Cascais are the ones who share more information about the atmosphere lived at the festival. Festivalgoers attending Vodafone Paredes de Coura, NEOPOP and EDPCOOLJAZZ are the ones who share more information about how the festival is involved with the community. All the other types of information and festival-related content is shared by festivalgoers regardless of the musical festival they attend.

Both male and female festivalgoers share all kind of information and content related with music festivals.

Festivalgoers under 26 years old and between 41 and 60 years old are the ones that share the most music festivals’ creative advertising campaigns. The oldest festivalgoers (over 40 years old) are the ones who share more information about the atmosphere lived at the music festival and about how the event is involved with the local community. All the other type of information and festival-related content is shared by festivalgoers regardless of their age.

#### 5.1.4. “Which channels are being used by festivalgoers to share festival-related information and content?” (output WOM)

89,6% of festivalgoers share information and content about music festivals through social media pages, 51,9% share it personally, 44,4% do it virtually through private chat platforms, 3% resort on blogs, and 0,7% do it through online groups/communities – Graph 14.



Since the majority of festivalgoers share this information via social media pages, it is interesting to think about the reach of this content. From the festivalgoers who share information and content about music festivals on their social networking sites' accounts, 67,8% are virtual friends with people that they know but are not their real-life friends - acquaintances, and 12,7% are virtual friends with unknown people – therefore the content they share reaches not only their friends and relatives but also all of these people – Appendix C, Group 13.

##### 5.1.4.1. “Which channels are being used by festivalgoers to share festival-related information and content?” (output WOM) – Differences according to music festival

Following the same logic, to analyze if sharing information and content about music festivals through specific channels varies with the musical genre of the festival, I resorted on the Chi-Square test.

The p-value of the variable “social media pages” is 0,226, higher than the designed alpha level (0,05), therefore the festivalgoers' likeliness of sharing festival-related information and content through this channel does not vary according to music festival – Appendix C, Group 10.

The p-value of the variable “personally talking” is 0,412, higher than the designed alpha level (0,05), therefore the festivalgoers’ likeliness of personally sharing festival-related information and content does not vary according to music festival – Appendix C, Group 10.

The p-value of the variable “private chat platforms” is 0,321, higher than the designed alpha level (0,05), therefore the festivalgoers’ likeliness of sharing festival-related information and content through this channel does not vary according to music festival – Appendix C, Group 10.

The p-value of the variable “blogs” is 0,910, higher than the designed alpha level (0,05), therefore the festivalgoers’ likeliness of sharing festival-related information and content through blogs, does not depend on the musical genre of the festival – Appendix C, Group 10.

The p-value of the variable “online groups/communities” is 0,793, higher than the designed alpha level (0,05), therefore the festivalgoers’ likeliness of sharing festival-related content and information through this mean, does not vary according to music festival – Appendix C, Group 10.

#### **5.1.4.2. “Which channels are being used by festivalgoers to share festival-related information and content?” (output WOM) – Differences according to festivalgoers’ gender**

The p-value of the variable “social media pages” is 0,462, higher than the designed alpha level (0,05), therefore the festivalgoers’ likeliness of sharing festival-related information and content through this channel does not vary with their gender – Appendix C, Group 11.

The p-value of the variable “personally talking” is 0,063, higher than the designed alpha level (0,05), therefore the festivalgoers’ likeliness of personally sharing festival-related information and content does not vary according to their gender – Appendix C, Group 11.

The p-value of the variable “private chat platforms” is 0,321, higher than the designed alpha level (0,05), therefore the festivalgoers’ likeliness of sharing festival-related information and content through this channel does not vary with their gender – Appendix C, Group 11.

The p-value of the variable “blogs” is 0,304, higher than the designed alpha level (0,05), therefore the festivalgoers’ likeliness of sharing festival-related information and content through blogs does not vary according to their gender – Appendix C, Group 11.

The p-value of the variable “online groups/communities” is 0,102, higher than the designed alpha level (0,05), therefore the festivalgoers’ likeliness of sharing festival-related information and content through this way does not vary according to their gender – Appendix C, Group 11.

#### **5.1.4.3. “Which channels are being used by festivalgoers to share festival-related information and content?” (output WOM) - Differences according to festivalgoers’ age**

The p-value of the variable “social media pages” is 0,139, higher than the designed alpha level (0,05), therefore the festivalgoers’ likeliness of sharing festival-related information and content through this channel does not vary according to their age – Appendix C, Group 12.

The p-value of the variable “personally talking” is 0,976, higher than the designed alpha level (0,05), therefore the festivalgoers’ likeliness of sharing festival-related information and content through this mean does not vary according to their age – Appendix C, Group 12.

The p-value of the variable “private chat platforms” is 0,618, higher than the designed alpha level (0,05), therefore the festivalgoers’ likeliness of sharing festival-related information and content through this channel does not vary according to their age – Appendix C, Group 12.

The p-value of the variable “blogs” is 0,629, higher than the designed alpha level (0,05), therefore the festivalgoers’ likeliness of sharing festival-related information and content through blogs does not vary according to their age – Appendix C, Group 12.

The p-value of the variable “online groups/communities” is 0,451, higher than the designed alpha level (0,05), therefore the festivalgoers’ likeliness of sharing festival-related information and content through this mean does not vary with their age – Appendix C, Group 12.

#### **5.1.4.4. Summing up the analysis of which are the channels used by festivalgoers to share Portuguese Music Festivals' input WOM**

Most festivalgoers use social networking pages to share information and content about music festivals, making it available to all their virtual friends and followers, reaching not only the festivalgoers' friends and family, but also known and unknown people. Other festivalgoers prefer to share it directly with specific people, personally or virtually, through private chat platforms. Blogs and online groups/communities are very insignificant channels when it comes to sharing Portuguese music festivals' WOM.

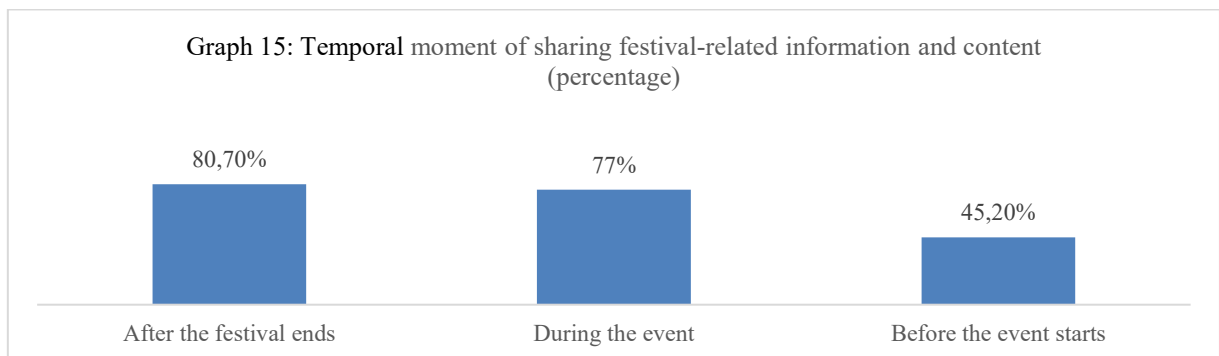
Festivalgoers of all music festivals on analysis share information and content related with music festivals through all the channels.

Both male and female festivalgoers use all channels to share information and content about the music festivals they attend.

Festivalgoers from all ages use all channels to share information and content about the music festivals they attend.

#### **5.2. Analyzing the Research Question 2: “Are people more likely to share music festivals' content before, during or after the music festival?”**

Most festivalgoers share content and information about music festivals after the event ends (80,7%) or during the event (77%). However, a significant part of festivalgoers also shares information and content related with the music festival before the event starts (45,2%), as exhibited in Graph 15.



Portuguese Music Festival attendees share information and content about the event mostly after and during the festival, but a considerable part also does it prior to the event.

### **5.3. Analyzing the Research Question 3: “Who is more susceptible of engaging in output WOM - customers who were satisfied or costumers who were unsatisfied with the music festival?”**

To analyze whether sharing information and content about music festivals is related with the level of satisfaction experienced at the event, I resorted on the Chi-Square Test. The p-value is 0,002, lower than the designed alpha level (0,05), therefore the festivalgoers’ likeliness of sharing information and/ or content about music festivals varies according to their degree of satisfaction with the event. Festivalgoers who were satisfied or totally satisfied with the music festival are the ones that share more festival-related information and content – Appendix C, Group 14.

Thus, the festivalgoers’ level of satisfaction with the experience lived at the Portuguese Music festival influences their propensity of sharing information and content with others. Costumers who were satisfied or totally satisfied are the ones who are more propense of engaging in output WOM. This means that most of festival-related content and information shared by festivalgoers is positive, therefore there is a high probability that the Portuguese music festival’s WOM in circulation is more positive than negative.

### **5.4. Analyzing the Research Question 4: “Are festivalgoers who attended the event more than once, more susceptible of engaging in output WOM?”**

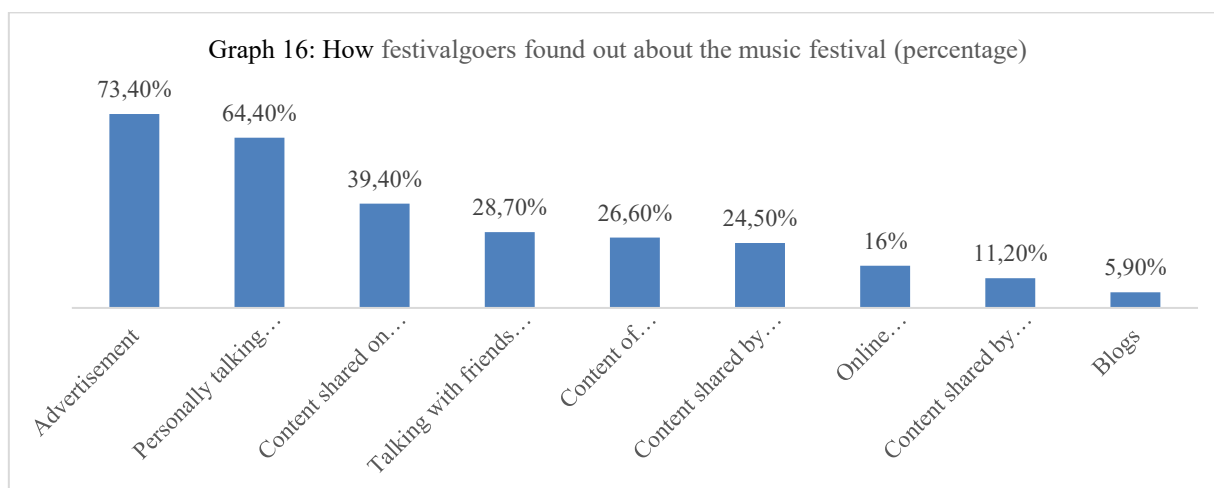
To analyze if the likelihood of sharing information and content about music festivals is related with the repeated attendance at the event, I resorted on the Chi-Square test. The p-value is 0,000, lower than the designed alpha level (0,05), therefore the festivalgoers’ likeliness of sharing festival-related information and content varies according to the repeated attendance at the event. Festivalgoers who have attended to more than one edition of

Portuguese Music Festivals are the ones who share more information and content about these events – Appendix C, Group 15.

The repeated attendance at Portuguese Music Festivals impacts positively the festivalgoers’ propensity of engaging in output WOM. Festivalgoers who went to more than one edition of the event are the ones that share more festival-related information and/ or content.

### 5.5. Analyzing the Research Question 5: “Is WOM more effective than paid advertisement on influencing brand awareness of Music Festivals?”

Broadly, 73,4% of festivalgoers discovered the event through advertisement, 64,4% found out about it by personally talking with friends or relatives, 39,4% discovered it by seeing content shared by their friends or relatives on social media pages, 28,7% found out about it by talking with their friends or family through social media pages, 26,6% realized that the festival existed by seeing content of sponsoring brands, 24,5% by seeing content shared by artists that were going to perform at the festival, 16% by watching posts on online groups/communities, 11,2% by seeing content shared by influencers on social media pages, and 5,9% by watching comments or posts on blogs, as shown in Graph 16.



#### 5.5.1. “Is WOM more effective than paid advertisement on influencing brand awareness of Music Festivals?” – Differences according to Music Festival

To analyze if the effectiveness of each channel in raising awareness about Portuguese Music festivals is related with the type of music festival, I resorted on the Chi-Square Test.



The p-value of the variable “music festivals’ advertising” is 0,000, lower than the designed alpha level (0,05), therefore the effectiveness of advertising in raising awareness about music festivals varies according to music festival. NOS Alive and EDPCOOLJAZZ are the events in which advertising is most effective in raising awareness – Appendix C, Group 16.

The p-value of the variable “personally talking with friends and family” is 0,002, lower than the designed alpha level (0,05), therefore its effectiveness in raising awareness about music festivals varies according to music festival. Festivalgoers who attended Vodafone Paredes de Coura, NEOPOP, FMM Sines and MUSA Cascais were the ones to whom personally talking with friends and family was more effective in raising awareness about the event – Appendix C, Group 16.

The p-value of the variable “content shared by friends on social media pages” is 0,293, higher than the designed alpha level (0,05), therefore its effectiveness in raising awareness about music festivals does not vary according to music festival – Appendix C, Group 16.

The p-value of the variable “private chat platforms on social media pages” is 0,062, higher than the designed alpha level (0,05), therefore its effectiveness in raising awareness about music festivals does not vary according to music festival – Appendix C, Group 16.

The p-value of the variable “content shared by sponsoring brands” is 0,311, higher than the designed alpha level (0,05), therefore its in raising awareness about music festivals does not vary according to music festival – Appendix C, Group 16.

The p-value of the variable “content shared by artists that were performing at the festival” is 0,158, higher than the designed alpha level (0,05), therefore its effectiveness in raising awareness about the event does not vary with music festival – Appendix C, Group 16.

The p-value of the variable “online groups/communities” is 0,021, lower than the designed alpha level (0,05), therefore the effectiveness of this channel in raising awareness about the event varies according to music festival. Festivalgoers who attended NOS Alive and Vodafone Paredes de Coura festivalgoers were the ones to whom online groups/communities were most effective in raising awareness about the event – Appendix C, Group 16.

The p-value of the variable “influencers” is 0,249, higher than the designed alpha level (0,05), therefore the effectiveness of influencers in raising awareness about music festivals does not vary according to music festival – Appendix C, Group 16.

The p-value of the variable “blogs” is 0,162, higher than the designed alpha level (0,05), therefore the effectiveness of blogs in raising awareness about music festivals does not vary according to music festival – Appendix C, Group 16.

### **5.5.2. “Is WOM more effective than paid advertisement on influencing brand awareness of Music Festivals?” – Differences according to festivalgoers’ gender**

Following the same logic, I resorted on the Chi-Square test to analyze if the effectiveness of these channels in raising awareness about music festivals is related with the festivalgoers’ gender.

The p-value of the variable “music festivals’ advertising” is 0,188, higher than the designed alpha level (0,05), therefore the effectiveness of advertising in raising awareness about music festivals does not vary according to festivalgoers’ gender – Appendix C, Group 17.

The p-value of the variable “personally talking with friends and family” is 0,384, higher than the designed alpha level (0,05), therefore its effectiveness in raising awareness about music festivals does not vary according to festivalgoers’ gender – Appendix C, Group 17.

The p-value of the variable “content shared by friends on social media pages” is 0,658, higher than the designed alpha level (0,05), therefore its effectiveness in raising awareness about music festivals does not vary with festivalgoers’ gender – Appendix C, Group 17.

The p-value of the variable “private chat platforms on social media pages” is 0,670, higher than the designed alpha level (0,05), therefore its effectiveness in raising awareness about music festivals does not vary according to festivalgoers’ gender – Appendix C, Group 17.

The p-value of the variable “content shared by sponsoring brands” is 0,389, higher than the designed alpha level (0,05), therefore its effectiveness in raising awareness about music festivals does not vary according to festivalgoers’ gender – Appendix C, Group 17.

The p-value of the variable “content shared by artists that were performing at the festival” is 0,015, lower than the designed alpha level (0,05), therefore its effectiveness in raising awareness about music festivals varies according to festivalgoers’ gender. Male festivalgoers are the ones to whom seeing content shared by artists that were going to perform at the event is more effective in raising awareness about the event – Appendix C, Group 17.

The p-value of the variable “online groups/communities” is 0,064, higher than the designed alpha level (0,05), therefore its effectiveness in raising awareness about music festivals does not vary according to festivalgoers’ gender – Appendix C, Group 17.

The p-value of the variable “influencers” is 0,942, higher than the designed alpha level (0,05), therefore the effectiveness of influencers in raising awareness about music festivals does not vary according to festivalgoers’ gender – Appendix C, Group 17.

The p-value of the variable “blogs” is 0,593, higher than the designed alpha level (0,05), therefore the effectiveness of blogs in raising awareness about music festivals does not vary according to festivalgoers’ gender- Appendix C, Group 17.

### **5.5.3. “Is WOM more effective than paid advertisement on influencing brand awareness of Music Festivals?” – Differences according to festivalgoers’ age**

To analyze if the effectiveness of these channels in raising awareness about music festivals is a variable related with the festivalgoers’ age, I resorted on the Chi-Square Test.

The p-value of the variable “music festivals’ advertising” is 0,769, higher than the designed alpha level (0,05), therefore the effectiveness of advertising in raising awareness about music festivals does not vary according to festivalgoers’ age – Appendix C, Group 18.

The p-value of the variable “personally talking with friends and family” is 0,013, lower than the designed alpha level (0,05), therefore its effectiveness in raising awareness about music festivals varies according to festivalgoers’ age. Festivalgoers under 26 years are the ones to whom personally talking with friends and family about the event is more effective in raising awareness – Appendix C, Group 18.

The p-value of the variable “content shared by friends on social media pages” is 0,777, higher than the designed alpha level (0,05), therefore its effectiveness in raising awareness about music festivals does not vary with festivalgoers’ age – Appendix C, Group 18.

The p-value of the variable “private chat platforms on social media pages” is 0,210, higher than the designed alpha level (0,05), therefore its effectiveness in raising awareness about music festivals does not vary according to festivalgoers’ age – Appendix C, Group 18.

The p-value of the variable “content shared by sponsoring brands” is 0,466, higher than the designed alpha level (0,05), therefore its effectiveness in raising awareness about music festivals does not vary according to festivalgoers’ age – Appendix C, Group 18.

The p-value of the variable “content shared by artists that were performing at the festival” is 0,291, higher than the designed alpha level (0,05), therefore its effectiveness in raising awareness does not vary according to festivalgoers’ age - Appendix C, Group 18.

The p-value of the variable “online groups/communities” is 0,217, higher than the designed alpha level (0,05), therefore the effectiveness of online groups/communities in raising awareness does not vary according to festivalgoers’ age – Appendix C, Group 18.

The p-value of the variable “influencers” is 0,011, lower than the designed alpha level (0,05), therefore its effectiveness in raising awareness varies according to festivalgoers’ age. Festivalgoers under 26 years old and over 60 years old were the ones to whom seeing content shared by influencers was more effective in raising awareness – Appendix C, Group 18.

The p-value of the variable “blogs” is 0,901, higher than the designed alpha level (0,05), therefore the effectiveness of blogs in raising awareness about music festivals does not vary according to festivalgoers’ age – Appendix C, Group 18.

#### **5.5.4. Summing up the analysis of how festivalgoers found out about Portuguese music festivals**

Broadly, advertising was the communication format most effective in raising awareness about the selected music festivals (73,4%), followed by personal WOM (64,4%) and e-WOM, considering that 39,4% of festivalgoers found out about the event by seeing content that was shared by their friends or relatives on social media pages, and 28,7% have

discovered the music festival by talking directly with their friends or relatives through virtual chat platforms. Only 11,2% of the respondents found out about the festival by seeing content shared by influencers. Online groups/communities are more effective than blogs in what respects spreading awareness about music festivals.

In this sample, advertising is more effective in raising awareness for NOS Alive and EDPCOOLJAZZ festivalgoers. Personal WOM has a bigger impact in raising awareness for the attendees of Vodafone Paredes de Coura, NEOPOP, FMM Sines and MUSA Cascais. Online groups/communities are more effective in raising awareness for NOS Alive and Vodafone Paredes de Coura festivalgoers. All the other communication means of generating awareness are independent from the musical genre of the festival.

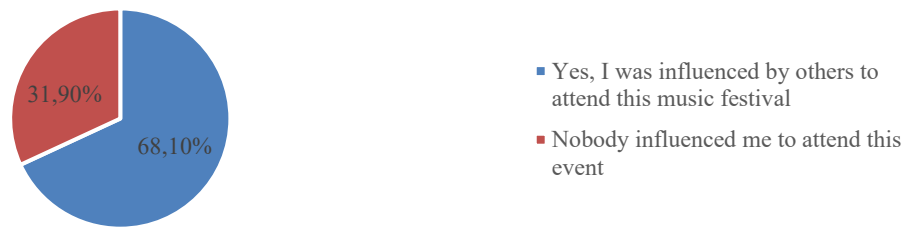
Content shared by artist that are going to perform at the music festival are more effective in raising awareness for male festivalgoers. All the other communication means are independent from the festivalgoers' gender.

The youngest festivalgoers (under 26 years old) are the ones to whom personal WOM has a bigger impact in raising awareness about music festivals. Content shared by influencers was more effective in raising awareness for the youngest (under 26 years old) and oldest (over 60 years old) festivalgoers. All the other communication means are independent from the festivalgoers' age.

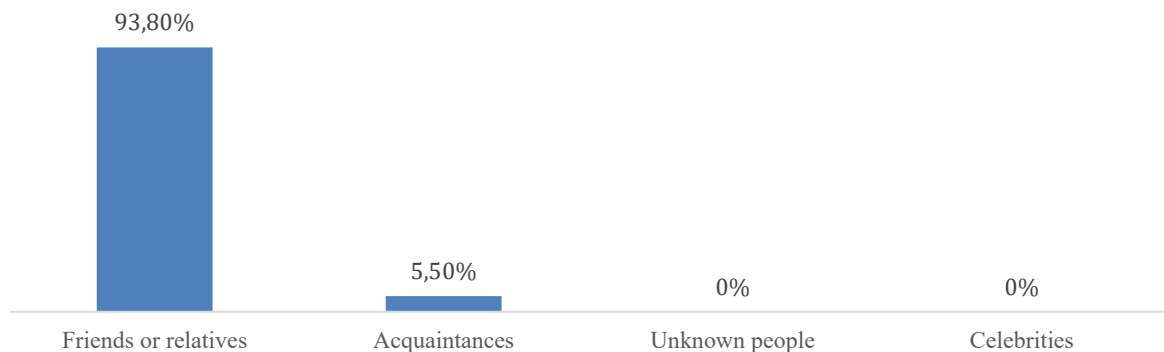
## **5.6. Analyzing the Research Question 6: “Are festivalgoers not only talking with others about Portuguese music festivals, but also convincing them to attend the event?”**

Most festivalgoers (68,1%) were influenced by others to attend to Portuguese music festivals, as demonstrated in Graph 17. From those who were influenced by others, 93,8% were influenced by friends or relatives and 5,5% by acquaintances. None of them were influenced by unknown people or celebrities, as displayed in Graph 18.

Graph 17: Festivalgoers who were influenced by others to attend the music festival vs those who were not (percentage)



Graph 18: Degree of relationship between festivalgoers and people who had influenced them to attend the music festival (percentage)



### 5.6.1. “Are festivalgoers not only talking with others about Portuguese music festivals, but also convincing them to attend the event?” – Differences according to music festival

To analyze if the festivalgoers’ propensity of being influenced to attend a Portuguese Music festival is a variable related with the type of music festival, I resorted on the Chi-Square Test. The p-value is 0,012, lower than the designed alpha level (0,05), therefore the festivalgoers’ propensity of being influenced to attend to a Portuguese Music Festival varies according to music festival. Festivalgoers who attend Vodafone Paredes de Coura, NEOPOP, FMM Sines and MUSA Cascais are the ones who have more propensity of being influenced by friends and relatives to attend the event. – Appendix C, Group 19.

### **5.6.2. “Are festivalgoers not only talking with others about Portuguese music festivals, but also convincing them to attend the event?” – Differences according to festivalgoers’ gender**

Following the same logic, I resorted on the Chi-Square test. The p-value is 0,380, higher than the designed alpha level (0,05), therefore the festivalgoers’ propensity of being influenced to attend to a Portuguese Music Festival does not vary with their gender – Appendix C, Group 20.

### **5.6.3. “Are festivalgoers not only talking with others about Portuguese music festivals, but also convincing them to attend the event?” – Differences according to festivalgoers’ age**

Likewise, I resorted on the Chi-Square test. The p-value is 0,409, higher than the designed alpha level (0,05), therefore the festivalgoers’ propensity of being influenced to attend to a Portuguese Music Festival does not vary according to their age – Appendix C, Group 21.

### **5.6.4. Summing up the analysis of the impact that Portuguese music festivals’ WOM has on influencing purchase behavior**

It is possible to conclude that Portuguese Music Festivals are a type of service highly susceptible of being consumed through the influence of friends and relatives, therefore WOM is important on influencing purchase decision. Festivalgoers who attend Vodafone Paredes de Coura, NEOPOP, FMM Sines and MUSA Cascais are the ones who have more propensity of being influenced by others to attend the event. Festivalgoers are influenced to attend to Portuguese Music Festivals regardless of their gender and age.

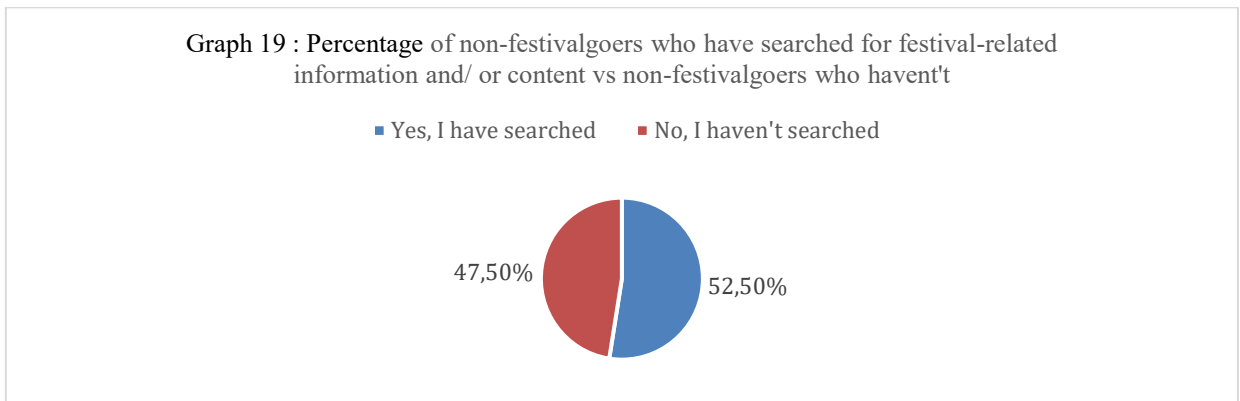
## **5.7. Analyzing the Research Question 7: “Do non-festivalgoers also engage in input or output WOM by searching or sharing information about these events?”**

As shown above in the data collection of the sample, even though 66% of the respondents have attended to at least one of the selected Music Festivals, almost the totality of the sample (99%) knew or had heard about at least one of the selected music festivals, which proves that the reach of these events is much higher than the actual attendance. Are these people

also searching or sharing festival-related information and content, thus engaging in input and output WOM about Portuguese Music Festivals?

### 5.7.1. Do non-festivalgoers search for festival-related information and content? (Input WOM)

When focusing on the respondents who selected one of the music festivals that they know but have never attended, the results show that 52,5% have searched for festival-related information and/ or content (photos, videos, posts), as shown in Graph 19.



### 5.7.2. Do non-festivalgoers share festival-related information and content? (Output WOM)

In what concerns engaging in output WOM, only 12,1% of non-festivalgoers have shared festival-related information and/or content (photos, videos, posts) – Graph 20.



The results show that festivalgoers are not the only ones seeking for information about music festivals, non-festivalgoers also look for festival-related content. However, only a small part of non-festivalgoers has shared festival-related information and content.



## 5.8. Analyzing the Research Question 8: “Is the perception of Portuguese music festivals the same for festivalgoers and for non-festivalgoers?”

To answer this question, I considered the survey questions where respondents had to evaluate from one to five, their degree of agreement with the statements “I consider that this festival has a positive image” and “I consider that the atmosphere lived at this festival is positive”. To analyze perceptions, I compared the evaluation means from festivalgoers with the evaluation means from non-festivalgoers.

### 5.8.1. “Is the perception of Portuguese music festivals the same for festivalgoers and for non-festivalgoers?” – Analyzing festival image

Both festivalgoers and non-festivalgoers consider that these Portuguese music festivals have a positive image. Furthermore, festivalgoers have a better opinion regarding the festivals’ image (4,49) than non-festivalgoers (4,11). The standard deviation of festivalgoers’ evaluation (0,666) is lower than the standard deviation of non-festivalgoers’ evaluation (0,802) showing that the values are, on average, closest to the mean for festivalgoers. Therefore, festivalgoers evaluated the music festival image with most similar values than non-festivalgoers. The difference between means does not seem significant, meaning that there are not big discrepancies between the festivalgoers and non-festivalgoers’ perceptions of the Portuguese music festivals’ image – As shown in Table 1 and Table 2.

Table 1: Festivalgoers’ evaluation of the Music Festival Image					
	N	Minimum	Maximum	Mean	Std. Deviation
Evaluate from 1 to 5: "I believe that this music festival has a positive image"	188	2	5	4,49	,666
Valid N (listwise)	188				

Table 2: Non-festivalgoers’ evaluation of the Music Festival Image					
	N	Minimum	Maximum	Mean	Std. Deviation
Evaluate from 1 to 5: "I believe that this music festival has a positive image"	282	1	5	4,11	,802
Valid N (listwise)	282				

**5.8.1.1. “Is the perception of Portuguese music festivals the same for festivalgoers and for non-festivalgoers?” – Analyzing festival image: differences according to music festival**

EDPCOOLJAZZ’s positive image was more recognized by non-festivalgoers than by festivalgoers (+0,16). MUSA Cascais (-0,73) was the music festival with the biggest difference of means, therefore non-festivalgoers have a worse opinion regarding the festival’s image, compared to festivalgoers. FMM Sines was the music festival with the lowest difference of means (-0,05), meaning that this is the festival where the perceptions are almost the same for festivalgoers and non-festivalgoers –Table 3 and Table 4.

Table 3: Festivalgoers’ evaluation of the Music Festival Image according to music festival			
Evaluate from 1 to 5: "I believe that this music festival has a positive image"	Mean	N	Std. Deviation
NOS Alive	4,49	81	,573
Vodafone Paredes de Coura	4,91	43	,294
NEOPOP	4,50	4	,577
FMM - Sines	4,27	11	1,191
EDPCOOLJAZZ	4,26	23	,689
MUSA Cascais	4,08	26	,744
Total	4,49	188	,666

Table 4: Non-festivalgoers’ evaluation of the Music Festival Image according to musical genre of the festival			
Evaluate from 1 to 5: "I believe that this music festival has a positive image"	Mean	N	Std. Deviation
NOS Alive	4,01	97	,823
Vodafone Paredes de Coura	4,29	83	,741
NEOPOP	3,82	22	,664
FMM - Sines	4,22	32	,751
EDPCOOLJAZZ	4,42	31	,720
MUSA Cascais	3,35	17	,786
Total	4,11	282	,802

**5.8.2. “Is the perception of Portuguese music festivals the same for festivalgoers and for non-festivalgoers?” – Analyzing festival atmosphere**

Regarding Portuguese music festivals’ atmosphere, it is possible to conclude that generally, both festivalgoers and non-festivalgoers consider that the atmosphere lived at Portuguese

Music Festivals is positive. Festivalgoers have a better opinion regarding the atmosphere lived at the festival (4,47) than non-festivalgoers (4,12). The standard deviation of festivalgoers' evaluation (0,705) shows that the values were, on average, closest to the mean than on the non-festivalgoers' evaluation (0,838), which shows that festivalgoers evaluated the atmosphere lived at the festival with most similar values than non-festivalgoers. Again, the difference between means does not seem highly significant, meaning that there are not big discrepancies between the festivalgoers and non-festivalgoers' perceptions of the atmosphere lived at Portuguese music festivals – As shown in Table 5 and Table 6.

Table 5: Festivalgoers' evaluation of the Music Festival Atmosphere					
	N	Minimum	Maximum	Mean	Std. Deviation
Evaluate from 1 to 5: "I believe that this music festival has a positive atmosphere"	188	2	5	4,47	,705
Valid N (listwise)	188				

Table 6: Non-festivalgoers' evaluation of the Music Festival Atmosphere					
	N	Minimum	Maximum	Mean	Std. Deviation
Evaluate from 1 to 5: "I believe that this music festival has a positive atmosphere"	282	1	5	4,12	,838
Valid N (listwise)	282				

#### 5.8.2.1. "Is the perception of Portuguese music festivals the same for festivalgoers and for non-festivalgoers?" – Analyzing festival atmosphere: differences according to music festival

When analyzing the results more specifically, according to music festival, it is possible to conclude that, once again, EDPCOOLJAZZ was the exception: non-festivalgoers have a better opinion regarding the atmosphere lived at the festival than festivalgoers (+0,06). MUSA Cascais was also the festival with the highest difference between means (-0,82), indicating that festivalgoers have a better perception about the festivals' atmosphere than non-festivalgoers. FMM Sines was also the festival with the lowest difference between means (-0,11), which shows that this is the festival where the festivalgoers' perceptions regarding the atmosphere lived at the festival are closest with the perceptions of non-festivalgoers -as demonstrated in Table 7 and Table 8.

Table 7: Festivalgoers' evaluation of the Music Festival Atmosphere according to music festival
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Evaluate from 1 to 5: "I believe that this music festival has a positive atmosphere"	Mean	N	Std. Deviation
NOS Alive	4,44	81	,689
Vodafone Paredes de Coura	4,81	43	,450
NEOPOP	4,25	4	,500
FMM - Sines	4,45	11	1,214
EDPCOOLJAZZ	4,26	23	,619
MUSA Cascais	4,23	26	,765
Total	4,47	188	,705

Table 8: Non-festivalgoers' evaluation of the Music Festival Atmosphere according to musical genre of the festival			
Evaluate from 1 to 5: "I believe that this music festival has a positive atmosphere"	Mean	N	Std. Deviation
NOS Alive	3,96	97	,815
Vodafone Paredes de Coura	4,40	83	,697
NEOPOP	3,68	22	,894
FMM - Sines	4,34	32	,701
EDPCOOLJAZZ	4,32	31	,748
MUSA Cascais	3,41	17	1,121
Total	4,12	282	,838

### 5.8.3. Summing the comparison between festivalgoers and non-festivalgoers' perceptions

Regarding the general perception of Portuguese music festivals' image, it is possible to conclude that there are no big discrepancies between festivalgoers and non-festivalgoers' evaluations. Both consider that these events have a positive image. Festivalgoers evaluated the music festival image with values more similar than non-festivalgoers. Furthermore, festivalgoers have a better opinion regarding the festivals' image than non-festivalgoers. When analyzing the data according to music festival, the results are the same except for EDPCOOLJAZZ, the only festival in which non-festivalgoers have better perceptions than festivalgoers. MUSA Cascais was the music festival with the biggest difference between festivalgoers and non-festivalgoers' perceptions and FMM Sines was the event with the closest perceptions. The results are the same concerning the perceptions of Portuguese music festivals' atmosphere.

# Conclusions

## Main Conclusions

This thesis sought primarily to explore Portuguese music festivals' input and output WOM. It also explored which channels were used by festivalgoers to search and share festival-related content, and the importance that internet and social media pages perform during this process. Additionally, this dissertation also wanted to understand if festival-related WOM and eWOM had a direct impact in raising awareness, developing perceptions and influencing purchase decisions. This study also analyzed if the repeated attendance and level of satisfaction with the event were factors affecting the festivalgoers' likelihood of engaging in output WOM. Lastly, it also examined whether the type of musical festival and festivalgoers' demographic characteristics (gender and age) were factors affecting the way they engage in input and output WOM.

Almost the totality of the sample knew about at least one of the selected music festivals, and most of the respondents had attended at least one of them, revealing awareness and popularity of music festivals among Portuguese people. Moreover, a significant part of festivalgoers has attended to more than one edition of Portuguese music festivals. They are not only spending money on purchasing the tickets to attend the event, but also engaging in input and output WOM, making festival-related content and information circulate, and contributing to the promotion of Portuguese music festivals.

All the proposed objectives were met, and the research questions raised were appropriately answered. Starting by analyzing Portuguese Music Festivals' input WOM, it is possible to conclude that, what festivalgoers search the most, are information related with the lineup and useful details about the festival, such as the location, services and available activities. Besides looking for important information regarding the festival's organization and logistics, festivalgoers also search for content produced in real time during the festival, and for visual memories from past editions. These results show that festivalgoers do look for information and content produced by other attendees when interested in Portuguese Music Festivals. The image circulation produced by festivalgoers, whether created and shared in real time or posted as a memory, also plays an important role as a source of information for future

attendees. These results confirm the findings of Carah's study (2014), proving that festivalgoers-generated images work to report experiences and connect people in a specific time and place. Moreover, they also serve as genuine information for other festivalgoers to rely to, when searching for content about the event. Vodafone Paredes de Coura, NEOPOP and EDPCOOLJAZZ fans are the ones who search the most for content produced in real time during the festival, therefore the organizers of these events should create strategies to try to influence their audience to take pictures and record videos while they are at the festival and share it with others. Vodafone Paredes de Coura, NEOPOP, FMM Sines and MUSA Cascais festivalgoers are the ones who look more for visual memories from past editions, thus the organizers of these events might try to create contests or other campaigns stimulating previous attendees to share their pictures and videos of former editions. The atmosphere lived at the festival is also an important topic of information for festivalgoers, confirming that the experience lived at this type of events is crucial for the festival's reputation and to attract future attendees. On the contrary, Portuguese festivalgoers do not actively search much for music festivals paid communication. Creative advertising campaigns and content shared by influencers were the type of content least searched by festivalgoers, together with the information about how the festival is involved with the local community. The festivalgoers' gender is not a factor affecting the type of information and content they search. However, festivalgoers' age is affecting their search for content produced in real time. Attendees who belong to the age ranges of 18-25 and 41-60 years old are the ones who search the most for this kind of content.

The analysis of Portuguese Music Festival's output WOM is slightly different. What festivalgoers share the most are visual memories from past editions and content produced in real time during the festival. These results confirm that, as Luonila et al. (2015) suggested, beyond being clients, festivalgoers also play the role of co-producers and informants. It is possible to conclude that the information mostly searched by festivalgoers is different from the content they shared the most. It makes sense since the process of searching is different from the process of sharing. Festivalgoers are much more propense to sharing their images and memories of the event with others, than to share information about the organization and logistics of the festival.

Information and content about the lineup were also shared by most of festivalgoers. Négrier et al. (2013) mention that music festivals are considering the time of releasing the lineup as a communication strategy. The results of the Research Question confirm that the music festivals' lineup is one of the main triggers of both input and output WOM perspectives. Therefore, it is important that the event organizers continue to spend time and resources to come up with the best strategies and creative ways of announcing the lineup, since it is something that festivalgoers are certainly going to actively search, and share with others. It is especially important for NOS Alive, Vodafone Paredes de Coura and EDPCOOLJAZZ organizers to invest in this strategy.

A significant part of Portuguese festivalgoers also shares their opinion about previous editions and the atmosphere lived at the festival. These results show that it is vital for Portuguese music festival organizers to also build enjoyable and sociable spaces where festivalgoers will feel comfortable, have fun and share their experience with others, as stated by Bowen and Daniels (2005).

Again, the music festival's paid communication did not trigger WOM. Content shared by influencers is what Portuguese Music Festivals' attendees share the least. This phenomenon is very different from what happens in countries like the USA where the scandal of the Fyre Festival happened just out of influencers promotion, or Chile, where the Corona Clash live music performances significantly benefited from the bloggers advertisement. Portuguese festivalgoers seem to not pay very attention to influencers' content, when related to music festivals, since they neither search nor share for festival-related information and content. The reason for this to happen could be something interesting to follow up on future research.

Again, the involvement that the music festival has with the local community is a type of information that does not generate significant WOM. However, this is a type of information that is searched and shared by attendees of specific festivals: Vodafone Paredes de Coura, NEOPOP and EDPCOOLJAZZ festivalgoers are the ones who engage the most in both input and output WOM regarding this matter. These three festivals are highly supported by the respective city hall, which works with the organizers to plan activities in the city/village that complement the main event itself, allowing not only festivalgoers but also the residents to enjoy the event. This might be the reason that makes the attendees of these Portuguese Music

Festivals more interested about this topic. It is something that might be interesting to investigate in future research.

Social media pages, whether the official music festivals' pages or other personal and organizational accounts in general, were the communication channel most used by festivalgoers to search for festival-related information and content. Personal WOM is also a significant channel used by festivalgoers when looking for useful details about Portuguese Music Festivals. Blogs and Online groups/communities were the channels least used by attendees when engaging in input WOM. Based on these results, festival organizers should consider enriching their official social media pages with all the useful information and attractive content and promote the exchange of opinions and comments between users.

When analyzing the communication channels most used by festivalgoers to share festival-related information and content, the results are almost the same. Social media pages are the preferred channel to engage in output WOM, followed by personal WOM and electronic conversations through private chat platforms. Blogs and online groups/communities are insignificant when festivalgoers want to share something related with Portuguese music festivals, contrary to what was expected considering the increasing popularity of online groups/communities, according to the theory presented by Kerr and May (2011). These results show that Portuguese festivalgoers do not use this communication channel, neither to look nor to share festival-related information and content.

The fact that social media pages are festivalgoers' favorite channel to engage in both input and output WOM confirm that they perform an important role in the context of Portuguese Music Festivals' communication, providing spaces where people feel comfortable to search and share information and content. Facebook and Instagram are, without a doubt, the social media pages more used by festivalgoers to do it. This is a clear signal that festival organizers should focus their attention on analyzing those social media pages, keeping control and trying to monitor the information and content that is generated about them.

Through the analysis of the channels used to engage in output WOM, it is possible to examine who is the information and content reaching. Festivalgoers who share festival-related information and content on their social media pages are virtually friends, not only with their real-life friends, but also with acquaintances, and even people they do not



personally know. These results prove that the content shared by Portuguese music festivals' attendees is reaching all of those groups of audiences. This might be one of the reasons explaining why almost the totality of the sample knew about the Portuguese music festivals being analyzed, even though only a smaller part had attended at least one of them.

Kerr and May (2011) argue that it is not enough for music festival organizers to promote the event just before the festival season arrives; instead, they need to make an effort to be connected with their audience throughout all year. The results of the Research Question 2 confirm that theory. It is shown that even though festivalgoers share information and content about the event all year long, most of this share happens during the event and after it finishes. The fact that most festivalgoers share festival-related content even when the festival is over, and they get back to their normal routines, proves that they really enjoyed the experience and are contributing to the "free advertising" of the brand by engaging in output WOM. Festival managers should take advantage of it and stimulate that circulation, for example, by creating contests of photos from previous editions or by sharing festivalgoers' memories on their social media pages. In this way, festivalgoers will talk about the event during the whole year with their friends and relatives. This is a strategy for festival managers to create a bond with attendees and establish long term relationships. By following this approach, the organization is encouraging festivalgoers to attend again, engage in WOM and persuade their friends to go with them.

From the results of the Research Question 3, it is possible to conclude that festivalgoers who were satisfied and extremely satisfied with the event are the ones more propense to engaging in output WOM. Therefore, it is possible to conclude that most of the festival-related information and content shared by attendees is positive and related to their positive experiences, contributing to the good reputation of the event and circulation of favorable opinions. These results confirm Kerr and May's (2011) theory, stating that satisfied customers will help the festival attract more attendees by giving referrals through WOM.

The analysis of the Research Question 4 shows that festivalgoers who attended to more than one edition of Portuguese music festivals are more likely to engage in output WOM. According to Eiriz and Guimarães (2016), the repeated attendance shows a certain degree of relationship between the festivalgoer and the music festival, a level of emotional commitment that happens with a love brand. The authors defend that WOM is one of the

main consequences of love for festival brands, and the results of this study confirm it. These results also meet Luonila et al. (2015)'s theory, which highlights the importance of recurrent festival attendees in spreading positive WOM. In the Portuguese context of music festivals, this was the case: previous attendees perform a significant role on sharing their experience and acting as commentators, working as brand ambassadors.

The results of the Research Question 5 show that, generally, advertising – television, radio, newspapers, magazines, outdoors, internet advertisement – was the most effective communication channel in raising awareness about Portuguese music festivals. However, the advantage was not very significant (+9%) in relation to personal WOM. These results go against what was expected, considering that there is research supporting that WOM is more effective in influencing brand awareness than paid messages, as mentioned in Nyilasy (2006) study. Nevertheless, the importance of personal WOM should not be neglected as a highly effective factor in raising awareness about Portuguese Music Festivals. Thus, the organizers of these events should try to complement advertising with strategies to trigger WOM. It is also relevant for festival organizers to have in mind that the youngest festivalgoers (under 26 years old) are the ones to whom the campaigns aiming to trigger personal WOM should be directed, since they are the ones to whom this channel has a bigger impact in raising awareness about Portuguese Music festivals. It is also important to mention that the results vary according to type of festival: while advertising was more effecting in raising awareness for NOS Alive and EDPCOOLJAZZ festivals, personal WOM has a bigger impact in raising awareness for Vodafone Paredes de Coura, NEOPOP, FMM Sines and MUSA Cascais. These specifications may help festival organizers to adjust their priorities according the musical genre of their event.

E-WOM also performs an important role in spreading awareness about music festivals, whether it is through the circulation of festival-related content and information on social media pages or through virtual conversations via chat platforms. Considering that only a small part of festivalgoers found out about the Portuguese Music Festivals under study by seeing content shared by influencers, and that a significant part discovered it through personal or electronic WOM, it is possible to conclude that friends and relatives are the main responsible for raising festivalgoers' awareness, right next to advertising.

It is also possible to conclude that, despite the fact that not many festivalgoers have resorted on online groups/communities to share festival-related content, some respondents found out about Portuguese Music festivals through this communication channel (16%). Thus, online groups/communities are more effective in raising awareness about these events than on stimulating festivalgoers to engage in output WOM. This channel raised more awareness regarding the festivals Vodafone Paredes de Coura and NOS Alive.

Salo et al. (2013) believe that the advertising of the music world is changing and evolving as artists start to use their social media pages to share content of their concerts and to announce their next performances. The results of the Research Question 5 also confirm that: some festivalgoers found out about Portuguese Music festivals because the musicians that constituted the lineup shared on their social media pages that they were going to perform at the event, therefore working as a new channel of advertising for the event. The results also show that this type of content is more effective in raising awareness for male festivalgoers. Based on this result, festival organizers may try to maximize the promotion that musicians do. By working together and creating engaging campaigns, both can win with this double advertisement.

The results of the Research Question 6 demonstrate that the majority of festivalgoers were influenced by friends or relatives to attend to Portuguese music festivals, proving that this is a type of service where WOM is extremely important, not only to raise awareness but also to influence purchasing behaviors. This finding makes sense considering that, as D'Astous et al. stated (2006), festivals are mainly consumed in a social context. Festivalgoers do not want to attend this kind of event alone, therefore they will try to convince people who share the same interests as them to buy the tickets. Thus, it is totally comprehensive that friends and relatives are the ones having more power on influencing future festivalgoers to attend Portuguese music festivals. The results also show that festivalgoers are highly propense to being influenced by others to attend these events regardless of their gender and age. However, the festivalgoers' likelihood of being influenced to attend to a Portuguese music festival varies according to the type of music festival. Attendees of Vodafone Paredes de Coura, NEOPOP, FMM Sines and MUSA Cascais are the ones who are more likely to be influenced by friends and relatives to attend the events. It would be interesting to analyze, for future research, which are the characteristics that make the festivalgoers of this events

more likely of convincing friends to go with them: is it the musical genre, physical location, atmosphere lived? Festival managers can take advantage of these findings and create campaigns to stimulate the purchase of multiple friends, like contests or group packs with special prices. The results of the Research Question 7 show that festivalgoers are not the only ones searching for festival-related information and content about Portuguese music festivals. A considerable part of non-festivalgoers also engages in input WOM. Yet, in what concerns engaging in output WOM, the results are different. Only a small part of non-festivalgoers shares Portuguese music festivals-related information and content. It makes sense that people who did not attend the event look for more information about it rather than share, since they do not have a lot of content or opinion to communicate, but may have a lot of information to search. These results explain why the reach of these events is much higher than its actual attendance. Even people who do not attend these events search and share information and content about it, contributing to the circulation of WOM, and explaining why almost the totality of the sample knew about at least one of the selected music festivals.

Lastly, the results of the Research Question 8 prove that there are no big discrepancies between festivalgoers and non-festivalgoers' perceptions towards the Portuguese music festivals being analyzed. Both consider that these events have a positive image and that the atmosphere lived at the festivals is good. Other small but interesting finding is that festivalgoers have evaluated the music festival image and atmosphere with more similar values than non-festivalgoers. The consistency of festivalgoers makes sense, since they have experienced the same environment, contrasting with non-festivalgoers, who only know the events "from the outside". As Gonçalves et al. (2018) stated, festivals are never the same, people have to be present to fully experience it, therefore it is curious that even the respondents who have never been at these festivals have, generally, the same perception that festivalgoers do. These results suggest that WOM could be the reason for making non-festivalgoers develop perceptions about an event which they had never attended, indicating that, as Eiriz and Guimarães stated (2016), WOM can make people develop brand perceptions even without having experienced the brand. Further qualitative research could be conducted regarding this supposition, trying to understand what made people constitute their mental evaluations of Portuguese music festivals.

These findings could be very useful to help Portuguese music festival managers defining their marketing strategies according to their audience demographic characteristics (age and gender) and considering the type of music festival they organize. Maybe it is time to start adjusting the music festivals' budgets, that according to Négrier et al. (2013) have remained stuck, representing merely 12% of the total costs, regardless of the increases on audiences and incomes. Festival managers could create new engaging and effective communication strategies or adapt the existing ones, in order to stimulate WOM and e-WOM, with a direct effect on attracting new festivalgoers, maintaining the recurrent, and contributing to the good reputation of the event. They need to have a relevant present on social media pages so they can be close to their audience, understand their needs and monitor what has been said about them.

Moreover, having in mind that, at the present time, it is not known for how long the current pandemic situation will last, the insights about e-WOM and social media pages may be of particular interest for music festival organizers, considering that there are a lot of social limitations and all musical live shows will have to adjust their formats to survive.

### **Difficulties felt**

The main difficulty suffered during the process of writing this dissertation was the fact that initially I was planning to attend the selected Portuguese music festivals to conduct my research. The plan was to randomly ask festivalgoers to be interviewed and also to create a field diary where I was considering to write observations collected during the event, regarding the festivalgoers creation of content (images and videos) and the social interaction they had with each other. Having in mind all the pandemic situation affecting the year of 2020, I had to reconsider the methodology I was going to employ, and a web-based survey was the technique that seemed more efficient, considering the limitations faced, and the research questions I had defined. Also, when collecting answers for the survey, it was difficult to gather the same number of respondents for the different genders, age ranges and attended music festivals. To overcome this issue, I based the result examination on the comparison between observed and expected values, a possibility given by IBM SPSS Statistics 26.

## **Limitations and further research**

Since I resorted to a non-probability sample to collect the data, the information may be biased in the demographic and psychological characteristics, when compared to the whole population, therefore the results cannot be generalized (Gunter, 2002). To overcome this issue, a future analysis should be done, using a probability sampling technique (Carvalho, 2016).

Also, I have selected six Portuguese music festivals, each one representative of a predominant musical genre, trying to represent the biggest diversity of this kind of events as possible. However, currently (not considering the COVID-19 situation) there are almost 300 music festivals in Portugal, therefore the results obtained in this study may not be generalized to the totality of Portuguese music festivals.

To simplify the collection and analysis, I decided to only apply this study to Portuguese respondents. Considering that tourists are increasingly attending Portuguese music festivals, it would also be interesting to conduct a study directed to foreign festivalgoers and then compare their engagement in input and output WOM with the Portuguese respondents.

This dissertation was mainly exploratory, since there were almost no studies regarding WOM applied in the context of Portuguese music festivals. Therefore, I resorted on a survey to collect a general view of how audiences engage in input and output WOM, so I could answer to all the purposed research questions. For further analysis, it would be interesting to do a complementary study based on qualitative method, to understand what motivates festivalgoers to engage in each type of Portuguese music festivals' input and output WOM, how they influence their friends and relatives to attend the event, and to gather concrete data about their perceptions to each of the selected music festivals.

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# Appendices

## Appendix A. Survey

### Festivais de Música em Portugal

O presente inquérito é realizado no âmbito da minha Dissertação final do Mestrado em Comunicação, Marketing e Publicidade da Universidade Católica Portuguesa e destina-se a todas as pessoas que conhecem festivais de música portugueses. O seu preenchimento é voluntário e anónimo, tem uma duração aproximada de 7 minutos e os dados recolhidos serão objeto de tratamento estatístico para fins exclusivamente académicos.

Muito obrigada pela sua participação!

Caso tenha alguma dúvida relativamente ao inquérito ou ao estudo pode entrar em contacto: [132218032@alunos.lisboa.ucp.pt](mailto:132218032@alunos.lisboa.ucp.pt)

- 1) Qual das seguintes opções descreve como se sente relativamente ao seu género?
  - Masculino
  - Feminino
  
- 2) Qual é a sua idade?
  - Menos de 18 anos
  - Entre 18 e 25 anos
  - Entre 26 e 40 anos
  - Entre 41 e 60 anos
  - Mais de 60 anos
  
- 3) Qual é o seu território de residência?
  - Norte
  - Centro
  - Área Metropolitana de Lisboa
  - Alentejo
  - Algarve
  - Região Autónoma dos Açores
  - Região Autónoma da Madeira
  
- 4) Qual é o grau de educação mais elevado que concluiu?
  - Nunca frequentei a escola mas sei ler e escrever
  - 1º ciclo do ensino básico (4º ano de escolaridade)



- 2º ciclo do ensino básico (6º ano de escolaridade)
- 3º ciclo do ensino básico (9º ano de escolaridade)
- Ensino secundário (12º ano de escolaridade)
- Bacharelato/Curso médio/CET
- Licenciatura (ensino superior)
- Mestrado (ensino superior)
- Doutoramento (ensino superior)

5) Utiliza redes sociais pelo menos uma vez por semana?

- Sim
- Não

5.1.) Das seguintes redes sociais, em quais partilha ou procura informação sobre festivais de música portugueses?

- Facebook
- Instagram
- Twitter
- Youtube
- WhatsApp
- Messenger
- Pinterest
- MySpace
- Tumblr
- Não utilizo redes sociais para procurar ou partilhar informação sobre festivais de música

5.2.) Qual ou quais das seguintes opções descreve os seus amigos/seguidores/pessoas que está a seguir, nas redes sociais?

- Familiares
- Amigos
- Conhecidos
- Desconhecidos
- Famosos (pessoas que aparecem na televisão, rádio, revistas...)
- Influencers (pessoas que são referências nas redes sociais)

6) Conhece ou já ouviu falar em algum dos seguintes festivais de música portugueses? NOS Alive, Vodafone Paredes de Coura, NEOPOP, Festival Músicas do Mundo Sines, EDPCOOLJAZZ, MUSA Cascais - Basta conhecer um para selecionar a opção "sim".

- Sim
- Não

7) Já foi a algum dos seguintes festivais de música portugueses? NOS Alive, Vodafone Paredes de Coura, NEOPOP, Festival Músicas do Mundo Sines, EDPCOOLJAZZ, MUSA Cascais - Basta já ter ido a apenas um dia de um destes festivais para selecionar a opção "sim".

- Sim
- Não

8) Dos festivais de música a que JÁ FOI, escolha um para responder às questões que se seguem.

- NOS Alive
- Vodafone Paredes de Coura
- NEOPOP
- Festival Músicas do Mundo – Sines
- EDPCOOLJAZZ
- MUSA Cascais

8.1) Como é que descobriu este festival de música? (Pode selecionar mais de uma opção).

- Publicidade do próprio festival ( televisão, rádio, jornais, revistas, outdoors, anúncios na internet)
- Falei pessoalmente com amigos ou familiares
- Falei com amigos ou familiares através de redes sociais
- Vi conteúdo partilhado nas redes sociais por amigos ou pessoas que sigo
- Vi conteúdo partilhado nas redes sociais por influencers
- Vi comentários ou publicações em blogs
- Vi comentários ou publicações em grupos de festivaleiros online

- Vi conteúdo das marcas patrocinadoras deste festival
- Vi conteúdo partilhado por artistas que iam atuar no festival

8.2. Avalie de 1 (discordo totalmente) a 5 (concordo totalmente) a seguinte afirmação, relativamente à sua opinião pessoal sobre este festival de música:

"Considero que este festival de música tem uma imagem positiva".

8.3. Avalie de 1 (discordo totalmente) a 5 (concordo totalmente) a seguinte afirmação, relativamente à sua opinião pessoal sobre este festival de música:

“Considero que o ambiente vivido neste festival é positivo”

8.4. Já foi a mais de uma edição deste festival de música?

- Sim
- Não

8.5. Alguém a/o influenciou a ir a este festival de música?

- Sim, fui influenciada/o por familiares ou amigos
- Sim, fui influenciada/o por conhecidos
- Sim, fui influenciada/o por desconhecidos
- Sim, fui influenciada/o por famosos
- Sim, fui influenciada/o por influencers
- Não

8.6. De 1 (totalmente insatisfeito) a 7 (totalmente satisfeito), como avalia o seu grau geral de satisfação relativamente a este festival de música?

8.7. Já alguma vez pesquisou por informação ou procurou conteúdo (fotografias, vídeos, publicações) sobre este festival de música?

- Sim
- Não

8.7.1. Que tipo de informação estava à procura? (Pode selecionar mais de uma opção)

- Bandas que faziam parte do cartaz musical
- Campanhas de publicidade originais realizadas pelo festival
- Conteúdo produzido em tempo real no festival (fotografias, vídeos, publicações)
- Memórias visuais de festivaleiros em edições anteriores
- Opinião de festivaleiros sobre experiências anteriores
- Informação sobre o ambiente do festival
- Informação sobre a envolvimento que o festival tem com a comunidade
- Informação sobre localização e serviços disponíveis no festival
- Conteúdo sobre este festival partilhado por influencers
- Informação relativa às atividades disponíveis no festival para além do programa musical
- Informação sobre preços e bilhetes

#### 8.7.2. Como é que procurou por essa informação?

- Pessoalmente através de pessoas que já foram ao festival
- Procurei conteúdo partilhado nas redes sociais
- Perguntei por conversa privada nas redes sociais a pessoas que já foram ao festival
- Procurei nas redes sociais do próprio festival
- Procurei no website do próprio festival
- Pesquisei em blogs
- Pesquisei em grupos de festivaleiros online

#### 8.8. Já alguma vez partilhou informação ou conteúdo (fotografias, vídeos, publicações) sobre este festival de música?

- Sim
- Não

##### 8.8.1. Que tipo de informação partilhou? (Pode selecionar mais de uma opção).

- Bandas que faziam parte do cartaz musical
- Campanhas de publicidade originais realizadas pelo festival
- Conteúdo produzido em tempo real no festival (fotografias, vídeos, publicações)

- Memórias minhas neste festival em edições passadas (fotografias, vídeos, publicações)
- A minha opinião sobre experiências passadas neste festival
- Informação sobre a localização e os serviços disponíveis no festival
- Informação sobre o ambiente do festival
- Informação sobre a envolvimento do festival com a comunidade
- Conteúdo sobre este festival partilhado por influencers que sigo
- Informação relativa às atividades disponíveis no festival para além do programa musical

8.8.2. Como é que partilhou essa informação?

- Pessoalmente
- Nas redes sociais para todos os meus amigos/seguidores
- Por conversa privada nas redes sociais
- Em blogs
- Em grupos de festivaleiros online

8.8.3. Em que momentos partilhou informação ou conteúdo sobre este festival de música?

- Antes de o festival de música começar
- Durante o festival de música
- Depois de o festival de música acabar

9. Dos festivais que conhece, escolha um a que NUNCA tenha ido para responder às questões que se seguem.

- NOS Alive
- Vodafone Paredes de Coura
- NEOPOP
- Festival Músicas do Mundo – Sines
- EDPCOOLJAZZ
- MUSA Cascais

9.1. Avalie de 1 (discordo totalmente) a 5 (concordo totalmente) a seguinte afirmação, relativamente à sua opinião pessoal sobre este festival de música:

"Considero que este festival de música tem uma imagem positiva".

9.2. Avalie de 1 (discordo totalmente) a 5 (concordo totalmente) a seguinte afirmação, relativamente à sua opinião pessoal sobre este festival de música:

“Considero que o ambiente vivido neste festival é positivo”

9.3. Já pesquisou por informação ou conteúdo (fotografias, vídeos, publicações) sobre este festival de música?

- Sim
- Não

9.4. Já alguma vez partilhou informação ou conteúdo (fotografias, vídeos, publicações) sobre este festival de música?

- Sim
- Não

A sua resposta foi registada, muito obrigada!

## Appendix B: Sample Demographics

Gender					
		Frequency	Percent	Valid Percent	Cumulative Percent
Valid	Masculino	95	33,0	33,0	33,0
	Feminino	193	67,0	67,0	100,0
	Total	288	100,0	100,0	

Age					
		Frequency	Percent	Valid Percent	Cumulative Percent
Valid	Menos de 18 anos	11	3,8	3,8	3,8

	Entre 18 e 25 anos	145	50,3	50,3	54,2
	Entre 26 e 40 anos	53	18,4	18,4	72,6
	Entre 41 e 60 anos	66	22,9	22,9	95,5
	Mais de 60 anos	13	4,5	4,5	100,0
	Total	288	100,0	100,0	

<b>Residence Territory</b>					
		Frequency	Percent	Valid Percent	Cumulative Percent
Valid	Norte	43	14,9	14,9	14,9
	Centro	50	17,4	17,4	32,3
	Área Metropolitana de Lisboa	170	59,0	59,0	91,3
	Alentejo	19	6,6	6,6	97,9
	Algarve	3	1,0	1,0	99,0
	Região Autónoma dos Açores	2	,7	,7	99,7
	Região Autónoma da Madeira	1	,3	,3	100,0
	Total	288	100,0	100,0	

<b>Education level (1=I never attended school but know how to read and write; 2= 1<sup>st</sup> cycle of basic school; 3= 2<sup>nd</sup> cycle of basic school; 4=3<sup>rd</sup> cycle of basic school; 5= secondary school; 6= Medium/CET; 7= Bachelor; 8= Master; 9=Doctorate)</b>					
		Frequency	Percent	Valid Percent	Cumulative Percent
Valid	1 <sup>st</sup> cycle of basic school	1	,3	,3	,3
	3 <sup>rd</sup> cycle of basic school	12	4,2	4,2	4,5
	Secondary school	68	23,6	23,6	28,1
	Medium course /CET	10	3,5	3,5	31,6
	Bachelor degree	139	48,3	48,3	79,9
	Master degree	52	18,1	18,1	97,9
	Doctorate degree	6	2,1	2,1	100,0
	Total	288	100,0	100,0	

## Appendix C: Results

**Group 1: Tables referred to the type of festival-related information and content searched by festivalgoers, according to Music Festival**

	Value	df	Asymptotic Significance (2-sided)
Pearson Chi-Square	17,964 <sup>a</sup>	5	,003

<b>Crosstab</b>									
Seleção de um festival de música a que JÁ FOI									
		NOS Alive	Vodafone Paredes de Coura	NEOPOP	FMM - Sines	EDPCOOLJA ZZ	MUSA Cascais	Total	
Bandas que faziam parte do cartaz musical	Sim	Count	65	40	2	7	15	13	14
		Expected Count	62,6	37,9	3,5	9,7	13,2	15,0	142,
	Não	Count	6	3	2	4	0	4	1
		Expected Count	8,4	5,1	,5	1,3	1,8	2,0	19,
Total	Count	71	43	4	11	15	17	16	
	Expected Count	71,0	43,0	4,0	11,0	15,0	17,0	161,	

<b>Chi-Square Test– Type of information/content searched by festivalgoers: tickets and prices</b>			
	Value	df	Asymptotic Significance (2-sided)
Pearson Chi-Square	3,096 <sup>a</sup>	5	,685

<b>Chi-Square Test– Type of information/content searched by festivalgoers: location and services</b>			
	Value	Df	Asymptotic Significance (2-sided)
Pearson Chi-Square	8,720 <sup>a</sup>	5	,121

<b>Chi-Square Test– Type of information/content searched by festivalgoers: content produced in real time</b>			
	Value	df	Asymptotic Significance (2-sided)
Pearson Chi-Square	13,200 <sup>a</sup>	5	,022

<b>Crosstab</b>									
Seleção de um festival de música a que JÁ FOI									
		NOS Alive	Vodafone Paredes de Coura	NEOPOP	FMM - Sines	EDPCOOLJA ZZ	MUSA Cascais	Total	
Conteúdo produzido em tempo real no festival (fotografias, vídeos, publicações)	Sim	Count	25	23	2	0	6	4	60
		Expected Count	26,5	16,0	1,5	4,1	5,6	6,3	60,0
	Não	Count	46	20	2	11	9	13	101
		Expected Count	44,5	27,0	2,5	6,9	9,4	10,7	101,0
Total	Count	71	43	4	11	15	17	161	
	Expected Count	71,0	43,0	4,0	11,0	15,0	17,0	161,0	



<b>Chi-Square Test– Type of information/content searched by festivalgoers: existing activities besides the lineup</b>			
	Value	df	Asymptotic Significance (2-sided)
Pearson Chi-Square	9,380 <sup>a</sup>	5	,095

<b>Chi-Square Test -Type of information/content searched by festivalgoers: festival atmosphere</b>			
	Value	df	Asymptotic Significance (2-sided)
Pearson Chi-Square	8,714 <sup>a</sup>	5	,121

<b>Chi-Square Test - Type of information/content searched by festivalgoers: visual memories from past editions</b>			
	Value	df	Asymptotic Significance (2-sided)
Pearson Chi-Square	12,199 <sup>a</sup>	5	,032

<b>Crosstab</b>									
Seleção de um festival de música a que JÁ FOI									
		NOS Alive	Vodafone Paredes de Coura	NEOPOP	FMM - Sines	EDPCOOLJA ZZ	MUSA Cascais	Total	
Memórias visuais de festivaleiros em edições anteriores	Sim	Count	12	15	3	4	3	7	44
		Expected Count	19,4	11,8	1,1	3,0	4,1	4,6	44,0
	Não	Count	59	28	1	7	12	10	117
		Expected Count	51,6	31,2	2,9	8,0	10,9	12,4	117,0
Total	Count	71	43	4	11	15	17	161	
	Expected Count	71,0	43,0	4,0	11,0	15,0	17,0	161,0	

<b>Chi-Square Test - Type of information/content searched by festivalgoers: opinion from previous attendees</b>			
	Value	df	Asymptotic Significance (2-sided)
Pearson Chi-Square	4,758 <sup>a</sup>	5	,446

<b>Chi-Square Test - Type of information/content searched by festivalgoers: involvement with the local community</b>			
	Value	df	Asymptotic Significance (2-sided)
Pearson Chi-Square	12,696 <sup>a</sup>	5	,026

<b>Crosstab</b>									
Seleção de um festival de música a que JÁ FOI									
		NOS Alive	Vodafone Paredes de Coura	NEOPOP	FMM - Sines	EDPCOOLJA ZZ	MUSA Cascais	Total	
Informação sobre a envolvimento que o festival tem com a comunidade	Sim	Count	4	8	1	0	5	2	20
		Expected Count	8,8	5,3	,5	1,4	1,9	2,1	20,0
	Não	Count	67	35	3	11	10	15	141
		Expected Count	62,2	37,7	3,5	9,6	13,1	14,9	141,0
Total	Count	71	43	4	11	15	17	161	
	Expected Count	71,0	43,0	4,0	11,0	15,0	17,0	161,0	

<b>Chi-Square Test - Type of information/content searched by festivalgoers: advertisement campaigns</b>			
	Value	df	Asymptotic Significance (2-sided)
Pearson Chi-Square	5,605 <sup>a</sup>	5	,347

<b>Chi-Square Test- Type of information/content searched by festivalgoers: content shared by influencers</b>			
	Value	df	Asymptotic Significance (2-sided)
Pearson Chi-Square	1,780 <sup>a</sup>	5	,879

**Group 2: Tables referred to the type of festival-related information and content searched by festivalgoers, according to their gender**

<b>Chi-Square Test – Type of information/content searched by festivalgoers: lineup</b>			
	Value	df	Asymptotic Significance (2-sided)
Pearson Chi-Square	,846 <sup>a</sup>	1	,358

<b>Chi-Square Test– Type of information/content searched by festivalgoers: tickets and prices</b>			
	Value	df	Asymptotic Significance (2-sided)
Pearson Chi-Square	,013 <sup>a</sup>	1	,908

<b>Chi-Square Test– Type of information/content searched by festivalgoers: location and services</b>			
	Value	df	Asymptotic Significance (2-sided)
Pearson Chi-Square	,089 <sup>a</sup>	1	,765

<b>Chi-Square Test– Type of information/content searched by festivalgoers: content produced in real time</b>			
	Value	df	Asymptotic Significance (2-sided)
Pearson Chi-Square	,007 <sup>a</sup>	1	,933

<b>Chi-Square Test– Type of information/content searched by festivalgoers: existing activities besides the lineup</b>			
	Value	df	Asymptotic Significance (2-sided)
Pearson Chi-Square	,016 <sup>a</sup>	1	,898

<b>Chi-Square Test - Type of information/content searched by festivalgoers: festival atmosphere</b>			
	Value	df	Asymptotic Significance (2-sided)
Pearson Chi-Square	1,990 <sup>a</sup>	1	,158

<b>Chi-Square Test - Type of information/content searched by festivalgoers: visual memories from past editions</b>			
	Value	df	Asymptotic Significance (2-sided)
Pearson Chi-Square	2,128 <sup>a</sup>	1	,145

<b>Chi-Square Test - Type of information/content searched by festivalgoers: opinion from previous attendees</b>			
	Value	df	Asymptotic Significance (2-sided)
Pearson Chi-Square	,514 <sup>a</sup>	1	,473

<b>Chi-Square Test - Type of information/content searched by festivalgoers: involvement with the local community</b>			
	Value	df	Asymptotic Significance (2-sided)
Pearson Chi-Square	,717 <sup>a</sup>	1	,397

<b>Chi-Square Test - Type of information/content searched by festivalgoers: advertisement campaigns</b>			
	Value	df	Asymptotic Significance (2-sided)
Pearson Chi-Square	1,207 <sup>a</sup>	1	,272

<b>Chi-Square Test- Type of information/content searched by festivalgoers: content shared by influencers</b>			
	Value	df	Asymptotic Significance (2-sided)
Pearson Chi-Square	,372 <sup>a</sup>	1	,542

**Group 3: Tables referred to the type of festival-related information and content searched by festivalgoers, according to their age**

<b>Chi-Square Test – Type of information/content searched by festivalgoers: lineup</b>			
	Value	df	Asymptotic Significance (2-sided)
Pearson Chi-Square	1,790 <sup>a</sup>	4	,774

<b>Chi-Square Test– Type of information/content searched by festivalgoers: tickets and prices</b>			
	Value	df	Asymptotic Significance (2-sided)
Pearson Chi-Square	4,195 <sup>a</sup>	4	,380

<b>Chi-Square Test– Type of information/content searched by festivalgoers: location and services</b>			
	Value	df	Asymptotic Significance (2-sided)
Pearson Chi-Square	3,917 <sup>a</sup>	4	,417

<b>Chi-Square Test– Type of information/content searched by festivalgoers: content produced in real time</b>			
	Value	df	Asymptotic Significance (2-sided)
Pearson Chi-Square	12,643 <sup>a</sup>	4	,013

<b>Crosstab</b>								
		Idade						
		Menos de 18 anos	Entre 18 e 25 anos	Entre 26 e 40 anos	Entre 41 e 60 anos	Mais de 60 anos	Total	
Conteúdo produzido em tempo real no festival (fotografias, vídeos, publicações)	Sim	Count	0	38	12	7	3	60
		Expected Count	1,9	32,0	13,8	11,2	1,1	60,0
	Não	Count	5	48	25	23	0	101
		Expected Count	3,1	54,0	23,2	18,8	1,9	101,0
Total		Count	5	86	37	30	3	161
		Expected Count	5,0	86,0	37,0	30,0	3,0	161,0

<b>Chi-Square Test– Type of information/content searched by festivalgoers: existing activities besides the lineup</b>			
	Value	df	Asymptotic Significance (2-sided)
Pearson Chi-Square	3,388 <sup>a</sup>	4	,495

<b>Chi-Square Test -Type of information/content searched by festivalgoers: festival atmosphere</b>			
	Value	df	Asymptotic Significance (2-sided)
Pearson Chi-Square	3,294 <sup>a</sup>	4	,510

<b>Chi-Square Test - Type of information/content searched by festivalgoers: visual memories from past editions</b>			
	Value	df	Asymptotic Significance (2-sided)
Pearson Chi-Square	2,582 <sup>a</sup>	4	,630

<b>Chi-Square Test - Type of information/content searched by festivalgoers: opinion from previous attendees</b>			
	Value	df	Asymptotic Significance (2-sided)
Pearson Chi-Square	3,730 <sup>a</sup>	4	,444

<b>Chi-Square Test - Type of information/content searched by festivalgoers: involvement with the local community</b>			
	Value	df	Asymptotic Significance (2-sided)
Pearson Chi-Square	2,755 <sup>a</sup>	4	,600

<b>Chi-Square Test - Type of information/content searched by festivalgoers: advertisement campaigns</b>			
	Value	df	Asymptotic Significance (2-sided)
Pearson Chi-Square	9,507 <sup>a</sup>	4	,050

<b>Crosstab</b>								
		Idade					Total	
		Menos de 18 anos	Entre 18 e 25 anos	Entre 26 e 40 anos	Entre 41 e 60 anos	Mais de 60 anos		
Campanhas de publicidade originais realizadas pelo festival	Sim	Count	1	18	1	2	0	22
		Expected Count	,7	11,8	5,1	4,1	,4	22,0
	Não	Count	4	68	36	28	3	139
		Expected Count	4,3	74,2	31,9	25,9	2,6	139,0
Total		Count	5	86	37	30	3	161
		Expected Count	5,0	86,0	37,0	30,0	3,0	161,0

<b>Chi-Square Test- Type of information/content searched by festivalgoers: content shared by influencers</b>			
	Value	df	Asymptotic Significance (2-sided)
Pearson Chi-Square	2,130 <sup>a</sup>	4	,712

**Group 4: Tables referred to the type of channel used by festivalgoers to search for festival-related information and content, according to Music Festival**

<b>Chi-Square Test – Channels used to search for information: music festivals' social media pages</b>			
	Value	df	Asymptotic Significance (2-sided)
Pearson Chi-Square	6,223 <sup>a</sup>	5	,285

<b>Chi-Square Test – Channels used to search for information: personally talking with previous attendees</b>			
	Value	df	Asymptotic Significance (2-sided)
Pearson Chi-Square	5,960 <sup>a</sup>	5	,310

<b>Chi-Square Test – Channels used to search for information: social media pages</b>			
	Value	df	Asymptotic Significance (2-sided)
Pearson Chi-Square	10,857 <sup>a</sup>	5	,054

<b>Chi-Square Test – Channels used to search for information: private chat platforms</b>			
	Value	df	Asymptotic Significance (2-sided)
Pearson Chi-Square	6,931 <sup>a</sup>	5	,226

<b>Chi-Square Test – Channels used to search for information: online groups/communities</b>			
	Value	df	Asymptotic Significance (2-sided)
Pearson Chi-Square	6,712 <sup>a</sup>	5	,243

<b>Chi-Square Test – Channels used to search for information: blogs</b>			
	Value	df	Asymptotic Significance (2-sided)
Pearson Chi-Square	10,856 <sup>a</sup>	5	,054

**Group 5: Tables referred to the type of channel used by festivalgoers to search for festival-related information and content, according to their gender**

<b>Chi-Square Test – Channels used to search for information: music festivals' social media pages</b>			
	Value	df	Asymptotic Significance (2-sided)
Pearson Chi-Square	,000 <sup>a</sup>	1	,992

<b>Chi-Square Test – Channels used to search for information: personally talking with previous attendees</b>			
	Value	df	Asymptotic Significance (2-sided)
Pearson Chi-Square	,534 <sup>a</sup>	1	,465

<b>Chi-Square Test – Channels used to search for information: social media pages</b>			
	Value	df	Asymptotic Significance (2-sided)
Pearson Chi-Square	,002 <sup>a</sup>	1	,965

<b>Chi-Square Test – Channels used to search for information: private chat platforms</b>			
	Value	df	Asymptotic Significance (2-sided)
Pearson Chi-Square	,122 <sup>a</sup>	1	,727

<b>Chi-Square Test – Channels used to search for information: online groups/communities</b>			
	Value	df	Asymptotic Significance (2-sided)
Pearson Chi-Square	,167 <sup>a</sup>	1	,683

<b>Chi-Square Test – Channels used to search for information: blogs</b>			
	Value	df	Asymptotic Significance (2-sided)
Pearson Chi-Square	2,032 <sup>a</sup>	1	,154

**Group 6: Tables referred to the type of channel used by festivalgoers to search for festival-related information and content, according to their age**

<b>Chi-Square Test – Channels used to search for information: music festivals' social media pages</b>			
	Value	df	Asymptotic Significance (2-sided)
Pearson Chi-Square	5,764 <sup>a</sup>	4	,217

<b>Chi-Square Test – Channels used to search for information: personally talking with previous attendees</b>			
	Value	df	Asymptotic Significance (2-sided)
Pearson Chi-Square	5,446 <sup>a</sup>	4	,245

<b>Chi-Square Test – Channels used to search for information: social media pages</b>			
	Value	df	Asymptotic Significance (2-sided)

Pearson Chi-Square	5,062 <sup>a</sup>	4	,281
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<b>Chi-Square Test – Channels used to search for information: private chat platforms</b>			
	Value	df	Asymptotic Significance (2-sided)
Pearson Chi-Square	10,586 <sup>a</sup>	4	,032

<b>Crosstab</b>								
		Idade						
		Menos de 18 anos	Entre 18 e 25 anos	Entre 26 e 40 anos	Entre 41 e 60 anos	Mais de 60 anos	Total	
Perguntei por conversa privada nas redes sociais a pessoas que já foram ao festival	Sim	Count	2	10	7	3	2	24
		Expected Count	,7	12,8	5,5	4,5	,4	24,0
	Não	Count	3	76	30	27	1	137
		Expected Count	4,3	73,2	31,5	25,5	2,6	137,0
Total	Count	5	86	37	30	3	161	
	Expected Count	5,0	86,0	37,0	30,0	3,0	161,0	

<b>Chi-Square Test – Channels used to search for information: online groups/communities</b>			
	Value	df	Asymptotic Significance (2-sided)
Pearson Chi-Square	2,397 <sup>a</sup>	4	,663

<b>Chi-Square Test – Channels used to search for information: blogs</b>			
	Value	df	Asymptotic Significance (2-sided)
Pearson Chi-Square	2,889 <sup>a</sup>	4	,577

**Group 7: Tables referred to the type of festival-related information and content shared by festivalgoers, according to Music Festival**

<b>Chi-Square Test- Type of information/content shared by festivalgoers: visual memories from past editions</b>			
	Value	df	Asymptotic Significance (2-sided)
Pearson Chi-Square	5,185 <sup>a</sup>	5	,394

<b>Chi-Square Test- Type of information/content shared by festivalgoers: content produced in real time</b>			
	Value	df	Asymptotic Significance (2-sided)
Pearson Chi-Square	8,494 <sup>a</sup>	5	,131



<b>Chi-Square Test- Type of information/content shared by festivalgoers: information about the lineup</b>			
	Value	df	Asymptotic Significance (2-sided)
Pearson Chi-Square	5,595 <sup>a</sup>	5	,348

<b>Chi-Square Test- Type of information/content shared by festivalgoers: opinion about previous editions</b>			
	Value	df	Asymptotic Significance (2-sided)
Pearson Chi-Square	9,825 <sup>a</sup>	5	,080

<b>Chi-Square Test- Type of information/content shared by festivalgoers: festival atmosphere</b>			
	Value	df	Asymptotic Significance (2-sided)
Pearson Chi-Square	20,304 <sup>a</sup>	5	,001

<b>Crosstab</b>									
Seleção de um festival de música a que JÁ FOI									
		NOS Alive	Vodafone Paredes de Coura	NEOPOP	FMM - Sines	EDPCOOLJA ZZ	MUSA Cascais	Total	
Informação sobre o ambiente do festival	Sim	Count	6	8	1	3	6	5	29
		Expected Count	13,7	8,6	,6	1,5	2,1	2,4	29,0
	Não	Count	58	32	2	4	4	6	106
		Expected Count	50,3	31,4	2,4	5,5	7,9	8,6	106,0
Total		Count	64	40	3	7	10	11	135
		Expected Count	64,0	40,0	3,0	7,0	10,0	11,0	135,0

<b>Chi-Square Test- Type of information/content shared by festivalgoers: available activities beyond musical program</b>			
	Value	df	Asymptotic Significance (2-sided)
Pearson Chi-Square	9,119 <sup>a</sup>	5	,104

<b>Chi-Square Test- Type of information/content shared by festivalgoers: location and services</b>			
	Value	df	Asymptotic Significance (2-sided)
Pearson Chi-Square	9,880 <sup>a</sup>	5	,079

<b>Chi-Square Test- Type of information/content shared by festivalgoers: festivals' advertising campaigns</b>			
	Value	df	Asymptotic Significance (2-sided)
Pearson Chi-Square	4,850 <sup>a</sup>	5	,434

Chi-Square Test- Type of information/content shared by festivalgoers: involvement with the local community			
	Value	df	Asymptotic Significance (2-sided)
Pearson Chi-Square	22,416 <sup>a</sup>	5	,000

Crosstab									
Seleção de um festival de música a que JÁ FOI									
			NOS Alive	Vodafone Paredes de Coura	NEOPOP	FMM - Sines	EDPCOOLJAZZ	MUSA Cascais	Total
Informação sobre a envolvimento do festival com a comunidade	Sim	Count	1	5	1	0	4	0	11
		Expected Count	5,2	3,3	,2	,6	,8	,9	11,0
	Não	Count	63	35	2	7	6	11	124
		Expected Count	58,8	36,7	2,8	6,4	9,2	10,1	124,0
Total	Count	64	40	3	7	10	11	135	
	Expected Count	64,0	40,0	3,0	7,0	10,0	11,0	135,0	

Chi-Square Test- Type of information/content shared by festivalgoers: festival-related content communicated by influencers			
	Value	df	Asymptotic Significance (2-sided)
Pearson Chi-Square	2,518 <sup>a</sup>	5	,774

**Group 8: Tables referred to the type of festival-related information and content shared by festivalgoers, according to Gender**

Chi-Square Test- Type of information/content shared by festivalgoers: visual memories from past editions			
	Value	df	Asymptotic Significance (2-sided)
Pearson Chi-Square	,002 <sup>a</sup>	1	,962

Chi-Square Test- Type of information/content shared by festivalgoers: content produced in real time			
	Value	df	Asymptotic Significance (2-sided)
Pearson Chi-Square	,672 <sup>a</sup>	1	,412

Chi-Square Test- Type of information/content shared by festivalgoers: information about the lineup			
	Value	df	Asymptotic Significance (2-sided)
Pearson Chi-Square	,122 <sup>a</sup>	1	,727

<b>Chi-Square Test- Type of information/content shared by festivalgoers: opinion about previous editions</b>			
	Value	df	Asymptotic Significance (2-sided)
Pearson Chi-Square	,130 <sup>a</sup>	1	,718

<b>Chi-Square Test- Type of information/content shared by festivalgoers: festival atmosphere</b>			
	Value	df	Asymptotic Significance (2-sided)
Pearson Chi-Square	,001 <sup>a</sup>	1	,981

<b>Chi-Square Test- Type of information/content shared by festivalgoers: available activities beyond musical program</b>			
	Value	df	Asymptotic Significance (2-sided)
Pearson Chi-Square	,082 <sup>a</sup>	1	,775

<b>Chi-Square Test- Type of information/content shared by festivalgoers: location and services</b>			
	Value	df	Asymptotic Significance (2-sided)
Pearson Chi-Square	,232 <sup>a</sup>	1	,630

<b>Chi-Square Test- Type of information/content shared by festivalgoers: festivals' advertising campaigns</b>			
	Value	df	Asymptotic Significance (2-sided)
Pearson Chi-Square	,512 <sup>a</sup>	1	,474

<b>Chi-Square Test- Type of information/content shared by festivalgoers: involvement with the local community</b>			
	Value	df	Asymptotic Significance (2-sided)
Pearson Chi-Square	,764 <sup>a</sup>	1	,382

<b>Chi-Square Test- Type of information/content shared by festivalgoers: festival-related content communicated by influencers</b>			
	Value	df	Asymptotic Significance (2-sided)
Pearson Chi-Square	,143 <sup>a</sup>	1	,705

**Group 9: Tables referred to the type of festival-related information and content shared by festivalgoers, according to Age**

<b>Chi-Square Test- Type of information/content shared by festivalgoers: visual memories from past editions</b>			
	Value	df	Asymptotic Significance (2-sided)
Pearson Chi-Square	7,790 <sup>a</sup>	4	,102

<b>Chi-Square Test- Type of information/content shared by festivalgoers: content produced in real time</b>			
	Value	df	Asymptotic Significance (2-sided)
Pearson Chi-Square	3,128 <sup>a</sup>	4	,537

<b>Chi-Square Test- Type of information/content shared by festivalgoers: information about the lineup</b>			
	Value	df	Asymptotic Significance (2-sided)
Pearson Chi-Square	1,581 <sup>a</sup>	4	,812

<b>Chi-Square Test- Type of information/content shared by festivalgoers: opinion about previous editions</b>			
	Value	df	Asymptotic Significance (2-sided)
Pearson Chi-Square	3,367 <sup>a</sup>	4	,498

<b>Chi-Square Test- Type of information/content shared by festivalgoers: festival atmosphere</b>			
	Value	df	Asymptotic Significance (2-sided)
Pearson Chi-Square	20,306 <sup>a</sup>	4	,000

<b>Crosstab</b>								
			Idade					
			Menos de 18 anos	Entre 18 e 25 anos	Entre 26 e 40 anos	Entre 41 e 60 anos	Mais de 60 anos	Total
Informação sobre o ambiente do festival	Sim	Count	0	9	6	12	2	29
		Expected Count	,9	16,1	6,2	5,2	,6	29,0
	Não	Count	4	66	23	12	1	106
		Expected Count	3,1	58,9	22,8	18,8	2,4	106,0
Total	Count	4	75	29	24	3	135	
	Expected Count	4,0	75,0	29,0	24,0	3,0	135,0	

<b>Chi-Square Test- Type of information/content shared by festivalgoers: available activities beyond musical program</b>			
	Value	df	Asymptotic Significance (2-sided)
Pearson Chi-Square	8,441 <sup>a</sup>	4	,077

<b>Chi-Square Test- Type of information/content shared by festivalgoers: location and services</b>			
	Value	df	Asymptotic Significance (2-sided)
Pearson Chi-Square	2,691 <sup>a</sup>	4	,611

<b>Chi-Square Test- Type of information/content shared by festivalgoers: festivals' advertising campaigns</b>			
	Value	df	Asymptotic Significance (2-sided)
Pearson Chi-Square	11,874 <sup>a</sup>	4	,018

<b>Crosstab</b>								
			Idade					
			Menos de 18 anos	Entre 18 e 25 anos	Entre 26 e 40 anos	Entre 41 e 60 anos	Mais de 60 anos	Total
Campanhas de publicidade originais realizadas pelo festival	Sim	Count	2	7	0	3	0	12
		Expected Count	,4	6,7	2,6	2,1	,3	12,0
	Não	Count	2	68	29	21	3	123
		Expected Count	3,6	68,3	26,4	21,9	2,7	123,0
Total	Count	4	75	29	24	3	135	
	Expected Count	4,0	75,0	29,0	24,0	3,0	135,0	

<b>Chi-Square Test- Type of information/content shared by festivalgoers: involvement with the local community</b>			
	Value	df	Asymptotic Significance (2-sided)
Pearson Chi-Square	14,584 <sup>a</sup>	4	,006

<b>Crosstab</b>								
			Idade					
			Menos de 18 anos	Entre 18 e 25 anos	Entre 26 e 40 anos	Entre 41 e 60 anos	Mais de 60 anos	Total
Informação sobre a envolvimento do festival com a comunidade	Sim	Count	0	3	1	6	1	11
		Expected Count	,3	6,1	2,4	2,0	,2	11,0
	Não	Count	4	72	28	18	2	124
		Expected Count	3,7	68,9	26,6	22,0	2,8	124,0
Total	Count	4	75	29	24	3	135	
	Expected Count	4,0	75,0	29,0	24,0	3,0	135,0	

<b>Chi-Square Test- Type of information/content shared by festivalgoers: festival-related content communicated by influencers</b>			
	Value	df	Asymptotic Significance (2-sided)
Pearson Chi-Square	6,149 <sup>a</sup>	4	,188

**Group 10: Tables referred to the type of channel used by festivalgoers to share festival-related information and content, according to Music Festival**

<b>Chi-Square Test – Channels used to share information: social media pages</b>			
	Value	df	Asymptotic Significance (2-sided)
Pearson Chi-Square	6,927 <sup>a</sup>	5	,226

<b>Chi-Square Test – Channels used to share information: personally talking</b>			
	Value	df	Asymptotic Significance (2-sided)
Pearson Chi-Square	5,032 <sup>a</sup>	5	,412

<b>Chi-Square Test – Channels used to share information: private chat platforms</b>			
	Value	df	Asymptotic Significance (2-sided)
Pearson Chi-Square	5,847 <sup>a</sup>	5	,321

<b>Chi-Square Test – Channels used to share information: blogs</b>			
	Value	df	Asymptotic Significance (2-sided)
Pearson Chi-Square	1,530 <sup>a</sup>	5	,910

<b>Chi-Square Test – Channels used to share information: online groups/communities</b>			
	Value	df	Asymptotic Significance (2-sided)
Pearson Chi-Square	2,393 <sup>a</sup>	5	,793

**Group 11: Tables referred to the type of channel used by festivalgoers to share festival-related information and content, according to Gender**

<b>Chi-Square Test – Channels used to share information: social media pages</b>			
	Value	df	Asymptotic Significance (2-sided)
Pearson Chi-Square	,542 <sup>a</sup>	1	,462

<b>Chi-Square Test – Channels used to share information: personally talking</b>			
	Value	df	Asymptotic Significance (2-sided)
Pearson Chi-Square	3,457 <sup>a</sup>	1	,063

<b>Chi-Square Test – Channels used to share information: private chat platforms</b>			
	Value	df	Asymptotic Significance (2-sided)
Pearson Chi-Square	,985 <sup>a</sup>	1	,321

<b>Chi-Square Test – Channels used to share information: blogs</b>			
	Value	df	Asymptotic Significance (2-sided)
Pearson Chi-Square	1,058 <sup>a</sup>	1	,304

<b>Chi-Square Test – Channels used to share information: online groups/communities</b>			
	Value	df	Asymptotic Significance (2-sided)
Pearson Chi-Square	2,668 <sup>a</sup>	1	,102

**Group 12: Tables referred to the type of channel used by festivalgoers to share festival-related information and content, according to Age**

<b>Chi-Square Test – Channels used to share information: social media pages</b>			
	Value	df	Asymptotic Significance (2-sided)
Pearson Chi-Square	6,933 <sup>a</sup>	4	,139

<b>Chi-Square Test – Channels used to share information: personally talking</b>			
	Value	df	Asymptotic Significance (2-sided)
Pearson Chi-Square	,472 <sup>a</sup>	4	,976

<b>Chi-Square Test – Channels used to share information: private chat platforms</b>			
	Value	df	Asymptotic Significance (2-sided)
Pearson Chi-Square	2,647 <sup>a</sup>	4	,618

<b>Chi-Square Test – Channels used to share information: blogs</b>			
	Value	df	Asymptotic Significance (2-sided)
Pearson Chi-Square	2,588 <sup>a</sup>	4	,629

<b>Chi-Square Test – Channels used to share information: online groups/communities</b>			
	Value	df	Asymptotic Significance (2-sided)
Pearson Chi-Square	3,682 <sup>a</sup>	4	,451

**Group 13: Social media pages reach – type of festivoagoers’ friends/followers on social media accounts**

<b>Festivalgoers who share festival-related content and information on their social media pages and are virtual friends with acquaintances</b>					
			On social media pages to all my friends and followers		Total
			Yes	No	
Acquaintances	Yes	Count	80	6	86
		% within On social media pages to all my friends and followers	67,8%	50,0%	66,2%
	No	Count	38	6	44
		% within On social media pages to all my friends and followers	32,2%	50,0%	33,8%
Total		Count	118	12	130
		% within On social media pages to all my friends and followers	100,0%	100,0%	100,0%



Festivalgoers who share festival-related content and information on their social media pages and are virtual friends with unknown people					
			On social media pages to all my friends and followers		Total
			Yes	No	
Unknown people	Yes	Count	15	0	15
		% within On social media pages to all my friends and followers	12,7%	0,0%	11,5%
	No	Count	103	12	115
		% within On social media pages to all my friends and followers	87,3%	100,0%	88,5%
Total		Count	118	12	130
		% within On social media pages to all my friends and followers	100,0%	100,0%	100,0%

#### Group 14: Relationship between festivalgoers' degree of satisfaction with the music festival and their propensity of engaging in output WOM

Chi-Square Test – Relationship between the propensity of sharing festival-related info and content and the degree of satisfaction with the event			
	Value	df	Asymptotic Significance (2-sided)
Pearson Chi-Square	17,400 <sup>a</sup>	4	,002

Já alguma vez partilhou informação ou conteúdo (fotografias, vídeos, publicações) sobre este festival de música? (1=Sim; 2=Não) * De 1 a 7, como avalia o seu grau geral de satisfação relativamente a este festival de música? Crosstabulation								
		De 1 a 7, como avalia o seu grau geral de satisfação relativamente a este festival de música?						
		Mais insatisfeito do que satisfeito	Nem satisfeito nem insatisfeito	Mais satisfeito do que insatisfeito	Satisfeito	Totalmente Satisfeito	Total	
Já alguma vez partilhou informação ou conteúdo (fotografias, vídeos, publicações) sobre este festival de música? (1=Sim; 2=Não)	Sim	Count	1	3	28	58	45	135
		Expected Count	2,9	7,2	30,9	54,6	39,5	135,0
	Não	Count	3	7	15	18	10	53
		Expected Count	1,1	2,8	12,1	21,4	15,5	53,0
Total		Count	4	10	43	76	55	188
		Expected Count	4,0	10,0	43,0	76,0	55,0	188,0

#### Group 15: Relationship between repeated attendance and festivalgoers' propensity of engaging in output WOM

Chi-Square Test – Relationship between the propensity of sharing festival-related info and content and the repeated attendance at the event					
		Value	df	Asymptotic Significance (2-sided)	
Pearson Chi-Square		20,690 <sup>a</sup>	1	,000	
Crosstabulation: Have you ever shared information and/ or content (photos, videos, posts) about this music festival? * Have you attended to more than one edition of this music festival?					
		Have you attended to more than one edition of this music festival?			Total
		Yes	No		
Have you ever shared information and/ or content (photos, videos, posts) about this music festival? (1=Yes; 2=No)	Yes	Count	101	34	135
		Expected Count	87,6	47,4	135,0
	No	Count	21	32	53
		Expected Count	34,4	18,6	53,0
Total		Count	122	66	188
		Expected Count	122,0	66,0	188,0

### Group 16: Tables referred to awareness channels, according to Music Festival

Chi-Square Test – Channels raising awareness: music festivals' advertising				
		Value	df	Asymptotic Significance (2-sided)
Pearson Chi-Square		26,211 <sup>a</sup>	5	,000

Crosstab									
Seleção de um festival de música a que JÁ FOI									
			NOS Alive	Vodafone Paredes de Coura	NEOPOP	FMM - Sines	EDPCOOLJAZZ	MUSA Cascais	Total
Publicidade do próprio festival ( televisão, rádio, jornais, revistas, outdoors, anúncios na internet)	sim	Count	71	29	2	6	19	11	138
		Expected Count	59,5	31,6	2,9	8,1	16,9	19,1	138,0
	Não	Count	10	14	2	5	4	15	50
		Expected Count	21,5	11,4	1,1	2,9	6,1	6,9	50,0
Total		Count	81	43	4	11	23	26	188
		Expected Count	81,0	43,0	4,0	11,0	23,0	26,0	188,0

Chi-Square Test – Channels raising awareness: personally talking with friends and family				
		Value	df	Asymptotic Significance (2-sided)
Pearson Chi-Square		18,999 <sup>a</sup>	5	,002

<b>Crosstab</b>									
Seleção de um festival de música a que JÁ FOI									
		NOS Alive	Vodafone Paredes de Coura	NEOPOP	FMM - Sines	EDPCOOLJAZZ	MUSA Cascais	Total	
Falei pessoalmente com amigos ou familiares	Sim	Count	45	35	3	10	9	19	121
		Expected Count	52,1	27,7	2,6	7,1	14,8	16,7	121,0
	Não	Count	36	8	1	1	14	7	67
		Expected Count	28,9	15,3	1,4	3,9	8,2	9,3	67,0
Total		Count	81	43	4	11	23	26	188
		Expected Count	81,0	43,0	4,0	11,0	23,0	26,0	188,0

<b>Chi-Square Test – Channels raising awareness: content shared by friends on social media pages</b>			
	Value	df	Asymptotic Significance (2-sided)
Pearson Chi-Square	6,138 <sup>a</sup>	5	,293

<b>Chi-Square Test – Channels raising awareness: private chat platforms on social media pages</b>			
	Value	df	Asymptotic Significance (2-sided)
Pearson Chi-Square	10,491 <sup>a</sup>	5	,062

<b>Chi-Square Test – Channels raising awareness: content shared by sponsoring brands</b>			
	Value	df	Asymptotic Significance (2-sided)
Pearson Chi-Square	5,947 <sup>a</sup>	5	,311

<b>Chi-Square Test – Channels raising awareness: content shared by artists that were performing at the festival</b>			
	Value	df	Asymptotic Significance (2-sided)
Pearson Chi-Square	7,966 <sup>a</sup>	5	,158

<b>Chi-Square Test – Channels raising awareness: online groups/communities</b>			
	Value	df	Asymptotic Significance (2-sided)
Pearson Chi-Square	13,236 <sup>a</sup>	5	,021

<b>Crosstab</b>									
Seleção de um festival de música a que JÁ FOI									
			NOS Alive	Vodafone Paredes de Coura	NEOPOP	FMM - Sines	EDPCOOLJAZZ	MUSA Cascais	Total
Vi comentários ou publicações em grupos de festivaleiros online	Sim	Count	14	13	0	0	2	1	30
		Expected Count	12,9	6,9	,6	1,8	3,7	4,1	30,0
	Não	Count	67	30	4	11	21	25	158
		Expected Count	68,1	36,1	3,4	9,2	19,3	21,9	158,0
Total	Count	81	43	4	11	23	26	188	
	Expected Count	81,0	43,0	4,0	11,0	23,0	26,0	188,0	

<b>Chi-Square Test – Channels raising awareness: influencers</b>			
	Value	df	Asymptotic Significance (2-sided)
Pearson Chi-Square	6,636 <sup>a</sup>	5	,249

<b>Chi-Square Test – Channels raising awareness: blogs</b>			
	Value	df	Asymptotic Significance (2-sided)
Pearson Chi-Square	7,889 <sup>a</sup>	5	,162

### Group 17: Tables referred to awareness channels, according to Gender

<b>Chi-Square Test – Channels raising awareness: music festivals' advertising</b>			
	Value	df	Asymptotic Significance (2-sided)
Pearson Chi-Square	1,732 <sup>a</sup>	1	,188

<b>Chi-Square Test – Channels raising awareness: personally talking with friends and family</b>			
	Value	df	Asymptotic Significance (2-sided)
Pearson Chi-Square	,758 <sup>a</sup>	1	,384

<b>Chi-Square Test – Channels raising awareness: content shared by friends on social media pages</b>			
	Value	df	Asymptotic Significance (2-sided)
Pearson Chi-Square	,197 <sup>a</sup>	1	,658

<b>Chi-Square Test – Channels raising awareness: private chat platforms on social media pages</b>			
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	Value	df	Asymptotic Significance (2-sided)
Pearson Chi-Square	,181 <sup>a</sup>	1	,670

<b>Chi-Square Test – Channels raising awareness: content shared by sponsoring brands</b>			
	Value	df	Asymptotic Significance (2-sided)
Pearson Chi-Square	,741 <sup>a</sup>	1	,389

<b>Chi-Square Test – Channels raising awareness: content shared by artists that were performing at the festival</b>					
		Value	df	Asymptotic Significance (2-sided)	
Pearson Chi-Square		5,953 <sup>a</sup>	1	,015	
<b>Crosstab</b>					
		Gender		Total	
		Male	Female		
I saw content shared by artists that were performing at the festival	Yes	Count	20	26	46
		Expected Count	13,5	32,5	46,0
	No	Count	35	107	142
		Expected Count	41,5	100,5	142,0
Total		Count	55	133	188
		Expected Count	55,0	133,0	188,0

<b>Chi-Square Test – Channels raising awareness: online groups/communities</b>			
	Value	df	Asymptotic Significance (2-sided)
Pearson Chi-Square	3,418 <sup>a</sup>	1	,064

<b>Chi-Square Test – Channels raising awareness: influencers</b>			
	Value	df	Asymptotic Significance (2-sided)
Pearson Chi-Square	,005 <sup>a</sup>	1	,942

<b>Chi-Square Test – Channels raising awareness: blogs</b>			
	Value	df	Asymptotic Significance (2-sided)
Pearson Chi-Square	,285 <sup>a</sup>	1	,593

**Group 18: Tables referred to awareness channels, according to Age**

<b>Chi-Square Test – Channels raising awareness: music festivals' advertising</b>			
	Value	df	Asymptotic Significance (2-sided)
Pearson Chi-Square	1,821 <sup>a</sup>	4	,769

<b>Chi-Square Test – Channels raising awareness: personally talking with friends and family</b>			
	Value	df	Asymptotic Significance (2-sided)
Pearson Chi-Square	12,733 <sup>a</sup>	4	,013

<b>Crosstab</b>								
			Idade					
			Menos de 18 anos	Entre 18 e 25 anos	Entre 26 e 40 anos	Entre 41 e 60 anos	Mais de 60 anos	Total
Falei pessoalmente com amigos ou familiares	Sim	Count	4	72	24	18	3	121
		Expected Count	3,2	62,4	25,1	25,7	4,5	121,0
	Não	Count	1	25	15	22	4	67
		Expected Count	1,8	34,6	13,9	14,3	2,5	67,0
Total	Count	5	97	39	40	7	188	
	Expected Count	5,0	97,0	39,0	40,0	7,0	188,0	

<b>Chi-Square Test – Channels raising awareness: content shared by friends on social media pages</b>			
	Value	df	Asymptotic Significance (2-sided)
Pearson Chi-Square	1,775 <sup>a</sup>	4	,777

<b>Chi-Square Test – Channels raising awareness: private chat platforms on social media pages</b>			
	Value	df	Asymptotic Significance (2-sided)
Pearson Chi-Square	5,862 <sup>a</sup>	4	,210

<b>Chi-Square Test – Channels raising awareness: content shared by sponsoring brands</b>			
	Value	df	Asymptotic Significance (2-sided)
Pearson Chi-Square	3,580 <sup>a</sup>	4	,466

<b>Chi-Square Test – Channels raising awareness: content shared by artists that were performing at the festival</b>			
	Value	df	Asymptotic Significance (2-sided)

Pearson Chi-Square	4,960 <sup>a</sup>	4	,291
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Chi-Square Test – Channels raising awareness: online groups/communities			
	Value	df	Asymptotic Significance (2-sided)
Pearson Chi-Square	5,771 <sup>a</sup>	4	,217

Chi-Square Test – Channels raising awareness: influencers			
	Value	df	Asymptotic Significance (2-sided)
Pearson Chi-Square	12,970 <sup>a</sup>	4	,011

Crosstab								
			Idade					Total
			Menos de 18 anos	Entre 18 e 25 anos	Entre 26 e 40 anos	Entre 41 e 60 anos	Mais de 60 anos	
Vi conteúdo partilhado nas redes sociais por influencers	Sim	Count	2	16	1	1	1	21
		Expected Count	,6	10,8	4,4	4,5	,8	21,0
	Não	Count	3	81	38	39	6	167
		Expected Count	4,4	86,2	34,6	35,5	6,2	167,0
Total	Count	5	97	39	40	7	188	
	Expected Count	5,0	97,0	39,0	40,0	7,0	188,0	

Chi-Square Test – Channels raising awareness: blogs			
	Value	df	Asymptotic Significance (2-sided)
Pearson Chi-Square	1,058 <sup>a</sup>	4	,901

### Group 19: Festivalgoers' propensity of being influenced to attend a Portuguese Music Festival according to music festival

Chi-Square Test - Propensity of being influenced to attend a Portuguese Music Festival according to musical genre			
	Value	df	Asymptotic Significance (2-sided)
Pearson Chi-Square	14,685 <sup>a</sup>	5	,012

Ninguém me influenciou * Seleção de um festival de música a que JÁ FOI Crosstabulation									
		Seleção de um festival de música a que JÁ FOI							
		NOS Alive	Vodafone Paredes de Coura	NEOPOP	FMM - Sines	EDPCOOLJAZZ	MUSA Cascais	Total	
Ninguém me influenciou	Sim	Count	28	11	0	2	14	5	60
		Expected Count	25,9	13,7	1,3	3,5	7,3	8,3	60,0
	Não	Count	53	32	4	9	9	21	128
		Expected Count	55,1	29,3	2,7	7,5	15,7	17,7	128,0
Total		Count	81	43	4	11	23	26	188
		Expected Count	81,0	43,0	4,0	11,0	23,0	26,0	188,0

**Group 20: Festivalgoers' propensity of being influenced to attend a Portuguese Music Festival according to gender**

Chi-Square Test - Propensity of being influenced to attend a Portuguese Music Festival according to festivalgoers' gender			
	Value	df	Asymptotic Significance (2-sided)
Pearson Chi-Square	,771 <sup>a</sup>	1	,380

**Group 21: Festivalgoers' propensity of being influenced to attend a Portuguese Music Festival according to Age**

Chi-Square Test - Propensity of being influenced to attend a Portuguese Music Festival according to festivalgoers' age			
	Value	df	Asymptotic Significance (2-sided)
Pearson Chi-Square	3,977 <sup>a</sup>	4	,409