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THE IMPACT OF SOCIAL MEDIA ON MUSIC FESTIVAL CONSUMPTION

An exploration of the consumer journey and the influence of content.

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Dissertation

presented as partial requirement for obtaining the Master Degree Program in Data-Driven Marketing

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Instituto Superior de Estatística e Gestão de Informação
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THE IMPACT OF SOCIAL MEDIA ON MUSIC FESTIVAL CONSUMPTION

By/por

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Master Thesis presented as partial requirement for obtaining the Master's degree in Data-Driven Marketing, with a specialization in Digital Marketing

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STATEMENT OF INTEGRITY

I hereby declare having conducted this academic work with integrity. I confirm that I have not used plagiarism or any form of undue use of information or falsification of results along the process leading to its elaboration. I further declare that I have fully acknowledge the Rules of Conduct and Code of Honor from the NOVA Information Management School.

Marina Pace Meira

Lisboa, 30 November 2023

DEDICATION

I wish to express my sincere gratitude to my parents, stepmother, stepfather, brother, sister, and friends for their support and belief in my abilities. I'm also grateful to my advisor, Marlon Dalmoro, for his invaluable guidance and patience throughout my research.

ABSTRACT

This thesis examines the impact of social media on consumer behavior in the context of music festivals, with specific attention to Twitter and Facebook. Through a systematic quantitative survey, the study analyzes how user-generated content (UGC) and brand-generated content (BGC) on these platforms influence consumer decisions and festival experiences. Findings suggest that both UGC and BGC significantly shape consumer behavior, with UGC having a more substantial effect on future festival choices and BGC affecting long-term brand perceptions and loyalty. The research employs statistical analyses, such as Chi-square and Friedman tests, to understand content engagement in different festival phases and the influence of peer networks on decision-making. Literature on consumer behavior and the customer journey in the digital era is reviewed, reinforcing the importance of touchpoints along the pre-purchase, purchase, and post-purchase stages. The study also discusses the synergistic role of UGC and BGC in content marketing and the evolution of the customer journey via social media interactions. Case studies from prominent music festivals demonstrate how these insights apply practically, highlighting the essential role of social media in extending the festival experience and enriching brand identity. The study concludes by stressing the need for balanced digital content strategies that leverage the distinctive impacts of UGC and BGC, shaping consumer attitudes and fostering lasting engagement in the dynamic landscape of music festivals.

KEYWORDS

Consumer Behavior, Customer Journey, Social Media, User-Generated Content, Brand-Generated Content, Music Festival, Survey

Sustainable Development Goals (SGD):



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LIST OF ABBREVIATIONS AND ACRONYMS

UGC	User-Generated Content
BGC	Brand-Generated Content

1. INTRODUCTION

In an era dominated by digitalization, consumer interaction and engagement have undergone a profound transformation. The digital age has placed the consumer at the epicenter of marketing strategies, where they demand increased control, discernment, and a craving for personalized experiences. This shift is particularly salient in the context of music festivals, which have evolved from being mere events to vibrant cultural phenomena. The proliferation of social media has radically changed how information is disseminated and consumed, allowing individuals to create personalized lifestyles and actively contribute to content creation, a dynamic particularly evident in music festival experiences (Hajli, 2014).

Today, the immediacy of digital platforms like Instagram, YouTube, and TikTok has transformed the music festival landscape. Attendees no longer wait for post-event coverage; instead, they engage in real-time through live streaming and social sharing, experiencing festivals both virtually and physically. This interactive nature of social media has become an integral part of daily life, significantly influencing consumer behavior, customer journey, and their touchpoints (Allen, 2019; Kaplan & Haenlein, 2009).

The rise of social media platforms has not only reshaped marketing strategies but has also profoundly impacted consumer behavior and decision-making processes, especially in environments rich in sensory and social stimuli, such as music festivals (Mangold & Faulds, 2009). The integration of social media has transformed these events into ongoing, interactive spectacles, necessitating a thorough exploration of its effects on consumer behavior (Chaffey & Ellis-Chadwick, 2012). In this context, understanding the multifaceted nature of decision-making, influenced by various interconnected factors including social networks and peer influence, becomes crucial (Zyman, 2019).

Accompanying this digital transformation is the evolution of the customer journey, now reflecting changes in its lifecycle and necessitating an understanding of the motivations, emotions, and behaviors of customers. Today's customer journey is characterized by an increased number and variety of touchpoints, marking direct and indirect interactions that shape their experiences (Lemon & Verhoef, 2016).

However, while the influence of social media on consumer behavior has been widely recognized, there remains a gap in understanding the specific impact of User-Generated Content (UGC) and Brand-Generated Content (BGC) on music festival attendees. UGC, being content created by consumers, offers an authentic insight into their experiences, while BGC, strategically crafted by brands, seeks to shape consumer perceptions and decisions (Elkins & Webster, 2019; Kaplan & Haenlein, 2010).

This study aims to bridge this gap by examining the impact of social media on consumer behavior in the context of music festivals. It seeks to understand the varying influences of UGC and BGC on the consumer decision-making process and whether exposure to these contents increases the likelihood of attending music festivals, irrespective of pre-existing interests. Methodologically, the study is anchored in the systematic collection of quantitative data through a well-structured survey, targeting a diverse demographic to enhance the validity and reliability of the findings. The research process included meticulous pilot testing of the questionnaire, adhering to ethical standards, and employing sophisticated statistical analyses such as the Chi-square and Friedman tests. These efforts culminate in a dataset that robustly supports the study's conclusions, providing empirical evidence of social media's pivotal role in shaping consumer behavior in the context of music festivals. The study's

comprehensive approach to data collection and analysis not only confirms its findings but also positions it as a significant contribution to understanding the intricate dynamics at the intersection of consumer behavior, social media influence, and the music festival industry.

2. LITERATURE REVIEW

2.1. CONSUMER BEHAVIOR IN MUSIC FESTIVALS.

2.1.1. Consumer Behavior in the Digital Era.

The study of consumer behavior, a pivotal aspect of marketing, has experienced a profound transformation since its inception in the early 20th century. Initially constrained by the technological limitations of the era, the field was characterized by a relatively narrow analytical scope. The advent of the internet in 1969, followed by its commercialization in 1995, catalyzed a seismic shift in consumer behavior, fundamentally reshaping the landscape of commerce. According to Solomon et al. (2021) and Schiffman and Kanuk (2010), consumer behavior is defined as the study of individuals, groups, or organizations and the processes they use to select, secure, use, and dispose of products, services, experiences, or ideas to satisfy their needs and desires. It is a complex, multidimensional field that aims to understand how individuals make decisions and engage in activities related to acquiring, using, and disposing of products and services.

The digital era has significantly reshaped the decision-making process across various domains. The influence of digital transformation on decision-making is multifaceted and encompasses several key aspects. The advent of the digital age has led to a fundamental shift in the way decisions are made, with technology playing a pivotal role in shaping the decision-making journey (Srisathan & Naruetharadhol, 2022). The consumer decision-making process involves several key steps, such as problem recognition, information search, evaluation of alternatives, purchase decision, and post-purchase evaluation (Solomon et al., 2021, p. 80). This process culminates in learning from the outcomes of these choices, thereby influencing future decision-making scenarios (Solomon et al., 2021, p. 80).

As noted by Stankevich (2017), the 20th-century scholars proposed general theories and frameworks in consumer behavior. However, in the ensuing digital era, an unprecedented level of convenience emerged, enabling consumers to craft personalized lifestyles through the use of smartphones, social media, and on-demand services (Hajli, 2014). This shift heralded a significant alteration in established purchasing behaviors, transitioning from traditional in-person transactions to a predominantly digital marketplace (Kotler, Kartajaya, & Setiawan, 2017). This revolution over the past decade has redefined traditional marketing strategies, establishing a new era where social media restructures relationships between marketers, retailers, distribution channels, and consumers (Kaplan & Haenlein, 2009). Influenced heavily by social media, this new landscape has introduced new complexities to the buying behavior theory. Today's consumers, overwhelmed by a multitude of digital stimuli, have become more discerning and selective, demanding personalized and community-oriented engagements from brands, including music festival organizers (Zyman, 1999).

The use of digital tools and data-driven approaches has revolutionized decision-making processes, particularly in the context of assistive and welfare technology, where technology aspects and knowledge aspects significantly influence decision-making (Baudin et al., 2021; Lahm & Sizemore, 2001). Understanding the decision-making process is even more crucial for brands, particularly in the realm of digital interactions and data collection to identify where they can influence consumers and add value to their consumption journey.

In summary, in the digital age, the consumer now more than ever stands at the center of attention, demanding more power, discernment, and a desire for personalized consumption experiences. This transformative shift in consumer behavior is particularly significant for music festivals, where it is possible to deliver an experience that is even more meaningful and focused on consumers.

2.1.2. Consumer Behavior in Music Festivals context

In the digital era, the decision-making process is no longer linear but is instead shaped by a confluence of diverse and interconnected factors. Understanding the factors influencing consumer decisions requires a holistic view of the interplay between personal preferences, social dynamics, and digital influence. Today's festivalgoers seek more than just entertainment; they are in pursuit of experiences that resonate with their personal and cultural identity, as noted by Hajli (2014). This quest for experiential fulfillment is not just limited to the music but encompasses the entire ambiance of the festival, including the artist lineup, the festival's theme, and the cultural richness it offers.

Economic considerations also play a critical role in this decision-making matrix. The cost of tickets, travel expenses, and overall affordability are weighed against the perceived value of the experience. Solomon et al. (2021) emphasizes the importance of these economic factors and their impact on consumer decisions. The festival's location and accommodation availability further influence this decision, as accessibility remains a key consideration for potential attendees.

Cultural and societal trends also significantly impact consumer decisions. Festivals that align with current societal trends or offer culturally rich experiences tend to attract a larger audience. This trend is part of the broader cultural shift towards experiences that are not only entertaining but also culturally and socially enriching, a concept explored by Stankevich (2017).

In recent times, there has been a growing emphasis on environmental sustainability and ethical considerations. Consumers are increasingly aware of and influenced by the environmental impact and ethical practices of festivals. This shift towards sustainable and socially responsible consumption reflects a broader trend in consumer behavior (Qiu et al., 2021).

The extent of social media engagement, whether active or passive, also influences festival attendance decisions, creating an intrinsic desire for unique and immersive experiences. As Kotler, Kartajaya, & Setiawan (2017) elucidate, these digital interactions play a pivotal role in shaping consumer expectations and influencing their decisions. As detailed by MacKay, Van Winkle, and Halpenny (2019), active social media users, who engage more intensely with online content, are more likely to be influenced by online interactions and promotions.

In the context of music festivals, this shift in consumer behavior is particularly relevant. The digital transformation has enabled festival organizers to engage with potential attendees in novel ways, leveraging social media platforms to influence consumer decisions. This new era of marketing has also seen a change in consumer expectations, with a growing demand for immersive, multisensory experiences that go beyond mere observation to active participation (Stankevich, 2017).

The decision to attend music festivals is shaped by a complex web of factors that include personal preferences, economic considerations, cultural trends, environmental awareness, and the nature of

social media and digital engagement. These decisions are questioned in quantitative analyses to understand the weight of each of these factors within the decision-making process, as understanding what turns out to be most crucial in this process leads to more effectively targeted and engaging decisions, not just in the festival's marketing sector but also in business.

Despite consumer behavior being a widely studied topic for years by researchers, as mentioned at the beginning of this chapter, little is said about this construct within the context of music festivals. As can be observed, consumer behavior, within the studied context, shows some evidence that it may behave differently and less pragmatically than in other contexts. Being a more macro construct, throughout the study, it will be possible to identify other smaller constructs that directly impact the analysis presented in this chapter.

2.2. CUSTOMER JOURNEY IN THE CONTEXT OF MUSIC FESTIVALS:

2.2.1. The Concept of Customer Journey

The customer journey encapsulates a comprehensive narrative of a customer's lifecycle with a brand or product, from the initial spark of awareness to post-purchase reflections and actions. This journey, as detailed by Lemon & Verhoef (2016), is a complex tapestry woven from customer interactions, perceptions, and emotions across multiple touchpoints over time. It is an intricate maze influenced by past interactions, present engagements, and future expectations.

In the pre-purchase phase, brand awareness and perceptions are formed, where customers recognize their needs and start exploring possible solutions. Influences in this phase, including marketing communications, social media, peer reviews, and personal predispositions, are well-documented in research on consumer behavior and decision-making processes (Kotler, Kartajaya, & Setiawan, 2017). Customers engage in information search and evaluations, leading to an informed perspective on potential purchases.

The purchase phase, often seen as the pinnacle of the journey, is where decisions materialize into actions. This phase involves interactions with sales channels, customer service, and e-commerce platforms. The simplicity and convenience of these interactions significantly affect customer satisfaction and the likelihood of completing transactions. The effectiveness of this phase is critical in determining the customer's overall experience and satisfaction (Chaffey & Ellis-Chadwick, 2019).

The post-purchase phase is a critical juncture that can fortify or weaken customer loyalty, encompassing customer service interactions, product use and satisfaction, problem resolution, and advocacy or detraction. This phase feeds back into the pre-purchase phase of future journeys, influencing retention and the cultivation of brand ambassadors or detractors, as highlighted in studies on customer loyalty and retention strategies (Solomon et al., 2021).

The cyclical nature of the journey is exemplified by the repeat and referral behaviors of customers. Satisfied customers not only return but also become conduits for new customers through word-of-mouth, with each repeat purchase and referral adding to the customer's cumulative experience with the brand. This concept is supported by research, such as that by Evans et al. (2009), which indicates the significant role of customer satisfaction in fostering brand loyalty and advocacy.

In the digital age, the intricacies of the customer journey are magnified by the increased number and diversity of touchpoints, particularly due to the internet and social media. Brands need to navigate a multi-channel environment in which offline and online experiences are interlinked, with customer expectations for seamless interactions being high (Ryan & Spash, 2008). This digital expansion has transformed the traditional customer journey into a more dynamic and interconnected pathway.

Furthermore, the customer journey extends beyond individual transactions to encompass the broader context of the customer's lifestyle and values. Brands that understand and align with these broader life contexts can create deeper connections and more meaningful engagements with their customers, as discussed in contemporary marketing literature (Chung & Koo, 2015).

In essence, defining the customer journey is about understanding the myriad ways customers interact with a brand throughout their lifecycle. It's a holistic approach that necessitates a deep dive into the motivations, emotions, and behaviors of customers, recognizing that each journey is as unique as the customer himself or herself. It's a powerful concept that, when fully grasped and effectively managed, can lead to unprecedented levels of customer engagement and loyalty, as reinforced by modern marketing theories (Kim & Youn, 2017; Muntinga, Moorman, & Smit, 2011).

2.2.2. Understanding Touchpoints

Understanding touchpoints is pivotal in the customer journey, as they represent the instances of direct and indirect contact between a customer and a brand. Each touchpoint offers a brand the opportunity to influence customer perception and deliver a valuable, memorable experience. Lemon & Verhoef (2016) highlight touchpoints as critical moments shaping customer perception, occurring across various channels such as physical stores, digital interfaces, or indirectly through social media and word-of-mouth.

Direct touchpoints occur within the brand's-controlled environments like retail locations, official websites, customer service calls. And in case of events like music festivals, the experience itself is a direct and crucial touchpoint for consumers. These interactions are where a brand has the greatest degree of control and where customer expectations are often most explicit (Solomon et al., 2021). Direct touchpoints are essential in shaping the customer's direct experience with the brand, offering the highest potential for customer satisfaction and loyalty.

Indirect touchpoints, on the other hand, involve brand interactions outside the company's direct control, including reviews on third-party sites, or sharing their experience and discussions on social media about that brand or event. The digital era, particularly the rise of platforms like Facebook and Instagram, has amplified the impact of these indirect touchpoints, making them increasingly significant in the customer journey (Kaplan & Haenlein, 2009).

Digital touchpoints in the realm of e-commerce and online interactions offer opportunities for personalized and data-driven engagement. These interactions, from clicking a digital ad to navigating a mobile app, are crucial for deep customer engagement and insights (Chaffey & Ellis-Chadwick, 2019). Social media also play big part in digital touchpoints.

Emotional touchpoints, whether positive or negative, are profoundly influential in shaping customer perceptions and behaviors. These interactions, ranging from the joy of an in-store experience to the frustration of a service failure, often leave a lasting impact on the customer's relationship with the brand (Evans et al., 2009).

Service touchpoints, involving direct human interactions, are crucial in either elevating or diminishing the customer experience. The quality of service, whether in-person or remote, can significantly affect customer satisfaction and loyalty. Effective service touchpoints necessitate a deep understanding of customer needs and a commitment to responsiveness and resolution (Kotler, Kartajaya, & Setiawan, 2017).

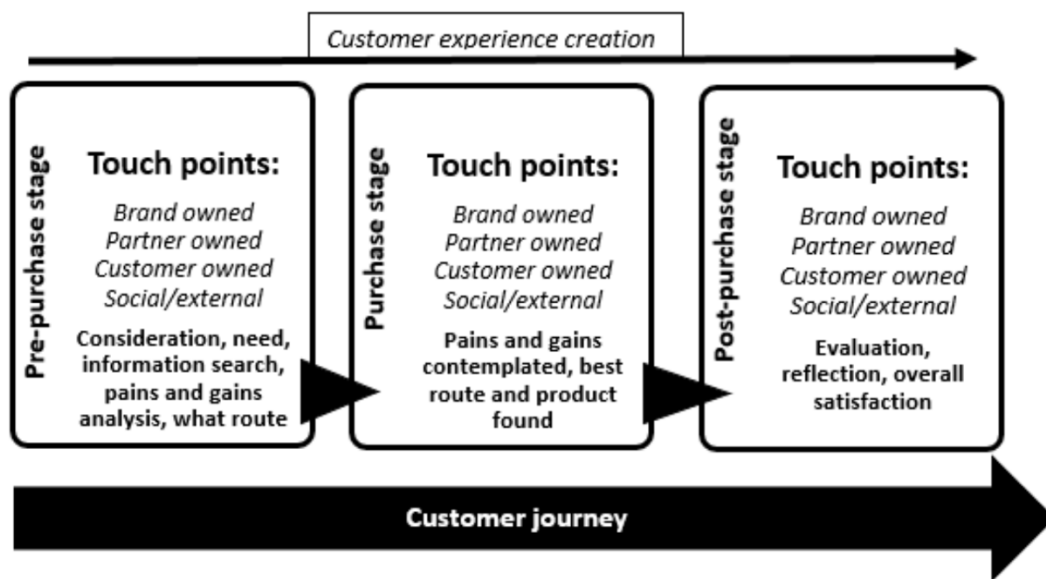


Figure 2.1 – Touchpoints stages in Customer Journey

Source: Bolinder & Boström (2019)

Evolving touchpoints reflect the dynamic nature of customer behaviors and technological advancements. Brands must continuously adapt to emerging channels and changing customer preferences. This evolution requires agility in managing touchpoints, embracing innovation while maintaining a focus on customer-centricity (Ryan & Spash, 2008).

Understanding touchpoints means recognizing every potential connection point between a customer and a brand. It involves optimizing each interaction to deliver value, reinforce brand messaging, and contribute positively to the overall customer journey. This process demands a strategic blend of analytics, empathy, and creativity to transform each touchpoint into an opportunity for building deeper, more enduring customer relationships (Muntinga, Moorman, & Smit, 2011; Kim & Youn, 2017).

2.2.3. How the customer journey manifests in the context of music festivals.

The concept of the customer journey, a fundamental aspect of modern marketing and consumer behavior theory, takes on a unique form in the context of music festivals. In these environments, the journey is not just a path to a product or service but an experiential path that begins long before the event and continues long after.

The customer journey in music festivals can be dissected into several stages, each with its distinct touchpoints and consumer interactions. The pre-festival stage involves the discovery and anticipation phase, where potential attendees first encounter the festival through various channels, such as social media, word-of-mouth, or traditional advertising. Kaplan & Haenlein (2009) underscore the significance of social media in this phase, with platforms like Facebook, Instagram, and YouTube often serving as primary sources of information and influence. These platforms provide a window into the festival's experiences, showcasing the festival's atmosphere through photos and videos. This stage sets the tone for the consumer's expectations and their decision-making process regarding attendance.

Once interest is piqued, the journey progresses to the consideration and planning phase, marked by active information search and evaluation of alternatives (Solomon et al., 2021). Consumers weigh their options based on factors like cost, lineup, and overall festival experience.

The actual festival experience constitutes the core of the journey, focusing on the live experience - the performances, atmosphere, social interactions, and sensory experiences. Stankevich (2017) notes that modern consumers seek active participation in their experiences, a desire particularly pronounced at music festivals.

Post-festival, the journey enters a reflective phase where attendees share their experiences, often through the same social media platforms that influenced their decision to attend (MacKay, Van Winkle, & Halpenny, 2019). This sharing can be active or passive and impacts future decisions and the broader community's perception of the festival. The sustainability and ethical practices of the festival also play a significant role in these reflections (Qiu et al., 2021).

In a case study conducted by Simon Hudson and Rupert Hudson to understand consumer engagement on social media in music festivals, traditional purchase funnels were not used. Instead, a more nuanced view of consumer engagement with brands, called the Consumer Decision Journey (Court et al. 2009).

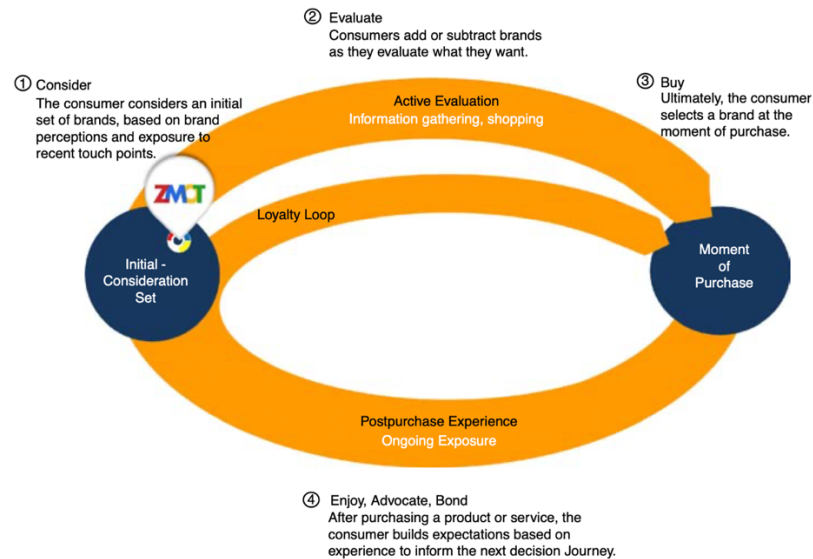


Figure 2.2 - Consumer Decision Journey
Source: Hudson, S., & Hudson, R. (2013)

In this model, it is evident that the journey transforms from a funnel into a cyclical process, where the post-purchase experience leads to the consumer building expectations based on experience to inform the next decision journey. After purchase, consumers often enter into an open-ended relationship with the brand, sharing their experience with it online through social media (Simon Hudson & Rupert Hudson, 2013). In their final discussion, the authors demonstrate that as festival-goers progress through the four-stage decision journey, consumer-driven marketing – including word of mouth, online research, and consumer reviews – has an increasing impact (Court et al., 2009), highlighting the importance and relevance of the post-purchase phase.

It is observable that the customer journey in music festivals is a dynamic and multi-faceted process, influenced by a range of factors from initial discovery to post-festival reflection. It involves effectively engaging with the audience and creating memorable, positive experiences that attendees will want to repeat and share with their network. In a general analysis, it is challenging to discern the possible touchpoints and the influence of each one before and after the event, and how this can impact and interconnect in the journey of another consumer. Since a music festival is not a physical product with easily describable features but an experience where most features are intangible, it raises the question of how touchpoints within social networks can convey such perspectives.

2.3. SOCIAL MEDIA ERA

2.3.1. Exploration of How Social Media Affects Consumer Decisions

The intersection of consumer behavior and the customer journey, particularly within the realms of social media, plays a vital role in shaping consumption decisions. This dynamic, thoroughly explored by academics such as Solomon et al. (2021) and Lemon & Verhoef (2016), offers a nuanced perspective on how digital interactions impact consumer attitudes and choices.

The advent of the internet, especially social media, has inaugurated a new paradigm in customer interaction, providing modern marketers with strategic advantages. The potential of social technology to influence the global economy is immense and largely untapped. Social media platforms, including Facebook, YouTube, TikTok, and Instagram, have experienced exponential growth, attracting millions of users globally (Estela Núñez-Barriopedro et al., 2022). These platforms, seamlessly integrated into consumers' lives, have revolutionized both interpersonal interactions and the dynamics between brands and consumers (Estela Núñez-Barriopedro et al., 2022). Social media is fundamentally user-centric, transforming how individuals engage with online content and emphasizing the creation, commentary, editing, and sharing of content. This democratization of content creation and dissemination (Solis, 2007) fosters dynamic interactions and community building, repositioning consumers at the core of the business universe.

The impact of digital and social media on consumer behavior is a subject of ongoing research and interest (Lamberton, Naylor, & Haws, 2013; Norton, Lamberton, & Naylor, 2013; Wilcox & Stephen, 2013). Studies have explored various aspects, including how observing others' choices affects individual decision-making confidence, the implications of interpersonal ambiguity in competitive settings, and the significance of close personal relationships within online networks.

Michael R. Solomon states that our desire to 'fit in' or to identify with desirable individuals or groups is a primary motivation for many of our consumption behaviors. Social identity theory suggests that each of us has several 'selves' related to groups, emphasizing the importance of these linkages and our preference for others who share the same identity, even if superficial (Solomon et al., 2021).

Based on the concepts created by one of the pioneers of American sociology, Charles Horton Cooley, who determined that primary groups are those with close personal connections, like family and friends, and secondary groups extend to larger social systems within organizations, Solomon (2021) expands these concepts to social networks influencing consumer purchasing behavior through informal, formal, and virtual groups.

1. Informal groups united by shared interests or cultural ties, akin to the primary group.
2. Formal groups with structured hierarchies, akin to the secondary group.
3. Virtual groups or communities facilitated by online social networks, an extension created from social media networks.

Reference groups within these networks significantly influence consumer behavior. Different types of reference groups, from cultural figures to parents, and from formal organizations to informal groups, impact consumers' purchase decisions. Smaller, informal groups often exert a more pronounced effect due to their close integration with daily life (Evans et al., 2009). Online social networks serve as platforms for consumers to share recommendations, experiences, and opinions, influencing both purchasing and communication behaviors (Kim & Srivastava, 2007). Factors affecting consumer behavior in these environments include purchasing-related information acquisition to mitigate risk, social comparison for product evaluation, community belonging, the allure of rewards, and learning about new product usage. Consumers often trust their peers more than marketers, making social media endorsements and opinions particularly influential (Diffley, 2011).

Schiffman et al. (2008) identified virtual communities as a key influential reference group category, underscoring the importance of social networks in providing valuable information for decision-making. These reference groups influence consumer purchasing decisions in three primary ways:

1. Informational influence: Where consumers seek brand information.
2. Utilitarian influence: Driven by the satisfaction of one's social groups.
3. Value-expressive influence: Where the consumer's image or perception by others is key in brand selection (Solomon et al., 2010).

Smith and Zook (2011) noted that social media has shifted the locus of conversation back to consumers. Customers engage among themselves (C2C) within online platforms that facilitate customer communities, and also communicate back to the company (C2B). This evolution in communication has bridged the gap between brands and consumers, fostering web communications that revolve around the brand between customers and opinion leaders, aligning marketing messages more closely with their needs and aspirations, and enhancing the likelihood of engagement.

Social media has empowered the sharing and initiating of conversations about experiences, often in real-time. In this approximation described, brands have had the opportunity to build a deeper relationship with consumers, potentially creating loyalty with their audience. However, it is crucial to understand within these types of groups and influences, the impact they have within their social network when talking about brand consumption, and what is the relationship of this with the impact that the brand itself makes on the customers. This framework about influences and social networks is more developed in the next subchapter (subchapter 2.3.2) and in the data analysis of the study (chapter 4).

2.3.2. Influence of UGC vs BGC on social media

Just as the influence of social networks and brands can have different impacts on the consumer journey, the contents generated by each of these aspects also generate different feelings and perceptions. In the dynamic landscape of digital marketing and social media, User-Generated Content (UGC) and Brand-Generated Content (BGC) have emerged as pivotal elements in shaping consumer behavior and brand perception. These two distinct forms of content creation offer unique advantages and challenges. They serve distinct functions in shaping attendee perceptions and choices and play a crucial role in the contemporary marketing ecosystem. In the context of music festivals, the influence of BGC is not solely tied to the festival itself; the content generated by the artist can also have significant relevance within their niche.

User-generated content (UGC) is the non-commercial online information, photos, or videos created or shared by people with other Internet users (Vickery & Wunsch-Vincent, 2007). In a deeper understanding, UGC is a powerful tool for expression and interaction, allowing individuals to share personal opinions and experiences or even their day-to-day life, offering unique insight into the hearts and minds of consumers because this content creation and contributions are without commercial motive (Wyles et al., 2019; Elkins & Webster, 2019). As UGC becomes phenomenal on the internet and

social media platforms, many consumers start to rely on this type of content to assist their purchase decision, as UGC is stated as more trustworthy information sources that can influence consumers' perception, enhancing their engagement, making this type of communication more persuasive than traditional advertisement (Bahtar & Muda, 2016; Diwanji, 2017; Schivinski & Dabrowski, 2016; Muntinga, Moorman, & Smit, 2011).

In this study context, such content reflects individual user values, providing perspectives on both tangible and intangible aspects of the festival experience (Ryan & Spash, 2008). This type of content often features real-life experiences, personal reviews, and candid photos or videos from festivalgoers, offering an authentic and relatable insight into the event. It brings a viewpoint that is often not shown by the festival or artists, for example, the experience of being in the crowd close to your favorite artists and sharing that unforgettable moment with others, or even a bad experience, like a long queue. This authenticity and personalization inherent in UGC have proven to resonate strongly with potential attendees, shaping their perceptions and expectations (Kim & Youn, 2017).

On the other hand, Brand-Generated Content (BGC) is digital content, such as text, video, or photos, that is entirely created, shared, and controlled by the brand. The goal is to implement their marketing strategy and communicate the brand personality and business values (Geurin & Burch, 2017; Malär et al., 2012; Schivinski & Dabrowski, 2016). BGC can connect and engage with their audience, shape brand perception, and influence consumer behavior, and even impact consumer purchase behavior through the mediating role of purchase intention, brand image, and brand quality (Irelli & Chaerudin; Zhang, 2023). Furthermore, this content can influence online brand engagement and actual purchase of brands, indicating its significant role in consumer behavior and brand-consumer attachment (Tardin et al., 2020). The impact of BGC on consumer behavior is further emphasized by its role in fostering brand awareness and influencing brand perceptions among consumers, particularly in the context of social media platforms (Genoveva, 2022).

BGC plays a vital role in establishing the festival's brand identity and value proposition (Bowen & Daniels, 2005). Content from festivals and artists, which includes official announcements, artist lineups, and promotional videos, serves as the primary source of formal information about the event. Koenig-Lewis et al. (2018) note that this professionally produced content is designed to captivate potential attendees, highlighting the festival's unique offerings and creating a sense of excitement and anticipation.

While the content from festivals and artists sets the stage and creates an initial allure for potential attendees, UGC offers a glimpse into the actual experiences and expectations of past and potential attendees. It complements the official information provided by festivals and artists, offering a more nuanced and personal view of the festival experience. Hennig-Thurau et al. (2004) assert that these two content types together provide a comprehensive picture of the festival, influencing decision-making processes from different angles. The thoughtful combination of UGC and BGC can lead to a more authentic, engaging, and holistic brand experience for consumers (Taylor & Brown, 2021). As digital media continues to evolve, understanding and leveraging both UGC and BGC will be crucial for brands aiming to build meaningful connections with their audience (Williams et al., 2018).

Despite extensive presentation of the topic in studies, UGC and BGC are relatively recent elements in studies of consumer behavior and marketing in general, compared to other aspects of digital marketing. However, it is possible to analyze that both UGC and BGC have their weight and influence

on the consumer journey, impacting the consumer at different touchpoints. Although distinct, these two forms of content end up complementing each other and creating an ecosystem. There is also a gap in studies on these marketing strategies, as there are not yet large analyses comparing UGC and BGC to understand the difference in impact of each within a consumer journey, and where each element has a greater impact – whether in pre-purchase, purchase, or post-purchase. In fact, most studies conducted on UGC and BGC in music festivals do not focus on this context but aim to explore music festivals more related to the tourism market. Prior to 2020, festivals were one of the fastest-growing types of tourism attractions (Leenders, 2010). With the analysis of these concepts, it is possible to perceive their relationship and the impact that each of these strategies, UGC and BGC, has on consumer behavior, but it is not clear which ends up having a greater influence, creating a gap in studies on social networks and their impact to be studied more deeply throughout this research. As a construct, value co-creation is defined as the collaborative creation of value by firms and customers, enabling the latter to co-construct service experiences to meet consumer needs and expectations.

2.4. INTERSECTION BETWEEN CONSTRUCTS IN A MUSIC FESTIVAL CONTEXT

The intersection of consumer behavior and the customer journey, particularly within the realms of social media, plays a vital role in shaping consumption decisions. This dynamic, as thoroughly explored by academics such as Solomon et al. (2021) and Lemon and Verhoef (2016), demonstrates how modern consumers navigate and interact with a variety of online touchpoints, offering a nuanced perspective on how digital interactions impact consumer attitudes and choices, especially in contexts like music festivals.

For brands and festival organizers, comprehending this interplay is crucial. It reveals how consumers' digital experiences influence their purchasing behaviors. Consumer behavior encompasses the complex processes of choosing, purchasing, using, and disposing of goods and services. This sphere is significantly influenced by individual motivations, attitudes, and perceptions, particularly evident in music festival scenarios where decisions are swayed by a myriad of social media interactions (Solomon et al., 2021; Kotler, Kartajaya, & Setiawan, 2017). The customer journey on social media transcends mere transactional interactions, evolving into a series of interconnected experiences that collectively mold the consumer's perceptions and decision-making processes (Chaffey & Ellis-Chadwick, 2019).

Social media's role is integral in this process. It serves as a discovery platform where consumers first encounter brand-generated content (BGC), like festival promotions or artist announcements, and user-generated content (UGC), including reviews and shared experiences. These elements significantly influence the consumer's journey from initial interest to the final decision-making stage (Ryan & Spash, 2008). Understanding how each touchpoint along the customer journey affects consumer behavior is key to designing experiences that resonate with the target audience and encourage engagement, leading to favorable consumption decisions (Kim & Youn, 2017; Muntinga, Moorman, & Smit, 2011).

Therefore, the interplay between consumer behavior and the customer journey on social media is a cornerstone in understanding consumption decisions in today's digital world. It offers a comprehensive view of consumer interactions with digital touchpoints and their influence on decision-making processes. By adeptly navigating and influencing this dynamic landscape, brands and festival organizers can achieve enhanced engagement and positive behavioral outcomes. This deep

understanding of the digital consumer journey is not merely beneficial—it is essential for success in an era where digital interactions are at the heart of consumer decision-making (Hollebeek & Macky, 2019).

The landscape of music festivals has dramatically evolved, particularly in marketing and consumer engagement strategies, with social media becoming a key platform for interaction and influence. Historically, iconic events like The Newport Jazz Festival and Woodstock heavily relied on traditional marketing and word-of-mouth (Chamberlain, 2017; Lawson, 2009). The emergence of social media, however, has brought a significant shift, enabling more immersive and interactive engagement with attendees.

The transformative impact of social media on consumer behavior is especially pronounced in music festivals. Platforms like Facebook and Instagram not only generate significant buzz affecting ticket sales, as observed by Cho, Hwang, and Park (2018), but also facilitate interactions among fans and with musicians, influencing the decision-making processes of potential attendees. The sharing of experiences and opinions on these platforms shapes the perceptions and decisions of prospective festivalgoers.

In their comprehensive study, MacKay, Barbe, Van Winkle, et al. (2017) highlight the importance of considering the entire scope of an event's timeline to fully grasp the digital experiences of festival attendees. This research investigates the nature, purpose, and extent of interactions on social media platforms such as Twitter and Facebook, examining posts and tweets before, during, and after four distinct festivals. The study reveals variations in the use of these platforms, the content shared, and the levels of engagement across different phases of the festivals. It was observed that the frequency of posts on both Twitter and Facebook peaked during the festivals, while the least amount of posting activity occurred post-festival. Prior to the festivals, Twitter was predominantly used for promotional and organizational purposes. However, the focus shifted significantly during the festivals, with a surge in the sharing of photographs, suggesting a transition of the platform's role to one that is central to the real-time experiences and activities at the festivals. MacKay et al. (2017) propose that the creation of specific links and hashtags is indicative of the formation of a festival community, underscoring the role of social media in enhancing communal experiences at such events.

With the rising popularity of music festivals, the dynamic between festival brands and attendees has evolved, largely due to social media's influence. This shift extends beyond the event itself, contributing to an 'extended festival experience' Danielsen & Kjus (2017) highlight how festivals now integrate various social media platforms into their marketing strategies, enhancing the overall experience. Attendees actively engage in these brand narratives by sharing their experiences on social media, thus co-creating the brand story and extending the festival's reach and impact.

Research by Brown, Donne, Fallon, et al. (2020) shows that festivalgoers actively use social media for gathering information and planning their festival experiences. This exchange of information via digital media plays a crucial role in building anticipation and excitement, thereby influencing the overall festival experience. The absence or inadequacy of digital media communication, however, can lead to anxiety and frustration among festivalgoers.

The Social Music Festival Brandscape model, developed by Gilstrap, Teggart, Cabodi, Hills, and Price (2021), presents an intricate interplay between a festival's physical presence, social media interactions,

202and the co-creation of value. This model accentuates the critical role of social media platforms as venues where festival attendees engage with artists, community members, and the festival brand. These interactions are instrumental in fostering purchase decisions, such as ticket sales and merchandise, and in developing the festival's brand narrative. While Gilstrap et al.'s model primarily focuses on the digital interaction between the brand and customers, it also reveals how consumer journey touchpoints are integrated within this cyclical framework. This model demonstrates that interactions on social media platforms can impact the three stages of the consumer journey in various complementary ways. Additionally, this framework echoes the transformation of the consumer journey from linear to cyclical with the advent of social media, a concept previously introduced in the Consumer Decision Journey by Court, Elzinga, Mulder, and Vetvik (2009). This framework illustrates how the consumer journey, influenced by social networks, becomes cyclical rather than funnel-like, with the post-purchase phase having a direct impact on the commencement of a new consumer journey. The stage termed "enjoy, advocate, and bond" in Court et al.'s framework is particularly influential in initiating a new journey, thereby reinforcing the concept of the Social Music Festival Brandscape.



Figure 2.3 - – Social Music Festival Brandscape

Source: Gilstrap et al. (2021)

In the light of the discussions, it is clear that the traditional linear perspective of consumer behavior and decision-making processes has evolved into a more complex and dynamic cycle, especially in the context of music festivals. The arrival of social media has greatly increased this transformation, creating a multifaceted interaction landscape where the pre-purchase and post-purchase experiences are not only sequential steps, but integrated components that feed each other and promote a continuous engagement cycle. The Brandscape model of the Social Music Festival captures this evolution and illustrates a reality in which music festivals, social media interactions and e-commerce transactions combine to form a holistic consumer journey.

This model not only confirms the nonlinear nature of contemporary consumer behavior, but also emphasizes the important role of social media platforms in improving and influencing the festival experience both before and after the event. As this research progresses, the Social Music Festival Brandscape will serve as a critical lens for examining the complexity of this evolving consumer journey. By focusing on the key phases of pre- and post-purchase activities, subsequent analysis aims to provide a better understanding of how social media platforms have transformed consumer engagement in music festivals. In this iterative cycle of interaction and experience, the essence of modern consumer behavior can be fully understood, providing the basis for further research into the digital transformation of the music festival experience.

2.4.1. Social Media Integration in Music Festivals

In recent years, some music festivals have begun to better understand their consumers and how to impact this new journey, creating engagement and proposing strategies that would bring brands and consumers closer together in a more interactive way and reach more people than originally planned for the maximum capacity of the event.

In a notable instance, the Bonnaroo festival, in 2012, broke convention by announcing its lineup on Spotify, a music streaming social media platform. At that time, Spotify was newly available in the USA, having gained popularity in Europe since its 2006 debut. The festival's move to Spotify garnered significant attention, attracting over 25,000 subscribers who explored the festival's musical offerings, including tracks from all featured bands, and discovered new acts slated to perform.

However, Bonnaroo's most successful social media endeavor in 2012 involved integrating RFID technology to enhance attendee engagement. Each festivalgoer received a wristband embedded with RFID technology, which doubled as their ticket. These wristbands could be scanned at various check-in portals around the venue, allowing attendees to automatically check in on Facebook. This feature not only shared their festival experiences but also helped friends locate them at the event. Additionally, the system posted daily recaps on each attendee's Facebook page, summarizing the acts they had seen, complete with Spotify links to the performed setlists and related studio tracks. Bonnaroo's encouragement for social media engagement was evident, with prompts on big screens for attendees to post photos and share their experiences. Post-festival, Bonnaroo's Facebook page featured a photo of the campsites, inviting attendees to tag their camping spots. Remarkably, of the 80,000 wristband purchasers, 74,000 registered them online, and about half linked their wristbands to Facebook, generating approximately 1.5 million social impressions through an average of seven "likes" or comments per each of the 200,000 check-ins (Sorrells, 2012).

The interplay between mobile device utilization and social media has significantly transformed the landscape of music festival branding and attendee engagement. As Danielsen and Kjus (2017) articulate, the advent of mobile technology has catalyzed the emergence of the 'extended festival experience,' thereby elevating the role of social media in disseminating and enhancing these festival brands. The 2023 edition of the electronic music festival Tomorrowland exemplifies the profound impact of social media platforms in extending the reach and influence of live events. According to a report by TikTok, this edition witnessed unprecedented digital audience engagement, with the festival's live stream captivating 16 million viewers across both weekends. This substantial digital

viewership has propelled Tomorrowland to become the most followed festival account on TikTok, amassing an impressive 4.8 million followers. Moreover, the festival experienced a notable increase in content interaction, with the number of views on posts tagged with #Tomorrowland escalating from 3 billion to 3.9 billion during the event (Music Ally, 2023). This underscores the expansive reach of social media, engaging not only the immediate festival audience but also extending its influence to a broader demographic, potentially impacting prospective consumers and initiating new consumer journeys even before the festival edition has concluded. People come to a music festival with a sense of anticipation. They engage actively and feel part of the performance. Sharing the experience with others provides a sense of belonging and social integration, which can continue beyond the event itself. The end of the event then becomes the beginning of a new cycle of anticipation for the next event (Brown, Donne, Fallon, & Sharpley, 2020).

A prime example of how a music festival successfully connected with its consumers through social media is the case of the Electric Daisy Carnival (EDC) and its use of official hashtags. Attending music festivals involves considerable effort, including booking travel and accommodations, purchasing tickets, and researching the venue. When thousands of people from around the globe converge at a single location for an event, having a reliable source for information, guidance, and interaction builds brand trust. The Electric Daisy Carnival, an annual electronic music festival in Las Vegas, capitalized on the potential of Twitter hashtags to establish a common platform for attendee support. They initiated an official hashtag, #EDCHelp, enabling attendees to ask questions via Twitter and receive responses from EDC staff. This strategy quickly evolved into a collaborative effort, with fellow festivalgoers joining in to address the growing number of queries. This social media strategy effectively created a real-time FAQ page for the event, showcasing EDC's core values of community, trust, and authenticity. The hashtag not only facilitated communication but also fostered a sense of belonging among the attendees, exemplifying the festival's commitment to creating a supportive and engaging environment.

The integration of social media, mobile technology, and innovative strategies has allowed music festivals to forge deeper connections with their consumers, extend their reach, and create engaging and supportive festival experiences. These case studies serve as compelling examples of how music festivals are adapting to the changing landscape of consumer behavior and technology.

3. METHODOLOGY

In this study, quantitative research methodology was employed. Quantitative data encompasses techniques for data collection or analysis procedures that generate or utilize numerical data (Saunders et al., 2009), whereas qualitative data primarily consists of descriptive observations or analyses conducted through conceptualization (Ghosh & Chopra, 2003; Ghauri & Grønhaug, 2005, p. 110). The present study sought to examine the impact of social media on consumer behavior in the context of participating in music festivals, encompassing the consumer journey and touchpoints. It also aimed to investigate the distinct influences of User-Generated Content (UGC) and Brand-Generated Content (BGC) on the decision-making process. Additionally, it explored whether exposure to other people's experiences on social media increases the likelihood of attending music festivals, regardless of the consumer's pre-existing interest in the event or artists. The focus was on identifying the stage at which social media interferes with consumer behavior and, consequently, the customer journey.

For the purposes of this research, quantitative data were systematically collected and utilized. The strategy of employing a survey was chosen as it allowed for the collection of substantial data from a significant population segment in an economically efficient manner (Saunders et al., 2009). This approach is not only logical and critical but also enables researchers to effectively control measurements and outcomes. Given the research's scope, which centers on the behavior of festivalgoers and social media users, the objective was to reach individuals across various age and gender groups. A broader range of respondents enhances the credibility and reliability of the findings. To achieve this, an online questionnaire was created using the Qualtrics platform. The questionnaire was designed based on the studies conducted and the defined constructs about consumer behavior in relation to social media, customer journey and touchpoints, and the social music festival brandscape, presented earlier. The survey period commenced on June 19, 2023, and concluded on November 22, 2023. A total of 102 participants, representing a diverse demographic spectrum, responded to the survey. This comprehensive approach ensured that the collected data was representative and encompassed a wide range of perspectives and experiences related to the influence of social media on consumer behavior in music festival contexts.

To enhance the validity of the research findings, the questionnaire underwent a pilot test. This preliminary testing phase played a pivotal role in fine-tuning the questions, ensuring clarity and ease of comprehension for respondents, in line with the guidelines suggested by Saunders et al. (2009). To further enhance the study's validity and reliability, the questionnaire received approval from the NOVA IMS Ethics Committee, ensuring compliance with ethical research standards. The research's reliability depended on the stability and consistency of the measurement methods employed.

Furthermore, the research process included soliciting feedback on the questionnaire, which led to advantageous revisions and improvements. The analyses and conclusions of this study are firmly grounded in the empirical data collected, ensuring that the results are not only substantiated but also applicable to real-world scenarios. The reliability of the study hinges on the consistency and dependability of the measurement techniques utilized (Saunders et al., 2009). In an effort to capture a comprehensive spectrum of insights, the sample for the questionnaire was constructed to be as inclusive as possible. The culmination of this effort resulted in the procurement of 102 completed questionnaires, yielding a substantial and varied dataset. The breadth of the data gathered ensures

that the research findings are consistent and dependable, facilitating the derivation of solid conclusions from the study.

The dissemination of the questionnaire played a critical role in reaching a broad audience. It was shared across multiple social media platforms, including LinkedIn, Instagram, and WhatsApp, academic groups from NOVA IMS, and Facebook groups and communities dedicated to festivalgoers. The aim was to collect a high number of responses from various social bubbles to better explore the results.

For data analysis, we employed both descriptive and non-parametric statistical analyses using the Statistical Package for the Social Sciences (SPSS). The descriptive analysis aimed to understand the profile of the respondents, considering factors such as gender, age, frequency of festival attendance per year, and frequency of social network usage. The Chi-square test (Koss et al. 39) was also utilized, which is a statistical hypothesis test used to assess the difference between observed and expected frequencies in a contingency table.

On the other hand, non-parametric analysis, specifically the Wilcoxon Test applied to repeated measures designs, provided a nuanced understanding of how different sources of content vary in their impact, particularly in the pre- and post-purchase stages influenced by User-Generated Content (UGC) and Brand-Generated Content (BGC). Furthermore, we used the Friedman Test, a non-parametric statistical test suitable for analyzing differences across more than two related groups, to evaluate the relative influence of three types of content on the decision-making process of individuals considering attending a music festival. These content types included material seen on a friend's social media, content from influencers, and content directly from the festival itself.

This comprehensive methodology as well as strategic data collection and analysis ensure that the conclusions drawn from this study are both verified and applicable, offering robust insights into the intersection of social media and consumer behavior within the music festival industry.

4. EMPIRICAL STUDY

This study aims to understand the impact of social media on consumer behavior in the context of music festivals. It seeks to understand the varying influences of UGC and BGC on the consumer decision-making process and whether exposure to these contents increases the likelihood of attending music festivals, irrespective of pre-existing interests. To achieve this goal, the survey began with a broader question to identify the analyzed audience, followed by a study of preferences for social media content, decision-making factors at music festivals, and the influence of user-generated content (UGC) and brand-generated content (BGC) before and after purchase. The analysis presented below does not necessarily follow the order of questions but arranged in a better way to develop and connect the results. In this study, 102 complete answers were obtained without missing values. Of the respondents, 72.55% were women, 25.49% were men, and 0.98% were gender neutral. The most active age group was 25-34 years (71.29 %) and followed by 18-25 years (23.76 %). A correlation analysis showed that the majority of responses came from women aged 25 to 34.

Table 4-1 - Festival Attendance Frequency

Frequency of Attendance	Number of Respondents	Percentage
Never	12	11.9%
Once a year	50	49.5%
Twice a year	20	19.8%
3/4 times a year	10	9.9%
More than 4 times a year	9	8.9%

The analysis of the frequency table for the participation in the music festival reveals two key insights into the behavior of the audience. The largest group of participants, including 49.5% of respondents, attended a music festival once a year. This group represents almost half of all respondents. The next most important group, 19.8%, attended twice a year. These two categories accounted for 69.3% of the responses, suggesting that most festival participants likely attended once or twice a year. The cumulative percentages further support this conclusion, with 61.4% of respondents attending at least once a year and 81.2% attending up to twice a year.

Table 4-2 – Influence in Decision to attend a Music Festival

Factor	Mean	Std. Deviation	Influence on Decision to Attend a Festival
Line up	4.56	.767	Most influential factor
Specific artist	4.42	.930	Highly influential
Music genre/style	4.33	.907	Highly influential
Ticket price	4.09	1.001	Significant influence
Date/location	3.37	.967	Moderate influence
Friends/family	3.34	1.227	Moderate influence
Previous attendance at the festival	3.14	1.105	Lower influence
Festival marketing and promotion	2.78	1.101	Lower influence
Brand experience	2.75	1.193	Least influential

The descriptive statistics provided offer insights into the factors influencing the decision of 101 respondents to attend a festival. The lineup of the festival holds the most weight, with the highest mean score of 4.56 and a relatively low standard deviation of 0.767, indicating that respondents generally agree on its importance. Specific artists are also a significant draw with a mean score of 4.42, although there is slightly more variability in opinions, as shown by a higher standard deviation of 0.930. The music genre/style comes next, with a mean of 4.33 and a similar level of agreement among respondents. Ticket price, date/location, and social factors like going with friends/family are considered less critical, with means of 3.37, 3.34, and 3.14, respectively, and higher variability, especially in date/location which has the highest standard deviation of 1.227. Previous attendance at the festival and marketing/promotion are the least influential factors, both scoring under 3 with means of 2.78 and 2.76 and showing considerable variability in responses, as indicated by their standard deviations of around 1.1.

It is noteworthy that none of the factors have a minimum value below zero, suggesting that all factors had some level of influence on the decision-making process of the respondents, with no option being completely disregarded.

Table 4-3 - Social Media Usage Frequency

Usage Frequency	Number of Respondents	Percentage
Several times a week	8	7.9%
Every day, once a day	6	5.9%
Every day, several times a day	52	51.5%
I'm a heavy user	35	34.7%

The examination of the frequency at which survey respondents utilize social media signifies a substantial level of interaction with social media platforms. The majority of participants, encompassing 51.5%, engage with social media multiple times on a daily basis, while a notable segment, accounting

for 34.7%, are considered avid users. This data reveals that an overwhelming 86.2% of individuals are actively involved in social media nearly every day. A smaller proportion, 7.9% of respondents, exhibit less frequent usage by accessing social media several times per week, and an additional 5.9% utilize it once daily, collectively comprising 13.8% of the overall responses. It is worth mentioning that, interestingly, the survey offered the options of 'Never' and 'Once a week', however, no participants selected these choices.

The outcomes of the descriptive statistics summarize the frequency of use for six different social media platforms among 101 respondents.

Table 4-4 - Social Media Platform Usage Frequency

Social Media Platform	Mean	Std. Deviation	Relative Frequency of Use
Instagram	3.70	.539	Highest frequency of use
YouTube	2.60	.849	Moderate frequency of use
LinkedIn	2.37	.956	Moderate frequency of use
TikTok	2.36	1.197	Moderate frequency of use
Pinterest	1.95	.829	Lower frequency of use
Twitter	1.64	.901	Lower frequency of use
Facebook	1.63	.784	Lowest frequency of use

Consequently, Instagram appears to be the most frequently used platform, with the highest average frequency score of 3.70 and a relatively low standard deviation of 0.539, indicating that respondents generally use Instagram often and their responses are less varied. YouTube and LinkedIn are the next most frequently used platforms, with average scores of 2.60 and 2.37, respectively, but they exhibit higher variability in usage as reflected by larger standard deviations (0.849 for YouTube and 1.197 for LinkedIn). TikTok and Pinterest show similar levels of average use (1.95 and 1.64, respectively) with moderate variability. Facebook and Twitter are the least used platforms among the respondents, both with an average score of 1.63, and the least variability in responses (standard deviations of 0.784 and 0.901, respectively). The uniform minimum and maximum values (1 and 4) across the platforms suggest that the rating scale was consistent for all platforms.

In terms of the sequence of questions designed to explore how respondents interact with different content formats, they were initially asked about their preferred format for engagement. Subsequently, the second question aimed to ascertain the type of video that best captures the essence and ambiance of a music festival. The emphasis on video-related content stems from its current status as the most engaging content type on social media.

Based on the obtained Chi-Square test results and the frequency tables concerning respondents' preferences for content formats and the types of videos believed to effectively capture the essence of a music festival, a summary table will be constructed to reflect these insights.

Table 4-5 - Cross table between results of “What type of content format you prefer to engage with the most?” X “What type of video do you believe better captures the essence and atmosphere of a music festival?”

Question	Most Preferred/Effective Content Type	Frequency	Percent	Valid Percent	Cumulative Percent	Chi-Square	df	Asymp. Sig. (p-value)
Preferred Content Format	Short Video (up to 1 min)	45	44.6	44.6	90.1	93.802	4	< .001
Video Capturing Festival Essence	Short and edited video	48	47.5	47.5	49.5	102.812	4	< .001

The survey data discloses distinct predilections for engagement with content on social media platforms, showcasing a notable inclination towards visual content. The format that garners the highest preference is short videos, with a duration of up to one minute, which is chosen by 44.6% of the respondents. This is closely followed by image/carousel posts, selected by 42.6% of the participants. When these formats are combined, they account for 87.2% of the valid percentage, indicating a strong inclination towards concise and visually appealing content.

When it comes to capturing the essence and ambiance of a music festival, the majority of respondents exhibit a preference for short and edited videos, with nearly half (47.5%) opting for this choice. Additionally, there is also a popularity for short and spontaneous videos, suggesting a preference for captivating and, potentially, more authentic content.

This data presents a clear depiction of user engagement preferences on social media, highlighting a trend towards visual content. Short videos and image/carousel posts emerge as the most captivating formats. The inclination for visually stimulating and succinct content implies that users prefer media that provides a prompt and visually immersive experience. Furthermore, in relation to music festivals, the preference for short, edited videos aligns with the inclination for spontaneity and authenticity in content. These preferences bear statistical significance, as demonstrated by the Chi-Square tests, with p-values well below the .001 threshold, indicating a distinct pattern in user content engagement.

From a pragmatic point of view, these results have a significant impact on digital marketing strategies, particularly in terms of event promotion and brand involvement in social media. Data highlight the importance of investing in short video content that can capture and retain the audience's attention quickly. For music festivals and similar events, the use of short, edited videos capable of conveying the atmosphere of the event, potentially interspersed with spontaneous, authentic clips, seems to be the most effective approach to achieving optimal participation. This approach is well aligned with the prevalent consumption patterns of social media, where users prefer to interact with content that is not only visually attractive but also concise and authentic. Consequently, marketing and event organizers should adapt their content strategies to prioritize these formats, ensure that they respond to the preferences of their audience and maximize the impact of their presence on social media.

By incorporating consumer behavior into the process of making a purchase decision, participants were asked what kind of material had the greatest influence on them when assessing their participation in

a festival - during the stage before the purchase. The following table presents a concise description of the main discoveries derived from the Friedman test concerning the material varieties that affect the decision to buy a ticket for a music festival.

Table 4-6 - Content type on Influence Decision

Content Type	Mean Rank	Influence on Decision to Purchase Ticket
Other type of content	6.29	Most influential
Podcasts	5.53	Highly influential
Live Streaming	4.04	Significantly influential
Recorded Performances	3.82	Moderately influential
Temporary Content (IG Story)	3.07	Less influential
Photos	2.69	Less influential
Edited Videos (Reels, TikTok, YouTube)	2.55	Least influential

The results from the Friedman test provide a clear indication of the types of content that have the most impact on the decision-making process for individuals considering attending a music festival. The analysis reveals that 'Recorded performances' hold the highest level of influence, with a mean rank of 6.29. This suggests that seeing artists' past performances is a significant factor for festival-goers when deciding to purchase tickets.

'Live streaming' content also carries considerable weight in influencing decisions, as it has a mean rank of 4.04, highlighting the importance of real-time engagement for potential attendees. Conversely, 'Edited videos' such as Reels, TikTok, and YouTube, while popular forms of content, have the least influence on the decision to attend a music festival, with the lowest mean rank of 2.55. Other types of content, including 'Photos' and 'Temporary content' like Instagram stories, show a modest impact, with mean ranks of 2.69 and 3.07, respectively. 'Podcasts' hold a surprising sway, with a mean rank of 3.82, suggesting a moderate influence on potential attendees' decisions.

Statistically, the Chi-Square value of 295.060 with an asymptotic significance of less than .001 strongly indicates significant differences in the influence exerted by these varied content types on ticket purchase decisions. For festival promoters, the implication is clear: focusing on showcasing recorded performances in marketing materials is likely to resonate most with those considering attendance, thereby influencing their purchasing behavior.

Now, it as analyse the level of influence of UGC about brands and BGC.

Table 4-7 - Influence of content generated by friends about brands

Content Type	Yes	Sometimes	No
Do you feel influenced by content generated by your friends about brands?	31.68%	59.41%	8.91%

When analyzing the influence people felt on content generated by friends about brands, out of 101 respondents, the majority (59.41%, n=60) said they sometimes felt influenced, a smaller proportion (31.68%, n=32) said yes, and only a few (8.91%, n=9) said they did not feel influenced at all. The

numerical code for the responses appears to be: 1 for "yes", 2 for "sometimes", and 3 for "no". The average response is 1.77 with a standard deviation of 0.60, which suggests that on average respondents are closer to the influenced feeling of "sometimes" than to "yes" or "no". The minimum values and maximum values are 1 and 3, respectively, which correspond to the response options available.

Table 4-8 - Influence of brand-generated content

Content Type	Yes	Sometimes, depends of the brand	Sometimes, depends of the content	Sometimes	No
Do you feel influenced by brand-generated content?	1,98 %	48,51%	28,71%	18,81%	1,98%

On the other hand, for the level of influence of brand-generated content, the responses are on a scale of 1 ('yes, all the time') to 5 ('not at all'), with intermediate options for frequency and influence conditions. Most respondents (48.51%, n=49) sometimes feel influenced by brand content, but this depends on the brand. Significant numbers (28.71%, n=29) are also affected by content, not by the brand itself. Few respondents felt very rarely influenced (18.81%, n=19), and a small number (1.98%, n=2 for each) felt influenced at all or at all. The average response is 2.70, indicating that the average response tends to be influenced occasionally by content generated by the brand and under specific conditions (closer to "Sometimes depends on the content, not on the brand"). The standard deviation is 0.86, indicating a moderate distribution of responses around the average, and the deviation of 0.74 supports this indication of variability. The range of responses covers the full range from "Yes, all the time" to "No, at all", showing different attitudes towards brand-generated content among participants.

Below is a table that presents the average rankings for the various forms of content that impact the determination to participate in a music festival.

Table 4-9 - Content type on Influence Decision 2

Content Type	Mean Rank	Influence on Decision to Attend Festival
Content at a friend's social media	2.25	Highest influence
Content from influencers	1.72	Lowest influence
Content from the festival	2.03	Moderate influence

The table effectively shows the different levels of influence exerted by various types of content on a person's decision to attend a music festival. The discovery that the content viewed on friends' social media is rated as having the greatest preference, with an average of 2.25, highlights the impact of UGC (User-Generated Content) on festival participation choices. This reinforces the theory that UGC offers a more authentic and relatable insight into the festival.

On the other hand, the fact that influencer content is considered the least influential, with the lowest average rating of 1.72, may suggest that personal connections and authentic experiences resonate

more with individuals than celebrity or influencer approvals. This could indicate a shift in consumer trust towards more authentic recommendations. The moderate level of influence on content directly from the festival itself, with an average rating of 2.03, positions it between the high impact of friends' content and the low impact of influencer content. This finding underscores the importance of festival marketing efforts, although they may not be as convincing as personal recommendations.

The statistical test results of the Friedman test, including a Chi-square value of 21,084 and an asymptotic significance of less than .001, give these rankings statistical validity, confirming that the differences in perceived influence between these content types are significant and not random. This indicates a clear hierarchy in the effectiveness of content, with peer-generated content being the most influential. The data indicate that for marketing strategies, especially those aimed at promoting music festivals, the use of user-generated content from individual networks could be more effective than strategies that rely heavily on influencer marketing. This perspective can be crucial for marketers to formulate more impactful promotional campaigns that resonate with potential customers.

Therefore, it was also of interest in this study to understand in which phase (pre- or post-purchase) such influences have a greater impact on the consumer. This cross-tabulation analysis is an intricate examination of four survey questions that probe the dimensions of consumer decision-making with regard to music festival ticket purchases. Two of these questions delve into the pre-purchase phase: one investigates whether respondents feel that user-generated content (UGC) from friends could influence their decision to purchase a festival ticket in the following year, and the second parallels this inquiry from the perspective of brand-generated content (BGC). The analysis further extends into the post-purchase phase with two additional questions: the first asks if respondents have ever made a festival ticket purchase influenced by UGC from friends (Question 1), and the second inquires whether purchases have been influenced by BGC (Question 2). The cross-tabulation aims to elucidate the interplay between these aspects of consumer influence and purchasing behavior.

The crux of this research is to unravel the impact of user-generated content (UGC) and brand-generated content (BGC) on consumer behavior in both the pre-purchase and post-purchase phases of music festival ticket acquisition. To this end, the survey questions were strategically aligned to correlate pre-purchase impressions with post-purchase actions. Specifically, questions assessing the anticipatory influence of friends' content on future ticket purchases (pre UGC) were juxtaposed with those querying past ticket purchasing decisions influenced by friends' content (post UGC). Similarly, questions gauging the potential influence of brand content on future ticket purchases (pre BGC) were paralleled with inquiries into historical purchase behavior driven by brand content (post BGC). This methodical pairing allows for a comprehensive analysis of how both UGC and BGC sway consumer decisions before and after the purchase, offering rich insights into the temporal dynamics of content impact on consumer choices within the festival landscape.

Table 4-10 - Impact of User-Generated Content (UGC) on Music Festival Decisions with Correlations

Influence Assessed	Chi-Square Value	df	p-value	Pearson's R	Spearman Correlation
Have been influenced by UGC in the past	55.169	4	< .001	.143	.137
Believe that can be influenced by UGC in the future	159.210	2	< .001	-	-

User-generated content (UGC), particularly from friends, holds a statistically significant sway on music festival-related consumer behaviors. The Chi-Square test reveals a value of 44.693 for the impact on ticket purchasing and a more pronounced 159.210 for the influence on festival choice the following year, with both outcomes showing p-values less than .001. The corresponding Pearson's R of .143 and Spearman's correlation of .137 for ticket purchasing suggest a weak positive correlation, indicating that while the influence of friends' content is present, it is not the sole driver of ticket purchases. This nuanced influence is stronger in the context of future festival choices, suggesting that UGC is a more potent factor in long-term decision-making for festival-goers. The implications for marketers in the music festival industry are clear: leveraging the organic, authentic experiences shared by attendees could be a strategic approach to influence not just immediate sales, but also future consumer intentions and loyalties.

Now, when the same questions were analyzed but from BGC perspective, these were the results:

Table 4-11 - Impact of Brand-Generated Content (BGC) on Music Festival Decisions with Correlations

Influence Assessed	Chi-Square Value	df	p-value	Pearson's R	Spearman Correlation
Have been influenced by BGC in the past	52.844	2	< .001	.277	.256
Believe that can be influenced by BGC in the future	139.050	2	< .001	-	-

The influence of brand-generated content (BGC) on consumer decisions around music festivals is evident, with Chi-Square values of 50.404 for ticket purchasing influence and 139.050 for future festival choice influence, and p-values indicating high statistical significance in both cases. However, the Pearson's R of .277 and Spearman's correlation of .256 for ticket purchasing reveal only a weak positive correlation, implying that BGC's role in driving immediate sales is present but limited. The greater Chi-Square value for the impact on future festival choice suggests a potentially stronger effect of BGC on long-term planning and decision-making by consumers. These findings suggest that while immediate conversions are crucial, the real value of BGC may lie in shaping enduring preferences and choices, pointing towards the need for brands to create content that resonates with and retains consumers over time.

When comparing the impact of user-generated content (UGC) and brand-generated content (BGC) on music festival consumer behavior, distinct patterns emerge from the statistical analyses. UGC, represented by friends' content, has a significant but weaker correlation with immediate ticket

purchasing decisions, as indicated by Pearson's R of .143 and Spearman's correlation of .137. Despite its modest correlation strength, UGC demonstrates a substantial Chi-Square value of 159.210 for influencing future festival choices, suggesting its influence is more enduring and possibly more reflective of long-term preferences.

Conversely, BGC shows a slightly stronger but still weak correlation with immediate ticket purchases, with Pearson's R at .277 and Spearman's correlation at .256. Although the influence of BGC on immediate behavior is modest, the Chi-Square value of 139.050 for future festival choice suggests that BGC also significantly impacts long-term consumer decisions. This slightly stronger immediate correlation may point to BGC's effectiveness in short-term conversion tactics, while still playing a role in shaping future consumer behavior.

In summary, both UGC and BGC are important in the consumer decision-making process for music festivals, with each having unique strengths. UGC has a more pronounced impact on long-term decisions, likely due to its perceived authenticity and trustworthiness. BGC, while influential in the short term, also contributes to shaping future intentions, emphasizing the importance of strategic content marketing that addresses both immediate and future consumer considerations. For marketers, this comparison underscores the need for a balanced content strategy that leverages the authenticity and endorsement of UGC while also delivering the persuasive power of professionally crafted BGC.

5. CONCLUSIONS

This thesis provides a comprehensive analysis of the impact of social media on consumer behavior in music festivals, emphasizing the constructs of Consumer Behavior, Customer Journey, User-Generated Content (UGC), Brand-Generated Content (BGC), and Social Brandscape. This exploratory research on the impact of social media in the context of music festivals, particularly focusing on the potential effects of user-generated and brand-generated content on the consumer journey, has yielded essential and significant results. Through quantitative analysis, several aspects previously explored in the literature were confirmed, demonstrating their impact on the decision-making process and consequently, on consumer behavior. The analysis reveals that the construct of consumer behavior is macro in nature, and all other constructs, such as consumer journey, UGC, BGC, and Social Music Festival Brandscape, impact this broader scenario. Therefore, the conclusion of this study is divided into two parts, starting with the lesser yet more direct impact, followed by the greater impact.

5.1. USER-GENERATED CONTENT AND BRAND-GENERATED CONTENT

The interaction between User-Generated Content (UGC) and Brand-Generated Content (BGC) in music festivals plays a crucial role in shaping consumer experiences and decisions, an extensively observed phenomenon in the Social Music Festival Brandscape. UGC, particularly the content shared by friends and personal networks, has shown significant influence on consumers' decisions to participate in festivals. This impact is evident in both pre-purchase and post-purchase phases, mirroring the analysis presented in the Social Music Festival Brandscape model. The case of Tomorrowland broadcasting its event on TikTok, generating a considerable impact on the platform, corroborates the theories of Kaplan & Haenlein (2009), emphasizing the importance of social media as primary sources of information and influence. These platforms provide insights into the festival experiences, underlining the atmosphere through photos and videos, thus shaping consumers' expectations and decision-making processes.

Gilstrap et al. (2021) discussed the concept of Social Brandscape as an essential framework to understand the interplay between festival brands and consumers on social media. The study highlighted those interactions on social media, both between the audience and artists and among festival attendees, significantly contribute to constructing the festival brand's narrative. These interactions serve as a catalyst, broadening the reach and impact of live events, a pattern distinctly noted in this research's findings.

Survey analysis indicated that UGC considerably affects the decision-making process for festival attendance. Numerous respondents acknowledged being influenced by content created within their networks when deciding to purchase a music festival ticket. While factors such as line-up, specific artists, and musical genre remain more influential, UGC can act as a decisive factor, potentially serving as a final push in decision-making, aligning with Solomon et al.'s (2010) concept of value-expressive influence.

Another point of validation is the comparison of who consumers feel more influenced by – friends, brands, or festivals – confirming that friends continue to have a significant impact. However, when analyzing the second place, festivals themselves also have a notable impact on consumers.

Brand-Generated Content (BGC) exerts its most significant impact during the post-purchase phase, playing a crucial role in forming brand perception and nurturing consumer loyalty. This influence extends beyond immediate buying decisions, profoundly affecting long-term preferences and plans for future festival attendance, as underlined by Bowen and Daniels (2005). The acknowledgment by consumers of their susceptibility to BGC's influence highlights an openness to new experiences shaped by this content.

The consumer journey, as it unfolds on social media, transcends basic transactional interactions. Instead, it evolves into a rich tapestry of interconnected experiences that collectively influence and shape consumers' perceptions and decision-making processes. As Chaffey and Ellis-Chadwick (2019) note, this journey is not limited to a single purchase but encompasses a wider engagement spectrum, where BGC plays a pivotal role in continuously engaging and influencing consumers even after the initial purchase. This ongoing engagement facilitated by BGC contributes to a dynamic, evolving relationship between the brand and its consumers, ultimately influencing future festival choices and reinforcing brand loyalty.

To gain a deeper understanding of consumer behavior in relation to festival content, an exhaustive analysis was performed, concentrating on identifying the types of content that exert the most significant influence. This investigation uncovered that videos, particularly short-format videos, are paramount in impacting consumer behavior and effectively capturing the essence of a festival's atmosphere. The role of such videos is instrumental in both mirroring and enhancing the festival experience, as evidenced by their prevalence on major social media platforms, where they often play a key role in influencing attendees' decisions to participate in festivals.

In the post-festival phase, attendees enter a period of reflection, frequently sharing their experiences on the same social media platforms that initially influenced their attendance, as noted by MacKay, Van Winkle, and Halpenny (2019). This sharing, whether active or passive, not only influences future decisions of potential attendees but also shapes the broader community's perception of the festival (Qiu et al., 2021).

The analysis also pointed out that while platforms like Tomorrowland demonstrate robust engagement through such video content, a notable gap persists in comprehensively understanding the extent to which these consumers are influenced in their consumption journey. This gap suggests the need for further research to quantify and qualify the impact of video content on consumer behavior in the context of music festivals. Another aspect of the Social Music Festival Brandscape, along with the Consumer Journey and Touchpoints, reveals that most social media interactions occur in the pre- and post-purchase moments, a finding corroborated in the analysis. An indicator shows that pre-purchase is the touchpoint most impacted by UGC and BGC, and most consumers have felt influenced in the pre-purchase phase.

Through a detailed analysis of the data, it became evident that the digital presence of festivals, including engagement with UGC and BGC, has a substantial impact on consumer perception and brand loyalty. This aspect highlights the importance of a well-planned digital content strategy that incorporates both UGC and BGC to engage and retain consumers. Festival organizers should, therefore, focus on strategies that encourage UGC creation while simultaneously developing brand content that resonates with participants' values and experiences. This study emphasizes the need for more refined, data-oriented social media approaches that not only drive sales but also build lasting relationships and brand loyalty among festivalgoers. Investment in interactive content, such as short and edited videos, brings a greater perspective on the event and creates a stronger bridge with the final audience.

5.2. SOCIAL MEDIA AND CONSUMER BEHAVIOR

The intricate tapestry of consumer behavior, particularly within the vibrant and sensory-rich context of music festivals, is profoundly influenced by the pervasive reach of social media. This thesis has delved into this phenomenon, weaving together the strands of an extensive literature review with the empirical insights gleaned from data analysis, revealing a landscape where social media is not merely a backdrop but a dynamic participant in shaping consumer experiences and decisions.

In the realm of music festivals, social media emerges as a vital conduit for awareness and interest. Platforms like Facebook and Instagram have transformed into contemporary agora, bustling with exchanges of ideas and sparking interests. The literature review sheds light on this aspect, presenting these platforms as modern marketplaces of interaction and engagement (Kotler et al., 2017). Our data echoes this sentiment, indicating a strong correlation between social media engagement and festival attendance decisions, highlighting the role of platforms in not just disseminating information but in crafting narratives that resonate with the audience. Here, user-generated content (UGC) plays a pivotal role, offering authenticity and trustworthiness that deeply influence consumer decisions (Elkins & Webster, 2019).

This influence of social media on consumer behavior extends into the decision-making process. Today's consumers, especially in the context of music festivals, actively seek out and engage with experiences, and social media provides the perfect platform for this exploration. The literature suggests that the modern consumer's journey is highly experiential, with social media acting as a facilitator for these experiences (Hajli, 2014). This assertion is bolstered by our data analysis, which reveals a significant impact of social media interactions on consumer preferences and choices.

Further, social media's role in shaping post-purchase behavior is undeniable. The discussion surrounding a music festival doesn't conclude with the event; it continues on social media, where attendees share their experiences, influencing potential future attendees. This ongoing engagement, as revealed in our literature review and supported by our data analysis, highlights the role of social media in not just attracting attendees but in fostering a community of engaged and loyal customers.

The strategic interplay of UGC and Brand-Generated Content (BGC) is crucial in this digital landscape. UGC offers a sense of authenticity and connection, while BGC provides a controlled narrative guiding consumer perceptions and enhancing their festival experience (Schivinski & Dabrowski, 2016). Our

empirical findings demonstrate the significant impact of both content types on consumer behavior, indicating the need for a balanced approach in content strategy.

Given these insights, it is clear that for music festival organizers and associated brands, a deep understanding and strategic use of social media is essential. Engaging content creation, leveraging the influence of UGC, and employing BGC strategically must form core components of any effective marketing strategy. Additionally, considering the diverse nature of social media platforms, a multifaceted approach is necessary, tailoring content to suit the unique characteristics of each platform to maximize reach and engagement.

In synthesizing the findings from both the literature review and the data analysis, this thesis underscores the transformative role of social media in shaping consumer behavior and the customer journey in music festivals. Social media stands as a key influencer, shaping perceptions, guiding decisions, and extending the festival experience beyond physical boundaries. The implications of this research are twofold: for academic inquiry, it suggests a larger sample size in future research, as the current sample size of this study was not sufficient to explore other aspects, such as the best influence of content types, where some data were not relevant for a data analysis in SPSS. It is also recommended to conduct field research, even if quantitative, to understand within the festival environment, what were the touchpoints of consumers up to that moment, for a more in-depth exploration of the nuanced dynamics of the impact of social networks on different consumer demographics and festival genres. For industry professionals, the findings serve as a strategic call to action to harness the power of social media, not just to expand the reach and resonance of festival experiences, but also to foster a sustained community and engagement in a highly competitive market. The analyses reinforce many points brought up in the constructs and frameworks, showing the cyclical journey of the consumer when social networks are implemented in the journey. Moreover, current cases have already given a portion of the effect and impact this has had in terms of engagement and reach for festival organizers. As this study highlights, mastery of social media is no longer a supplementary skill but a fundamental component of success, integral to the vitality and longevity of music festivals in the digital age. As the digital realm continues to evolve at a rapid pace, those who do not quickly adapt and effectively manage the online and offline worlds are likely to lose relevance and influence in music festival experiences.

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APPENDIX A

Thesis Survey (NOVA Qualtrics):

Social Media & Music Festivals: The impact of social media on consumer behavior in music festivals.

Q1 Which gender do you identify with?

- ☐ Female (1)
- ☐ Male (2)
- ☐ Non binary (3)
- ☐ Other (4)

Q2 How old are you?

- ☐ 18 - 25 years (1)
- ☐ 25 - 34 years (2)
- ☐ 35 - 44 years (3)
- ☐ 45 - 54 years (4)
- ☐ 55 - 64 years (5)
- ☐ 65+ years (6)

Q3 Which country do you live in?

Q4 Have you ever been to a music festival?

☐ Yes (1)

☐ No (2)

Q5 How often do you attend music festivals?

☐ Never (1)

☐ Once a year (2)

☐ Twice a year (3)

☐ 3 / 4 times a year (4)

☐ More than 4 times a year (5)

Q6 What determines your decision to attend a festival?

	Doesn't influence at all (1)	Influence a little bit (2)	Neutral (3)	Influence more (4)	Influences a lot (5)
Line up (1)	☐	☐	☐	☐	☐
Specific artist (2)	☐	☐	☐	☐	☐
Date/location (3)	☐	☐	☐	☐	☐
Friends/family (4)	☐	☐	☐	☐	☐
Festival marketing and promotion (5)	☐	☐	☐	☐	☐

Previous attendance at the festival (6)	☐	☐	☐	☐	☐
Ticket price (7)	☐	☐	☐	☐	☐
Music genre/style (8)	☐	☐	☐	☐	☐
Brand experience (9)	☐	☐	☐	☐	☐

Q7 How frequently you use social media?

- ☐ Never (1)
- ☐ Once a week (2)
- ☐ Several times a week (3)
- ☐ Every day, once a day (4)
- ☐ Every day, several times a day (5)
- ☐ I'm a heavy user (6)

Q8 Rate your frequency of use for the following social media platforms:

	Don't use (1)	Sometimes (1 - 2 times a week) (2)	Frequently (Almost everyday) (3)	Heavy user (4)
Facebook (1)	☐	☐	☐	☐
Instagram (2)	☐	☐	☐	☐

Youtube (3)

☐☐☐☐

TikTok (4)

☐☐☐☐

LinkedIn (5)

☐☐☐☐

Pinterest (6)

☐☐☐☐

Twitter (7)

☐☐☐☐

Q9 What type of content format you prefer to engage with the most?

☐ Text (1)

☐ Image / Carousel of images (2)

☐ Short videos (up to 1 minute) (3)

☐ Medium videos (up to 5 minutes) (4)

☐ Long videos (5)

☐ Other (6)

Q10 Do you follow any festivals on social media?

☐ Yes (1)

☐ No (2)

Q11 If yes, which one?

Q12 Do you feel influenced by content generated by your friends about brands?

☐ Yes (1)

☐ Sometimes (2)

☐ No (3)

Q13 Do you feel influenced by brand-generated content?

☐ Yes, all the time (1)

☐ Sometimes, depends of the brand (2)

☐ Sometimes, depends of the content and not the brand (3)

☐ Very rarely (4)

☐ Not at all (5)

Q14 Among the following options, which content do you feel most influenced by when deciding to attend a music festival?

	Doesn't influence (1)	Little influence (2)	Neutral (3)	Make me think about it (4)	Influence a lot (5)
Content that I see at my friend's social media (1)	☐	☐	☐	☐	☐
Content from other people or influencers (2)	☐	☐	☐	☐	☐
Content from the festival (3)	☐	☐	☐	☐	☐

Q15 When considering attending a music festival, what types of content do you usually consume before making a ticket purchase decision?

_____ Live streaming (1)

_____ Edited videos (Reels, TikTok, Youtube) (2)

_____ Photos (3)

_____ Temporary content (IG story) (4)

_____ Podcasts (5)

_____ Recorded performances (6)

_____ Other (7)

Q16 Have you ever purchased music festival tickets due to the influence of video content made by friends? (Reels, IG story, etc)

☐ Yes (1)

☐ No (2)

Q17 Have you ever purchased music festival tickets due to the influence of video content created by brands or music festivals?

☐ Yes (1)

☐ No (2)

Q18 Do you feel that content generated by friends in the previous year influences your choice of festival for the following year?

☐ Yes (1)

☐ Sometimes (2)

☐ Not at all (3)

Q19 Do you feel that content generated by the festival in the previous year influences your choice of going on the following year?

☐ Yes (1)

☐ Sometimes (2)

☐ No (3)

Q20 What type of video do you believe better captures the essence and atmosphere of a music festival?

- ☐ Short and edited videos (1)
- ☐ Short and spontaneous videos (2)
- ☐ Long and edited videos (3)
- ☐ Long and spontaneous videos (4)