Festivalisation and its impact on marketing strategies of permanent music venues

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1 Introduction

The live music industry and live experience have undergone many changes in recent years. Not only as a result of the music industry as a whole that is changing, but also as a result of changing consumption patterns of audiences. These changing consumption patterns have roots in the social conditions of media and postmodern narratives of self-realization through cultural consumption (Holt, 2010). Experience is valued above ownership in the consumption patterns of the audiences. These changing patterns aided in the creation of the trend of festivalisation, or as named by Richards (2007), the era of hyper-festivity. Where every community seems to be compelled to organize events as a tool for social cohesion, generate economic impact or to boost the external image. This trend of festivalisation has given opportunities in the growth of live music festivals in particular. They fit the narrative of more temporary, experience-based events that are currently in demand.

Permanent live music venues are also impacted by these trends, they need to adapt to these changing consumption patterns and the growing live music industry (Denissen, 2016). These changes have brought opportunities as well as challenges to existing music venues. On the one hand, there is the growth of the live music industry, which facilitates opportunities for venues to grow and expand (Holt, 2010). But on the other hand, there are many factors which offer challenges to music venues. It has become harder to distinguish themselves in a market with a growing number of competitors, and it has become increasingly harder to stand out. The venues are not only facing competition from other venues, but they are also competing with festivals, as a result of the festivalisation trend (Sala, 2016).

An important aspect of the business strategy of these music venues is their marketing and branding strategies. Because of the perceived fragmentation and diversification of media audiences, heightening the emphasis on branding is crucial (Moor, 2003). This research is going to explore the use of marketing in the framework of permanent music venues, and how their marketing strategy is influenced by the trends mentioned above. Before doing this it is important to understand the value of marketing in the Creative industries. According to Troilo (2015) three key concepts are crucial in marketing in the creative industries; creativity, customer experience and customer value. The reasons for this and why marketing in the Creative Industries is different than marketing in other sectors will be discussed more in-depth in the theoretic framework.

Despite that the topic and concept of festivalisation has been well documented in literature in recent years (Richards, 2007; Négrier, 2014; Sala, 2016), there is still a lack of research on the impact of festivalisation on the live music industry, more specifically its effect on permanent music venues. This thesis will aim to close this gap in knowledge and will create more of an insight in the impact of festivalisation on the live music industry. The concept of festivalisation has mostly been discussed in

a broader nature (Woodward, 2014), or in the context of the creative city (Zherdev, 2014), Media (Roth, 2000) or urban space (Belghazi, 2006). This thesis will use the literature on the broader concept of festivalisation and the applications of it on other parts of the industry in order to see what impacts these trends have on the live music industry, and more specifically permanent venues. By doing this, more academic knowledge on the topic of festivalisation will be created, leading to a better understanding of the concept and new insights in the overall impact of festivalisation.

Besides the academic relevance, the social relevance of this thesis lies within the understanding of festivalisation and it's impact on the live music industry. By understanding this phenomenon and its impact, it will contribute in creating a sustainable live music ecology where festivals and venues create value by working with sustainable business models and marketing strategies.

The main focus of the research is going to be how the live music sector has adapted to the changes in recent years in the music industry, from the viewpoint of permanent music venues. How these permanent venues perceive these trend and how they have adapted their business and marketing strategies. This is going to be done with the help of the following research question:

How are marketing strategies of permanent music venues impacted by festivalisation of live music industry?

In order to answer this question, two sub-questions are going to be used. These two questions will focus on the marketing material itself and the strategic considerations behind this material respectively. By looking at the marketing strategy from the perspective of the material itself as well as the perspective from the producer of the material, a good insight in the marketing strategy and the impact festivalisation and de-institutionalization have had on this, can be gained. The first sub-question, which is centred around the marketing material, is a follows:

How do music venues market their events?

This question will focus on analysing the marketing material that is used in the promotion of events by music venues. Several cases will be chosen to analyse more in-depth, which will give insight into how the festival-events by venues are marketed, compared to their 'normal' events and other festivals, not by venues.

The second sub-question will focus on the underlying strategic consideration of the venues in the marketing and promotion of these events. It will take a look at the reasons and considerations behind the marketing material analysed in the in the first research question. This way a better understanding of the choices and consideration of these music venues will be gained. The sub-question will be:

What are the underlying strategic considerations of these venues in the marketing of their events?

The chosen way to gather this information is by way of expert interviews. By interviewing people who are active in this sector and who are familiar with the marketing strategies of these venues, the motivations behind the strategies can be discovered. How they see that this trend is influencing their decisions and how they plan to deal with these changes in the future.

By looking at both these aspects of the marketing strategy, the actual marketing itself and the considerations behind it, we can gain an understanding of how venues see this festivalisation trend and how they apply this knowledge to their business and marketing strategies. In addition, with the help of the second sub-question, a projection of how venues will act in the future can be made, considering this festivalisation trend is here to stay as it is the new modality of cultural policies in the 21st century (Négrier, 2014).

2   Theory and previous research

This research will focus on the marketing strategies of permanent music venues and how festivalisation and eventification trends have had and will have an impact on this. In order to start investigating this phenomenon, there needs to be a comprehensive understanding of all of these concepts. In this section, relevant concepts will be explained on the basis of previous research that has been done on these topics. The two main concepts that will be elaborated on in this section are festivalisation and marketing in the Creative Industries. These two form the basis of the research and the question revolves around the effect of one on the other.

Festivalisation

The concept of festivalisation can be described as "the process by which cultural activity, previously presented in a regular, on-going pattern is reconfigured to form a 'new' event "(Négrier, 2014, p. 21). It is a reflection of the changing consumer patterns of society, which have shifted from being focused on ownership and products to being focused on experiences. People are seeking not only engaging and live entertainment, but also interaction with others, participation, and identification (Sala, 2016), which are all part of the festival experience. According to Pine and Gilmore (1999), this experience based consumption is the last step in the 'progression of economic value', which consists of four steps; Extracting commodities, making goods, delivering services and lastly staging experience. They called this the experience economy. This experience-based economy has led to the festivalisation trend that has emerged.

 Besides the experience based economy that has emerged, there are more reasons why festivalisation has been so prominent in the last years. According to Négrier (2014) there are six categories of societal changes that are the reason for festivalisation and society's changing relationship to culture, in Table 1 these six changes are shown.

Cultural Permanence	⟹	Ephemeral, Presentism
Asceticism	⟹	Hedonism
Classical individualism	⟹	Tribalism, new-individualism
Cultural Legitimacy	⟹	Eclecticism, diversity
Cultural Specialization	⟹	Flexibility, tolerance, muddling
Inheritance	⟹	Path

Table 1, taken from Negrier, 2014

To get an overview of what exactly these trends entail, an explanation of each of these six trends. (1) The first trend in society's relationship to culture that has been present is the change from cultural permanence to a culture that is more focused on experiences and 'living in the moment', which is described by Hartog (2003) as presentism. (2) The second trend is similar to the first one, and revolves around the idea that society previously was more reserved and has ascetic elements. Nowadays this idea is substituted by a culture more associated with notions of entertainment and leisure. (3) Thirdly, the change from a more individualistic view, to a more social one. What this means is that social activity and interaction are a key element in today's society, take for example social media. Cultural consumption has become inherently social, and the number of people who attend cultural events alone is relatively small. (4) The fourth of these trends is that the barrier for cultural legitimacy has become lower. People are more free to move between 'low art' and 'high art', and require less cultural capital (Bourdieu, 1986) to understand and enjoy it. There has been a shift in legitimacy towards eclecticism, caused by people having more choice. (5) The fifth trend has similar ideas behind it as the fourth one, people are more flexible to move around in their taste of cultural products. Instead of having to conform to one genre or interest, and having a very stratified taste, people are consumers of multiple genres and cultural products. (6) The last trend that is important is that people nowadays are to a lesser degree steered by their inheritance in what they are consuming. Individuals are influenced by a wide range of social factors like school, family, friends and colleagues, which can all contribute to the cultural path that someone takes.

On the one hand, these changes are rooted in consumer practices and taste, but some of these changes have their roots in political and economic strategies of stakeholders. They are important to understand because they have implication for the audience perception of festivals. This will help in understanding why groups of people act in a certain way, and how the changes in behaviour have come to be. However, these changes are certainly not linear and has allowed for the festivalisation trend to be deeply differentiated (Négrier, 2014).

This differentiation offers opportunities for permanent music venues, because this differentiated development of festivalisation has given opportunity for hybridization, instead of substitution. There is a growing trend of permanent venues organizing events, in conjunction with their main schedule. This hybridization is an important step in developing their audience and to create long-term strategic marketing plans. The most important goal of this hybridization is to get people who are on the outside to the inside. What is meant by this is that people don't see the venue or brand as 'just a place' where the concert or show is held, they have a connection with the venue and brand of the venue. Instead of just visited one event, venues want people to have a connection to the brand and to the venues, to stimulate people to revisit. An example of this is the subscriptions that are needed at certain venues, these subscriptions are required to buy a ticket for any event. These subscription function as memberships that are only valid for a certain period of time, a month in most cases. By

forcing people to buy this subscription they are steered towards revisiting the venue and to come to the 'inside'. According to Négrier (2014), this is done in order to develop the audience, these events are designed to steer people to become a more loyal audience, and heighten their commitment. Because people are looking for interaction, participation and identification (Sala, 2016) at these events, they are more likely to become part of the loyal audience.

Loyalty is a crucial part of the service industry and for permanent venues this is an important reason to host events and festivals. Consumers 'satisfactory experience is viewed as a motivator for re-visitation and positive word-of-mouth responses (Seonjeong, 2014), and thus this is crucial in developing a long term, sustainable business. Several other studies, in the context of festivals, have found that a positive experience caused them to return to the same festival (Cole and Illum, 2006; Mackellar, 2009).

Besides the positive side effects that festivalisation can have, like permanent music venues using festivals to gain a more loyal audience. There are also more implications that festivalisation has for these venues that are of a more negative nature. Festivalisation has caused a shift in the role of permanent music venues in the live music industry as a whole. The position of music venues in the live music industry is no longer as prominent as it once was. This is especially the case for the smaller to middle sized venues, they often need to operate as "price takers" rather than "price setters" for their offered services in order to survive (Powell, 2007). This resulting in these venues struggling to formulate their value or for filling their vision or image.

Marketing

Marketing can be defined as 'ways in which economic actors manage their relationships with their market' (Troilo, 2015, p.21). This definition is applicable to many sectors, and not necessarily the creative industries. The creative industries, in which the live music positions itself, has some unique characteristics to it that need to be accounted for. First, the value costumers get out of a creative product is mostly based on the creativity contained in the product itself, and secondly, creativity is the lever for competitive advantage (Troilo, 2015). Creativity can be seen as the fuel that powers the supply and demand in this industry. The role of marketing in this process is a cultural and strategic one, representing the viewpoint of the customer, while keeping the organization aligned with the market. This in order to satisfy their expectations and to establish long-lasting relationships.

In order to satisfy these expectations, it is important to know what value a creative product can have to customers, and thus how this value can be a part of marketing the product. Firstly, the product has emotional value, it can elicit emotional reactions from the consumer, either positive or negative (Andrade & Cohen, 2007). Secondly, there is the identity value of creative products, they contribute to the identity of the consumer because of its high symbolic value. The last value that can be attributed to a creative product is that it provides a bridge to the sacred and spiritual sphere (Troilo, 2015). This

third value, is less relevant for live music, but still needs to be considered.

In marketing the creative product, it is important to be aware of these values and communicate to your audience, to establish a relationship, and loyalty. Like mentioned in the section concerning festivalisation, loyalty is an important factor to consider when marketing the product. Because consumers who seek 'experiences' are in a state of constant movement, looking out for the next big thing (Moor, 2003), festivals in this case. Producers of the creative content seek to predict these movements in an attempt to stabilize the market, but consumers are always on the move. In order to combat this, loyalty to the brand of a venue or festival can be crucial.

Another important distinction that has to be made is online and offline marketing. In promoting an event or festival it is important to know which forms of marketing are effective for the audience you are trying to reach, by finding the right balance between online and offline marketing. In recent years online marketing and social media have become increasingly important in the presentation and promotion of events and festivals (Sajid, 2016). In the case of festivals, the most important online marketing tools are their own website, Facebook and YouTube (Hudson,2015). Having a cross-platform synergy is crucial in marketing communications activities and a working synergy helps in exceeding the sum of the individual effects of the platforms (Naik and Raman 2003). Being present on multiple platforms that showcase a product, has a positive effect on the way people look at a product. And thus people are more likely to buy it, or in this case go to the event (Erdogmus, 2012). Using social media platforms and interacting with the festival online has a direct impact on the emotional attachment people have to the festival. This emotional attachment, in turn, has a dominant role in the behaviour of people. Anther way a festival has the opportunity to gain social media attention and emotional attachment is by designing the urban spaces, like festivals, to become integrated into the calibration of attention on social media (Carah, 2015). Concerning the Brand Relationship Quality (BRQ), this is not directly impacted by social media usage according to Hudson (2015). The emotional attachment people have serves a mediator between BRQ and social media usage, because this does have an effect on the BRQ. To summarize what the research of Hudson (2015) found, social media is used to maximize the emotional attachment of people to a festival which leads to people visiting or talking about the festival.

Branding

Branding was already touched upon in the paragraph above, but there are multiple forms in which branding can manifest itself. Branding is an important factor for every company or organisation and according to Keller (2006) it's even the top priority due to the growing realization that brands are one of the most valuable intangible assets that firms have. An organisation, event or business has a certain degree of brand equity, which consists of five elements: Brand loyalty, name awareness,

perceived quality, brand association and other proprietary brand assets (Chen, 2001). To build brand equity organizations mobilize resources to increase an organizations' credibility, which, in turn, reduces consumers' perceived risk and information costs (Erdem and Swait, 2004). One of the more important elements of the five, in the context of festivals, is brand association. It fills consumers' informational gaps about quality (Washburn et al., 2000). This specifically happens between festival brands and bands or venues. This means that affiliation with high-status actors, brand associations, produces reputational effects spilling over from the brand with a higher equity. Against this background, organizations borrow the reputation of an established brand (Rao et al., 1999) or its efforts. Marketing strategies can be key factors in the creation of brand association (Balachander and Ghose, 2003).

A form of branding that is especially relevant in the context of festivals is brand community. 'A brand community is a specialized, non-geographically bound community, based on a structured set of social relations among admirers of a brand' (Muniz, 2001, pp.1). People are connected by a brand, and they part of a group though the brand. Brand communities allow organizations to interact and learn more about their most loyal customers, and provide an opportunity to disseminate information more rapidly (Laroche et al, 2012). There are many ways to build trust with customers and to build a community around the brand of a company. Morris et al. (2010) sees Facebook pages as one of the best tools for building a brand community. Businesses should actively seek to build trust with their customers using their Facebook pages. Facebook pages can connect people to the brand, and this is even more effective when businesses have a cross-platform synergy and use other social media websites to cross-post information about events and promotions. Phua et al. (2017) found that, besides Facebook, Instagram an important player in the context on brand community. Instagram has the highest brand community engagement and commitment rate.

3 Methods

As mentioned in the introduction, this research has used two different methods of research, and thus will be a mixed method approach. The two methods that have been used are qualitative content analysis and expert interviews. The reason for the mixed methods approach is that the combination of these two methods allows for a comprehensive overview of the marketing strategy of permanent music venues. Besides creating a comprehensive overview of the marketing strategies, the methods also have been complementary to each other. The interviews helped in gaining a better understanding of the considerations behind the marketing material analysed with the qualitative content analysis. The qualitative nature of these methods have helped in discovering the motivations behind the actions and strategies of the music venues.

In order to answer the research question: *How are marketing strategies of permanent music venues impacted by festivalisation of live music industry?*, two aspects have been researched. These two aspects are linked to the two sub-questions used in the research, with qualitative content analysis used to answer the first sub-question, and expert interviews used for answering the second sub-question.

Firstly, qualitative content analysis method has been used, this method is useful for systematically describing the meaning of qualitative data (Schreier, 2012). This method has been used to answer the sub-question: *How do music venues market their events and what are the strategies behind these choices?*. In order to find the strategies behind the marketing that is used for events, a good comprehension of the marketing material itself needs to be gained. By having analysed the marketing material that is used for the events, a firm grasp of what material is used where is gained.

The data that has been used in this method is based on several sample cases, fifteen cases to be exact. A list of the cases that have been chosen can be found in the Appendix (1.0). These fifteen cases have been chosen in order to investigate the phenomenon of festivalisation in its real-world context (Yin, 2014). Fifteen events have been picked and analysed in order to gain insight into the marketing strategy used in the promotion of these events. These events that have been chosen can be divided into three categories, of five cases each; (1) marketing for an event at the music venue itself, (2) marketing for a festival-like event organized by a permanent music venue and (3) marketing for a festival, located in a city, not organized by a venue. The reason for having chosen these three categories is that this offered the opportunity to compare the marketing used for these events. The first category has helped in creating an overview of how venues market their 'normal' events, doing this gave the opportunity to see if there are any differences between the marketing of these events and the events in the second category. The second category thus will be most important, as it is directly linked to the research question.

The third category has a similar purpose as the first category, but here similarities, as well as differences, have offered insights. By having taken a closer look at the similarities and differences between these categories a better understanding of the marketing strategy has been gained. The first and third category have not directly contributed to answering the research question, but they helped in constructing a frame in which the marketing material is viewed. By analysing how festivals market their product, the marketing material of venues can be contrasted to this. When similar, it was interesting to see what the roots of these similarities were and how these effect both venues and festivals. If there were clear differences, it has been insightful to see why these differences are there and how they affect the overall message that is conveyed. Both these similarities and differences can be related to the second sub-question, and this information has been used in drafting the topic list of the interviews.

Within the method of qualitative content analysis, there were three different approaches that have been used. These being an analysis of the meta-data, a textual analysis and a visual analysis. The combination of these three methods have helped in creating a complete comprehension of the marketing material and the elements present in the data.

The first qualitative content analysis that has been used was the analysis of the meta-data. What is meant by this is that the overall marketing and promotion of the event has been evaluated based on the representation across different platforms. By looking at the presence across different platforms, an understanding has been gained in how venues and festivals choose to represent themselves. Absence or presence of a certain platform indicates the priorities of the organizer, and on what audience segments they have focused. The way they are present on a platform is valuable information, as this indicates where their focus lies. The platforms that have been taken into account for this analysis can be found in the appendix (1.1), together with the gathered data from the sample cases. For the second and third category there are several additions, because the events in these categories are promoted on even more platforms and in more divers manners. The first addition is the Facebook page of the event itself, on top of the Facebook-event. For example, the London Calling Festival has a Facebook event planned for this year's event, but this is coordinated from their own page. Other additions include third-party websites, their own website, YouTube and Spotify. Most of these platforms are not used by organizers in the first event category, so they will not present when discussing this category. The reason for having analysed the meta-data, is to create an overview of what resources are used by the organizers. This helped in setting a baseline for each event category and creating a foundation on which the following analysis can be build on. This method has not directly been used to answer the sub-question, but has been crucial in the overall process of data collection and creating an insight in how the platforms are used. By having used this method an insight in what platforms are most important and how they are used has been gained.

The second approach that has been used to analyse the marketing material is textual analysis. This in order to analyse the way in which the events are promoted and what wording and language is used. By having looked at how the organizers describe the event, it can be identified where their focus is. Are they talking more about the music and the artists, or about the experience that people have at the event. Which of them will have focused more on music and which will have focused more on the overall experience, and more importantly, how this is represented in their textual marketing material. This has been a signifier in where their priorities lie and what is most important to them. The text that has chosen for each event is taken from their Facebook-event page that is associated with the event or festival. The textual content analysis was conducted from an interpretative and deductive perspective. Literature about why people attend music events has been used as a foundation, but not in an inductive way. Knowledge about visitor motivation in articles by Brown et al. (2016) and Nicholson et al. (2001) has been used to help come up with the themes used in the coding frame. When analysing the text on the Facebook-pages of the events multiple themes could be identified. Theoretical thematic analysis has been used to identify the themed that have been found in the texts. In a theoretical thematic analysis, a researcher is driven by the analytic or theoretical interest in the research area (Schreier, 2012). Here, the goal of a theoretical thematic analysis is not to provide a description of the overall data, but rather a more detailed analysis of the themes within the data. By using this approach, a thorough interpretation can be made on the most important concept regarding the research question. The process of thematic coding is one where certain pieces of text are given a label, eventually certain themes, subthemes and pattern will stand out and emerge from the data. In order to put these observations into measurements, a coding frame (Schreier, 2012) has been constructed. The main categories of the coding frame consist of the kind of marketing that is used to promote the event and the sub-categories will go into more detail on what elements are present in these kinds of marketing. The coding frame has given clarity in the differences between the three categories and has established to which degree festivalisation is effecting the textual marketing of these three event categories. In order to construct this coding frame the six steps proposed by Braun & Clarke (2006) were followed. In the appendix (1.2) the coding frame can be found, along with the texts that are analysed.

The third qualitative content analysis method that has been used in the analyses of the marketing material is a visual analysis. This method has helped in determining what kind of message the organizers want to send, based on the visuals of the marketing material. Having looked at what images are used on the websites, Instagram and Facebook and how these helped shape the mood or vibe the organizers want to set. This in combination with the design that is used across the platforms has given a good overview of what the organizers want to accomplish with their design and images. Within the field of visual analysis the focus has been on semiotic analysis, although some elements of the Visual Critical Discourse Analysis have been used. This method tackles the meaning behind images and tries to analyse this (Rose, 2016). It offers tools for taking apart an image and how it

works in relation to broader systems of meaning. The Instagram pages of the events have been the most important sources for the visual analysis, as this platform is specifically made for sharing visual data, marketing material in this case. For every event several images have been analysed, which are representative for the case in question. Each element of the image is taken into account and the signs have been noted for each of them. Having done this for each category, there are certain themes that stand out in the three event categories.

Another element of the visual analysis has been the experience from the point of view of a visitor. This has been done by looking at pictures or images posted about the event, by the visitors themselves. This has given an indication on how visitors see the event, and how this compares to the image or atmosphere set out by the organizers. This has allowed for incorporation of the viewpoint of the visitor, to see if the experience of the visitors matches the experience that is promoted and sold by the organizers of the event. The way this comparison is made is by searching for certain 'hashtags' on Instagram. The results of this search have been laid next to the visual data that has been analysed in the first part of the visual analysis.

The units of measurement differ slightly for each of these events, this is mostly because the cases have been used in an exploratory way (Yin, 2014). This made it hard to define the unit of measurement, but the units that have been part of the scope of analysis include; Social media promotion (Instagram, Twitter, Facebook), Facebook events, posters, promotion at other events, commercials, real life promotion and any other form of promotion that has been found when analysing the case.

Regarding the validity and reliability of these three qualitative methods, this will rely strongly on the cases that are chosen. To ensure a high reliability and validity the cases have been chosen carefully, and the random element has been taken out. The events that have been chosen have taken place around the same time the research has been conducted, to prevent any loss of marketing material, like deleted events or web pages. Although these are also reasons why the reliability can be somewhat lower. If pieces of marketing material are missed or not available anymore, it will have had an impact on the overall outcome of the comparison. Because this might have caused marketing material to be left out and missed, were it was originally there.

The second method that was used in this research is expert interviews, which had a semi-structured nature. This method was used to answer the second research question: *What are the underlying strategic considerations of these venues in the marketing of their events?* This method is most appropriate for answering this question because this method has the ability to capture rich and descriptive data about people's perceptions, experience and knowledge (Hermanowicz, 2002). The method has allowed to go into the underlying reasons for the marketing that is used. Which would not be possible to the same degree with other research methods. With an interview it is possible to create

new data that would otherwise not exist. By interviewing the experts on the topic of marketing the reasons and consideration for their action will become clearer. These expert interviews will serve as 'crystallization points' for practical insider knowledge, and will serve as a concentrated method of gathering data (Bogner & Littig, 2009).

The analysis of the data has been done with the help of the transcribed interviews. In order to analyse the three interviews a thematic analysis will be done, this in order to get a clear overview of similar topics and answers. A thematic analysis is a method for identifying and analysing patterns of meaning, and it illustrates which themes are important in the description of phenomenon under study (Joffe, 2012). By using this method, it has highlighted the most important findings and meanings in the dataset, in either the affective, cognitive or symbolic dimension. It has resulted in certain themes that are present in the data, which contain either manifest content or latent content. The interviews have been analysed in an inductive way, which means that the themes will come from the data itself, rather than from a theoretical idea. The theoretical framework discussed in the previous chapter will serve as guiding principles, but they will not directly define the themes.

The units of measurements are people who are active in the live music industry, other live events that are comparable and people who deal with the marketing for such events. The reason for this is that they will have the knowledge and expertise that is required to answer this sub-question. They are familiar with the industry and are aware of current trends. And if so they can share this knowledge and their take on this, how they acted on this in the past and how they will most likely act on it in the future.

As it was important to find people with enough expertise, the sampling criteria of the interviewees were that they need to have worked, or are still working, professionally in the festival or event industry. This has helped to link the two sub questions and this way the two sub question will complement each other. The analysed marketing material has helped in constructing and conducting the interviews, while the expert interviews will help give more insight in the marketing material.

Three experts were interviewed with the help of a semi-structured interview, the following is a quick summary of why they are expert and their expertise and knowledge is relevant to this research:

- Editor-in-chief of a festival news platform, has broad knowledge of festivals in general and is connected to many actors in the festival-scene.
- Marketing assistant of Best Kept Secret, a relatively large festival that is a prominent player in the national and European festival market.
- An entrepreneur who specializes in the organisation of events, specifically cultural events (theatre and music predominantly). Not necessarily focused on music festivals, but has a firm grasp of the current market trends.

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4 Results

In this chapter we are going to discuss the findings and results of the data that has been analysed. The chapter will be structured on the basis of the two sub-questions and the methods that are used to answer these sub-questions. The qualitative content analysis, in which three methods are used, forms the first section of the results chapter, and the interviews will form the second section of the results chapter. Both of these sections are tied to the two sub-questions respectively.

The first part, the qualitative content analysis, of the chapter will take a look at how music venues market their events, and how this is influenced by the festivalisation trend and festivals in general. Like mentioned in the method section, three categories of events have been studied in-depth. This being; (1) events at the music venues itself, (2) festival-like events organized by music venues and (3) festival, located in a city, not organized by one venue. By comparing the different aspects of these events, an insight into the marketing strategies behind these events has been gained. These three categories were compared on the bases of three methods of qualitative content analyses, in order to get the most complete overview of the events and marketing developments within these events.

The results that are going to be discussed first are the ones of the analysis that is concerned with looking at the meta data of the marketing material. The overall marketing and promotion of the event is going to be evaluated based on the representation across different platforms. By looking at the presence across different platforms, an understanding can be gained in how venues and festivals choose to represent themselves.

Secondly, the results of the textual analysis are going to be discussed. This in order to analyse the way in which the events are promoted and what wording and language is used. By looking at how the organizers describe the event, it can be identified where their focus is. Are they talking more about the music and the artists, or about the experience that people have at the event. It will be interesting to see if there is a difference between the venues and the two categories of festivals.

The final method of qualitative content analysis that is going to be discussed is the visual analysis. This method will help in determining what kind of message the organizers want to send, based on the visuals of the marketing material. What photo's are used on the website, Instagram and Facebook and how does this help shape the mood or vibe of the festival. Within this visual analysis the visitor experience will be analysed as well. This will give an indication on how visitors see the event, and how this compares to the image or atmosphere set by the organizers.

After all the results of the qualitative content analysis and the first sub-question are discussed, the second sub-question will be answered with the help of the interviews, and the data that is collected while conducting these interview. All the results and data analysis that is done with the help of these two sub-questions will produce the knowledge and information to answer the main question of this research.

4.1 Meta data

To start off, the meta data of the marketing material is going to be analysed. This has several uses and will provide a strong basis for a more in-depth qualitative analysis of the data that is available. By taking a look at how organizers of festivals and events at venues have structured their promotion and marketing over the different platforms, an insight into their priorities, preferences and strategies can be gained. The meta data analysis will take a look at several platforms on which venues and organizers can promote their event, and this will allow for a comparison between these events, between themselves as well as between the event categories. In figure 1 an overview of the platforms that are analysed is depicted with a short explanation of how the platforms are evaluated in the analysis. For each of the three categories the table of platforms is slightly different, because of different methods and platforms of promotion. These differences are explained more in detail in the section of each category.

Platform	Example/ Explanation
Facebook / Facebook Event / Facebook Page	What aspects of Facebook are used and what information can be found in the aspects that are used
Twitter	What is the use of Twitter and how does is help in the promotion
Instagram	What pictures are posted and how do they relate to the event
Website by the event	How is the event promoted on the website of the venues or the website of the event itself. What elements are present or missing.
Artists Themselves	How do the artists themselves help in the promotion of the event
Other	Other platforms if applicable, like Spotify, YouTube and Soundcloud

Figure 1, overview of platforms that are analysed

An overview of the meta-data is available in the appendix (1.1), which shows a more detailed description of all the platforms that are evaluated.

4.1.1 Analysis of meta-data

The analysis of the meta-data is going to be split up by platforms, each platform will be analysed with the three event categories in mind. To create an overview of the way venues and festivals promote their event across multiple platforms, every platform is going to be discussed and examined. This resulting in an overview of how the event is represented across these platforms. In a majority of the cases which are examined a cross-platform synergy is present, which means that the combined effect of multiple marketing communication activities exceeds the sum of their individual effects (Naik and Raman 2003). This will also be taken into consideration when discussing the different platforms, and in what way these platforms are connected with each other. With the help of this, the differences and similarities in the use of platforms can be highlighted.

Facebook

Presence on Facebook is one of the most important elements of the promotion and marketing of an event at a music venue. Not only is this confirmed by literature (Hudson, 2015; Fowdar, 2013; Hansson, 2013) , it can also be seen in practice when looking at the events. It can be seen by the attention that is given to Facebook by the organizers of the various events. For example, 12 out of 15 organizers have a large, clickable button on their website linking to the Facebook-event, or Facebook-page of the event in question. There are multiple ways in which Facebook is used, including; Facebook-events, a Facebook-page of an event, and Facebook posts by the organizers of an event. In the next section we will discuss each of these way and how they are used by the different event categories.

The first manner in which the platform is used is by way of Facebook-events. A reason for these being important is that users acceptance of Facebook Events can influence their motivations and intentions to attend the actual event (Morris et al., 2010). The Facebook-event page has several aspects to it that are useful in the promotion of an event, which are shared across the sample cases. These aspects can be split into three groups, these being (1) *information,* (2) *communication* and (3) *interaction.* The first aspect, information, entails all elements of the page that are concerned with informing the potential visitor about the event, this would mainly concern practical information. For example, where to buy the tickets, at what time the event starts, information about the artist and all other activities present at the event. The second aspect, communication, encompasses the elements in which the organizers of an event communicate changes, updates or news to the potential visitors of the event. The third aspect, interaction, refers to the interaction between potential visitors themselves or between them and the organizer on the page of the Facebook-event itself. The majority of the interaction revolves around the selling and buying of tickets for the event, people that post about needing a ticket or people looking to get rid of one. In some occasions the conversations are about the event itself, like people looking for other people to go with and in some cases there is interaction between the visitors and organizers of the event directly. These three elements together make it so the Facebook-event page can be seen as a sort of 'hub' for the event. As will become clear in the analysis of the other platforms, many refer to the Facebook-event page as an important source for information, communication and interaction.

There are some differences between how organizers of events at venues and organizers of festivals use this page. When looking from the perspective of the aspects *information, communication* and *interaction* there are some clear differences and similarities within the event categories. Firstly the information aspect, within this aspect all categories of events have their basic information ordered in a similar fashion. The differences are in the way the information about artists and activities at the event are represented on the Facebook-event page, the festivals organized by music venues stand out here. They have the most information about the event as a whole, and a description of every activity at the

event. The Facebook events created for performances at venues are mainly concerned with the practical information about the music and the artists, whereas the venue-festivals are putting more of a focus on the other activities present at the event. An example of this can be seen at *Left of the Dial*, by Rotown. Where they are promoting 'Rock 'n Roll High School' as a part of their event, which is an activity for the younger musicians to learn from the more experienced musicians present at the festival. However, this trend doesn't continue when looking at the festivals not organized by a venue. The information that is present here is mostly about the music as well, and many of them reference the festival of the previous year, instead of talking about the festival of this year. This is a hint that loyalty is more important for these festivals, which is a crucial part of building an audience (Seonjeong, 2014). Concluding, the overall information provided by festivals organized by venues is most elaborate and shows that they are focusing on more than just music. The information that they are providing and the way it is presented shows their intention, and it shows that even in their most basic form of promotion and sharing of information they are focusing on the experience economy (Tschmuck, 2013).

Secondly, the communication aspect of the Facebook-event, and how this is utilized by the organizers of the events. When look at the performances at music venues and how they use the communication aspect, it is mostly used for the communication of information that is essential to the event. Examples of this are; Tickets are sold out, the support act is announced or the times have changed. The crucial difference between this and the other two categories of events it that the other two categories use this communication tool for more than just necessary information. Although this is part of the communication they do, a majority of the communication is focused around 'creating anticipation' for the event. They are teasing the performances of a certain artist, reliving a moment from the previous year, or telling you why you can't miss the event. This kind of communication is not necessary from a practical standpoint, but it enhances the image that both kinds of festivals try to set. It constantly reminds the visitors of the event and why they should be excited to go, and that the event is happening.

Lastly, the interaction aspect of the Facebook-event. This aspect is mostly concerned with posts made by people who are visiting the event and the comments on these posts. The posts made by people visiting the event are either about; asking for information, talking about the event or selling/buying tickets. Especially the first two are interesting, because the interaction within these posts is different between the event categories. When people are asking for information about the event, only the festivals organized by venues reply to this. The organizing page of the event replies to questions asked on the event-page, in four out of five cases. For performances at venues, no replies are given and for city-festivals there is only one reply . Although this is a small sample size, it still shows a clear difference and is an indication of how closely the organizers are involved with the event, at least on the platform of Facebook. Concerning the other type of posts, like visitors who are talking about the event with each other, these are present at all three of the event categories, but are present

more often at the two festivals event categories.

Besides these three aspects there are some other key differences between the three categories of events. Festivals by venues and city-wide festivals have more organizers tied to them, which has a significant effect on the promotion of the Facebook-event. This offers more opportunities for the events to be shared and posted by involved actors, which in turn leads to more people seeing the event. This in combination with the larger scale of the festivals, makes it so there is a higher level of interaction on the Facebook-event page.

The second way in which the platform of Facebook is used, is by having a dedicated Facebook page of the event itself. A Facebook page refers to a permanent page on the platform which people can 'follow' and 'like', very similar to an account page, but in this case it is used for a (recurring) event. Morris et al. (2010) suggests that businesses should actively seek to build trust with their consumers using their Facebook pages. This manner of promotion is only used by the two categories that are concerned with festivals, in nine out of ten cases these festivals have an Facebook page. The only one that doesn't have a dedicated Facebook page is *Catch Festival*. However, this festival is part of a bigger organization which operates in Amsterdam, under the name of *Pitch Festival*. The page of this festival does most of the promotion for *Catch festival*. None of the performances at music venues, out of the first category, have a Facebook page tied to their event. This difference is easily explained by the fact that the events are one-time performances with no intention to repeat them on a regular basis, with that specific artist. The Facebook page that is involved with the promotion of these events is the one of the venue in all cases.

The benefits of a Facebook-page, compared to a Facebook-event, is that the Facebook-page will keep existing. It ties people to the event and steer them to become a more loyal audience, and heighten their commitment (Sala, 2016). Once people have 'Liked' or 'Followed' the page, they will keep getting notifications and updates about the page, until they stop following the page. This way people are tied to the event for more than the one-time they might be visiting. For example, if someone visited *London Calling* in Paradiso this year and liked the page, they will get notifications the next year if the event is organized again. Especially festivals can benefit when people are tied to the event in this particular way, as loyalty is a crucial part of the service industry (Seonjeong, 2014). In the figure below (Figure 2) the difference between attendees according to the Facebook-event compared to the likes on the Facebook-page can be seen. Because most of these events have existed for multiple years, they have a much larger audience reach on their Facebook-page. The only festival for which this is not the case is the Green Garden Festival. This is explained by the fact that this year is only the first edition of the festival, so it's likely to grow if they choose to do multiple editions.

	Facebook-event attendees	Likes on the Facebook-page
Green Garden Festival	1.500	1.400
London Calling Festival	1.200	8.200
Motel Mozaique	4.000	18.600
Le Guess Who?	2.700	28.200
Amsterdam Dance Event	19.100	560.000

Figure 1, Facebook-event attendees compared to likes on the Facebook page

Besides connecting people to the event, the page is mostly used for cross-posting information about the event and promoting the artists and activities at the event. Other social media platforms and websites that contain information about the event are also linked on this page. This is very similar for all the pages of for both the venues-festivals and city-festivals, there is barely any difference between these two categories in regards to this.

The Third manner in which Facebook is used, is by using the page of the organizers themselves. In most cases the venues have made at least one post promoting the event, and linking to the before mentioned Facebook-event. Depending on if the show has sold out, or if tickets are available, more post are dedicated to the event. But the majority of the organizers limit the promotion to one post. This kind of promotion is mainly relevant to the venue performances and venue festivals. These two categories have the institute of a venue behind them, which significantly helps in the promotion of the event. This is one of the major benefits that venues have in comparison to the festivals not organized by a venues, they can use their existing fan-base to promote to. In most cases these people trust the brand of the venues already, which will have a positive impact on their perception of the event (Sajid, 2016). The city-festival are their own institution and don't have a venue or a similar institution to fall back on. In most cases the organizers behind this are part of an organization which doesn't have the prestige or authority that a music venue has, in the context of a festival or musical performance.

Twitter

Twitter is the next platform we will take a look at, how this is used in promoting events and how it fits in the overall online presence of the events. The nature of this platform is different than the more traditional social media websites like Facebook. Twitter its strength lies in the highly interactive one-to-many model (Burton, 2011) . When looking at the numbers it's also less popular than its counterparts, the twitter accounts of the festival events have roughly 1/3 of the following of their Facebook page. For example Motel Mozaique, 18.6k followers on Facebook and 5.3k followers on

Twitter, the numbers are similar for the other events

Twitter is used for connecting to people in two different ways, one is more about updating and communicating, while the other one is more focused on interacting with potential visitors. The first way in which organizers use Twitter is by tweeting about the event, changes to the event or other updates. Secondly, it is used to interact more directly with users on the platforms, reacting to tweets about the artist that is performing or people asking questions about the event. These two functions that are used are the two main features of Twitter according to Kwak (2010). Twitter is primarily a source of news, and secondarily a social media platform. The way the organizers of the events use this platform, confirms this.

Most of the event organizers only use Twitter to publish posts that are identical to the ones on Facebook, and in some cases Instagram. And if posts are unique to Twitter, most of them are posts linking to an article about the artists or to other news related to the event. Regarding the social media aspect of Twitter, only 2 out of 15 events interacted with their consumer base. Both of these instances were answers to people asking questions about ticket sales and other practical information about the event.

Overall there was little difference between the three event categories, regarding Twitter. Or at least no similarities or differences that were shared across the categories compared to the others. All of the organizers used the Twitter accounts as a source of news. In general they only used the primary function of Twitter and rarely used the secondary function, a social media platform.

Instagram

Another important platform that is used to market and promote the events is Instagram. Instagram is more unique in what it offers, as Instagram has more of a focus on the visual, rather than the textual, like Facebook and Twitter. Compared to the other social media website Instagram has the highest brand community engagement and commitment (Phua et al., 2017). This offers an opportunity for the organizers to make a more unique kind of promotion. The primary focus of a post is on the visual, and this is complemented by the text at the side, which is secondary (Koshy, 2014). This is a key element of this platform, and this shows in the way organizers use this platform. On Facebook and Twitter, the visual part of a post is often an addition to the text, while on Instagram it is the other way around. This is not always the case off course, but in the majority of the posts, it is.

Regarding the three event categories, there are certainly some important differences, all three of the categories have their own way of using the platform. The category that is concerned with performances at venues does not use Instagram as a promotion tool for the event itself, but more as a promotion tool for the venue. Carah (2015) conceptualizes Instagram as an image machine that captures and calibrates attention, and that is exactly how the music venues are using it. The majority of the images posted on Instagram, in all five cases, are not promotion for upcoming events but highlights of the events that have already happened. The Instagram pages of these venues are a

compilation of images from shows that have taken place at these venues. So they serve more as in-direct promotion for the venue itself, instead of direct promotion for the performances taking place at the venues.

The second category events, festivals organized by music venues, have a different approach. In almost all cases all the Facebook and Twitter posts are also present on Instagram, but they are complemented by images that are more about creating a certain atmosphere. The vibe or mood that is created is these cases is related to the festival setting. Examples of this are, pictures of crowds in front of a stage or people enjoying the weather in a festival setting. More on this in the visual analysis of the event Instagram pages, in chapter 4.3.

The third category of events, city-festivals, uses Instagram similar to the second category, but with less of a focus on creating a mood or a vibe that resembles a festival ambiance. The posts that have a stronger presence on these pages are images of artists. This might reflect that there is a stronger focus on music than for example the second category where images are more about the festival-atmosphere.

It's interesting to see that the three event categories have different approaches in using the platform of Instagram. Although the way of using Instagram concerning the festival categories is not fundamentally different, it is just different in what they post. The strategy behind this relies on showing the potential visitors what to expect and making it as interesting as possible. This difference will be taken a look at more in depth while discussing the visual analysis in chapter 4.3.

Website by the event

The websites of the events is another integral part of the promotion and marketing of an event. The website is most representative of what the event stands for, as the organizers have complete freedom on how to design this website. The design of a website has become a crucial element for success (Hernandez et al., 2009). Within the event categories there are several ways in which websites and website designs are used, more on the design in the visual analysis. Concerning the performances at venues, these don't have their own website and all of them use the website of the venues the performance is hosted at. The way this is structured is identical for all events at the venues. It features a description of the band or artists, some practical information, one or more videos of their best songs and always a link to the Facebook-event. Four out of five venues also have a section for similar artists, which includes artists who are playing at the venue at a later date, that have a similar sound. This not only helps in promoting these artists, it also helps in promoting the event in question, as on other pages this event is promoted as well.

The other two categories have a more elaborate website and in 9 out of 10 cases the event have their own website, instead of being part of the website of a venue. The only festival without one is *Donuts Festival*, this festival has its own section on the website of the venue it is organized by,

Doornroosje. When comparing these two groups and how they use the websites, there is mainly a difference in complexity. The festivals organized by venues could be considered the more 'basic' versions of the websites of the city-festivals. These websites are way more elaborate and offer more in the way of information, interaction and discovery of artists. The websites of venue-festival are rather basic and only cover the primary needs of consumers, like ticket sales, line-up, FAQ and other practical information. The websites by venue-festivals seem like a stripped-down version of the city-festival websites. Whereas the city-festivals use the different parts of the websites to give information, and a more in-depth look at the artists, are the websites of the venue-festivals more visually engaging. The city-festivals have put their focus on information and stories behind the music, artists and activities. While the venue festivals have focused more on the visual part of the website, more striking colours and interesting illustrations. This difference will be discussed more in depth in the visual analysis, but is worth mentioning already. The images and pictures on the venue-festival websites are there to create the atmosphere of a festival, while the images and pictures on the city-festivals are focused more on the artists.

Artists themselves

Although this is not a platform, how artist promote the event is certainly an important part of the marketing campaign as a whole. This is naturally very different, depending on the artist in question. But some overall trends can be seen when looking at the three different categories. The performances at venues by artists can count on the most support from the artists. This seems logical, as they are the main focus of the event. When looking at the online presence of artists, it is clear that they promote these events the most. In all cases, they are co-organizers on the Facebook-event, and have multiple posts across their social media accounts promoting the event.

When looking at the two festival-categories there is clearly less promotion by the artists themselves. This difference can be explained by the fact their role is smaller in the whole scheme of things. Most of them do promote the festivals they play at and their time-slot, but to a lesser degree than the venues show they do. Between these two event categories there is little to no differences when looking at the trends. The differences come from induvial artists, not the group as a whole.

Other

Besides the above-mentioned platforms, there are multiple other platforms on which organizers promote their events. Some examples of this are YouTube, Spotify, Soundcloud and in one case even Linked-In. These platforms are of more complementary nature and help in building an online presence. These platforms are used for promoting and exhibiting the music that is present at the events. Hudson (2015) names YouTube as one of the most important social media platforms for engaging with a festival, specifically music festivals. But as far as the cases festivals in this research, this platforms is not used to its full potential. This could be due to the research being done in the USA,

where the music festival culture is different.

An interesting example to point out is a creative promotion by *Donuts Festival*, organized by Doornroosje. This festival placed a pop-up stage at another festival, *Bevrijdingsfestival* in Nijmegen, earlier in the year. On this stage, Donuts Festival planned the artist that were representative of what artists they will have on their own festival. This way they reach their target audience directly and created an opportunity to represent themselves in a festival setting. This is an excellent way to show their brand to potential visitors and promote what they stand for. This is exactly what is being tried trough posts on Instagram but in a more indirect way, doing this in real life is an effective more for their brand and customer trust in their brand.

Importance of each platform

A study by Hudson (2015) has looked at the importance of different platforms in the context of music festivals. This study asked participant if they had interacted with their favourite music festival on social media, and if so on what platform. The first two ranks of the table, website and Facebook, confirm the findings in this chapter. But as mentioned before the ranking of YouTube seems a bit out of place in the context of the festivals in this research. Another noteworthy platform on this list is Instagram, on the 6th spot. This relatively low placement can be explained by the fast growth of Instagram over the last couple of years (Farquhar, 2019).

When looking at each of the platforms that are used for promotion, it can be seen that some platforms are more important than others in the promotion of an event. A distinction can be made between these platforms, as some are more important than other in the overall marketing strategy. The two platforms that are the most important in all cases are Facebook and the website of the organizer itself. For all of the three categories there is a slight shift in how these two platforms are used in relation to each other. But in all cases these two platforms form the basis on which the event is promoted. For example in the third category, city-wide festivals, there is more of a focus on the website of the organizer, because of the amount of information that needs to be displayed to visitors . While in the second category, festivals organized by a venue, the Facebook-events are more at the centre of the promotion campaign. Instagram is relatively important too, but is this mainly the case for

Social media used by respondents.

Social media usage: ranks, means and standard deviation			
Rank	Type of social media	Mean	Standard deviation
1	Festival website	4.60	2.13
2	Facebook	4.59	1.87
3	YouTube	4.01	1.88
4	Twitter	3.53	1.82
5	Google+	3.22	1.69
6	Instagram	3.08	1.73
7	MySpace	2.99	1.64
8	Tumblr	2.92	1.58
9	Pinterest	2.88	1.60
10	Spotify	2.86	1.57
11	StumbleUpon	2.78	1.49
12	FourSquare	2.67	1.22

Figure 2, Social media importance ranked, Hudson (2015)

the two festival categories. Each of these two categories use this platform on its own, and is not just a support for Facebook and their own website. It could stand on its own as a marketing tool, something which isn't the case for the other platforms.

All other platforms are mainly used to support the information on Facebook and the websites. Platforms like Twitter, and in some cases Instagram, are used to create awareness, instead of providing information. In almost all cases posts on Twitter consist of pictures or minimal texts that link to the Facebook pages and websites of the event. Although this way of promoting the event give minimal information about the event, they are crucial in creating awareness and getting people interested in the events. Both groups are equally important but they have different functions. One group of platform, Facebook and the websites, is mainly concerned with information and the other group is mainly concerned with creating awareness for the event.

4.2   Textual Analysis

Following the analysis of the available marketing and promotion material there is the qualitative textual analysis. The majority of the texts that are used for this analysis are the descriptions of the events on their Facebook-event page. This way a comparison can be made between the events, on an equal basis. Every organizer has the same tools and limitation available to them in the writing of this piece of text. The texts that are available at the websites and other platforms are more about the artists and practical information, and not about the event itself. The Facebook-event page description serves as a summary of how organizers want their event to be seen by visitors. The language they use will be representative of this, and indicate what kind of image or atmosphere they want to promote. By comparing how the three categories of events talk about their event on the Facebook-event page, an understanding can be gained in what the difference is between these events and where they have their priorities.

4.2.1   Coding Frame

After following the steps laid out by Schreier (2012), a coding frame was constructed. The steps described in the preparation and organization phase have led to the most complete coding frame that will cover all of the texts that are analysed. This coding frame is a representation of the texts that are analysed and allows for a more comprehensive manner to look at the differences between event categories. The coding frame can be found in the appendix (Appendix 2).

The coding frame consists of five main themes, which consists of multiple sub-themes. The five main themes are as follows:

1. Discussing the nature of the Event

This is a more factual theme that is concerned with describing the event. What is happening, where is it happening, when does it take place and information to this. Parts of the text that fall into this category is concerned with one of the four sub-themes. The first sub-theme is *event description*, where a description of the event is given. This refers to a very minimal description, like 'this two day during festival', where it is just about the factual description of the event. The second sub-category, *venue description*, has a similar nature to the event description. Where the text is about the venues where it takes place at, is it one venues, multiple or a festival terrain. Thirdly, *practical information*, which refers to ticket prices, discounts, and date of the event. The last sub-category, *actors involved*, is concerned with the actors involved in the event, like the name of the band, curators, or other music professionals.

2. Discussing the experience at the Event

This theme is about the experience that can be had at a festival or venue and how it is phrased in the text. This theme is one of the most important ones, as it captures what organizers of events are saying to their potential visitors. What language are they using to 'lure' people to the event, and what parts of the event are they highlighting. The first sub-theme, *reason to attend*, is concerned with why the organizers think people should be there. This ranges from quality of the line-up and discovery of new music to the event being promoted as 'the place to be'. The second sub-theme refers to the *atmosphere at the event* and is a crucial one, as many organizers try to bring a certain mood across in their text. The atmosphere that can be described for example is 'a place to relax' or 'a place to party'. The third sub-theme revolves around the *activities at the event*. What activities are present at the event and how can these be utilized, think of example like; art, music, workshops and parties. The last sub-theme, emotional description, is all about certain emotions that are brought across via the text. How the passion for music or connection to the audience can lift the experience and event to a higher level.

3. Discussing music at the event

This theme is about how the music at the event is discussed. Not the effect of the music, but how the music itself sounds, how the artist that performs this music are described and where people might have heard it before. This can be divided into two sub-themes. First the *description of the music itself*, this refers to how the music is described to in the text. This could be done by naming the genre the music fits into, or by naming a certain artist or song that are similar to the artists in question. Secondly the *description of specific bands*, like description based on their preferred genre or similar sounding artists.

4. Discussing history

This theme refers to how previous editions of the event or gig are being described as part of the promotion of the event. This can be split up into two sub-theme, *history of the event* and *history of the artist*. Which respectively refers to previous achievements of the band or the event.

5. Calling for action

This theme refers to the call to action the organizers do to the potential visitors. The two ways they call the visitors to action are, on the one hand, to *attend the event*. And on the other hand to check out the artists playing at the event. This specifically refers to calling to action, like 'Go buy your tickets now!'.

4.2.2   Thematic Analysis of the Coding Frame

In the analysis on the texts we are going to look at each of the three event categories individually, and discuss the themes and sub-themes that are most prevalent in each category respectively. By looking at which themes pop out more than other for each category an understanding can be gained for what topics are most important for each category, and where they focus on when talking to their audience.

Let's first take a look at the category of events that concerns the performances at venues and how these are represented by the text in the Facebook-event page. The description of these events are very similar in all five cases, so there are likely to be representative of the event-category as a whole. The main thing that all the descriptions have in common is that they are mainly talking about the band and what kind of show the band will most likely put on, at the event. This is complemented by more facts, numbers and opinions about the band. There are several categories from the codebook that are present in most, if not all, descriptions of these events. These are the following:

Discussing the experience at the event   - Emotional description

The emotional description of the experience at the event on the Facebook-event page is mostly related to music, and not to any other factors. The organizers talk about how the music at the event has an emotional impact and how the crowd will feel when hearing the music played by the artists. Examples of this includes sentences talking about 'energetic performances' or 'a soulful song'. This is quite common in all of the descriptions. The organizers are using the feeling that the music gives of as a description of the event, they are using the emotional load of the music to convey a certain feeling or atmosphere.

Discussing music at the event   *- Describing the music*

Another important theme that is present in all the of the descriptions is the description of the music that is played. This is done by either using genres as a way to describe it or by naming more well-known artists that have similar sounding music. Many of the descriptions also feature one specific song of the artist that is described in detail. For example in the text of Tivoli, a song is highlighted and discussed in a way that it seems representative of the whole discography of the artist. This in order to help create expectations for the visitors who want to see the artist.

Discussing music at the event   *- Describing specific artists*

The description of the band is another theme that is present throughout all descriptions on the Facebook-event pages. For this event-category it is quite logical that this is done in every case, because the band is the main attraction of the event. The way bands are described is often by comparing them to other bands in the same genre. In the case of Rotown, they always start of the description of the event by naming three similar bands to the band that is playing.

Discussing history   *- History of an artist*

The last theme that is discussed is concerned with the history of the band, what they have achieved so far and how they have come to where to are now. In most cases this includes information about their earlier albums, and a more detailed description of their most recent album. For some artists this even includes a summary of the prizes they have won, either as a band or for a specific song.

Next up is the category that is concerned with festivals hosted by music venues. The description of these events is significantly different than the events in the previous category on multiple levels. The event is much bigger in most cases, and more artists are performing at these events. The description of these events is also more diverse, as the events themselves are more diverse as well. The following themes are present in the description of these events:

Discussing the nature of the Event   *- Event description*

This theme, that is present in the description of the events, is a more factual based theme. It's concerned with what the events roughly is about. How many days it is for, what venues are used and other practical information of the same nature. Although the information contained in this theme is crucial for the event to put in the description, there is not a lot of useful data present in this theme. All cases have a similar way of conveying this information.

Discussing the nature of the Event   - Actors involved in the event

This theme is a very interesting one to look at for this category of events, as there are many actors involved in the organisation of a festival. Not only who are involved, but how their involvement is written down in the text. Not only the artists are named in the descriptions of the events, but also actors like co-organizing organisation, curators and other professional in the music or festival business. For example in the description of the Green Garden Festival, seven organisation are named who are helping in the organisation of the festival. Their involvement, and the description of this involvement is the majority of the description. All these organisations are affiliated with certain music venues or artists and thus bring some expertise and recognisability to the event. Which the main organizer wants to convey through the description of the event

Discussing the experience at the Event - Why to attend

This event category has two ways of discussing the experience at the event, of which 'why to attend' is the first one. This message is conveyed through multiple ways, and the case festivals have different ways of doing this. Although the ways in which they do this can be summarized in three groups. All of the festivals use these manners to a certain degree. The first reason why to attend is music related, either to discover new music, be motivated by the quality of the line-up or to see upcoming artists as one of the first. The second reason that is mentioned is a more ambiguous one, and is mostly related to the social aspects of attending an event. The event is mentioned in the context of being the 'place to be', that it can't be missed, or that you are going to have a good time with friend and other people. The last group of reasons that is mentioned is more focused on the other activities that are present at the festival that are not music related. How you can spend your day doing activities besides listening to music.

Discussing the experience at the Event - Activities at the event

The second way in which the experience at the event is discussed, is by way of discussing the activities at the event. In the previous theme it's already mentioned, but the previous theme refers more to activities as a whole. This theme is about what the activities are and how they are incorporated into the text and the festival itself. The activity that is promoted the most in the description is the primary activity of music. There are several ways in which music is used for activities, besides just listening to it. At *Left of the Dial* there is a workshop in which people can ask question to musicians and even play with them during a workshop, for example. But besides this there are many secondary activities that are promoted in the descriptions as well. Many of the festivals have a broad selection of activities that are unrelated to music. These activities are interesting to look at because they are confirming the theory that festivals are much more than just the musical acts and music related activities, the festivals are diversifying (Négrier, 2014). Several of the festivals talk about cultural, culinary, sightseeing and other side activities. These complementary activities are not just

complementary to the music themed activities, they are on equal foot in some cases. The non-music related activities are just as important in the text than the music related ones.

Discussing history   - History of the event

Another important, reoccurring theme in the event description is the history of the event. This is not the case for every festival, as two of them are held for the first time. But the other three start of the description by talking about the previous editions of the festival. In two of the three cases this is even the biggest theme in the description. The London Calling festival writes about how the festival has been present for more than 25 years, and how the festival has helped new artists in their career. While Catch talks about how the festival has cemented its name and is a vital part of the Utrecht night-life.

Lastly we will discuss the festivals organized throughout a city, and how these kinds of events are represented in the texts, used to promote the event. This category has several similarities with the other festival-category, but there are plenty differences in themes as well. The events in this category have a stronger focus on music, as an integral part of their event. This shows by what themes are most prevalent in the description of the events, and by what subjects are touched upon the most. The following themes are the most important in this event category:

- Discussing music at the event   - Describing the music

The events in this category are more focused on music than the events in the other categories. A big portion of the description is dedicated to describing what kind of music is going to be played exactly. Which genres are going to be played and how this will impact the event. Most of the festivals promote that they have a plethora of genres to choose from, instead of naming specific bands. The genres are promoted more so than specific bands, which is a difference compared to the other categories.

- Discussing the experience at the event   - Why to attend

Along the same lines as the previous theme, music is the main reason that is named for attending the event. With a particular focus on the discovery of new music, and new artists. These festivals don't rely on big name artists but on a carefully selected group of musicians who fit the festival best. In two cases only curators are named, instead of artists. Which would indicate that the discovery of new music is greatly encouraged, judging the festival on its music, instead of the line-up. 'One of the best in the diverse, genre-blurring festivals' is a way one of the festivals is described (Le Guess Who?), were as another is described by 'a mosaic of genres and styles.

- Discussing the nature of the Event   - Actors involved in the event

The theme of 'Actors that are involved in the event' is an important one in this event category, even more important than the other festival category. Because the venues and podiums which are used by these festivals are promoted to a higher degree, than the other event-categories. This can be concluded from the description, because all of the organizers dedicate several sentences to describing the venues. Other actors that are named are curators, reviewers of previous editions and the visitors themselves. Notable actors that are missing are the artists themselves, because not any of them are named.

- Discussing the nature of the Event   - event description

This theme is more about the information that is given about the event, in the description. Most of the events use the factual information about the event as a way to uplift the event. The number of venues used, the number of artists playing and how many visitors previous editions had. This information seems to be used to create a sense of scale to the festival, as the size is mentioned as well in conjunction with this.

A comparison between the themes found in the categories is going to be made and discussed in chapter 4.4.2.

4.3   Visual analysis

After looking at the marketing material as a whole and the texts included in this material, the next step is a visual analysis. There are two component to this analysis, one is concerned with the visual representation of the event in the marketing material and the other one is concerned with how this visitor experience matches this. To start off we are going to take a look at the Instagram feed and websites of the venues and festivals and what visual styles and images are used here. When a baseline is set of how festivals represent themselves, especially on Instagram, it can be seen if this matches the reality by looking at the posts made by visitors of the event. Analysing if the pictures the events want the audience to see convey the same atmosphere as the pictures taken by audience members themselves. On top of this how does this differ per event category, and where the differences lie. The visual analyses is based on the methods proposed by Rose (2016).

4.3.1   Representation by event

Like mentioned above, we are first going to take a look at the Instagram pages and websites of the three event categories. By taking a look at them separately we can see what kind of message the organizers of the events want to send according to the visual elements they are using. This can either be photos, colour schemes, illustration or anything that falls in the visual category.

Performances at music venues

The first category, performances at music venues, was the most challenging to do a visual analysis for, because the visual representation of this event is mostly dependant on the venue that the performance is held at, and not specifically catered to the event. In the other event categories the Instagram page and website are specifically made for that specific event. In this case it is more of a general Instagram page and website, run by the venues the event is taking place. However, a general trend can be found of how the venues use these platforms for events like this. This, in turn, can be compared to the other two event categories to see what differences are. The Instagram posts that will be used for analysis, will be the ones that can be directly linked to the performance of the artists in the chosen cases.

Starting off with Instagram, in all cases the artist is the central focus in the photos that are posted. However, there is some variances between how the venues portrait the artists. In the case of *Doornroosje* and *Het Paard* the artists are shown by way of a close-up. In these photos the artists have their eyes closed and completely focused on what they are doing. They are concentrated on the song they are performing and nothing else. The only other thing that is visible in the photos are the spotlights, a blurry background and the instrument there are holding. *Paradiso* and *Tivoli* have similar photos of the artists that are performing at their venue, but more of the venue itself is visible, and in some instances the crowd, but just the first few rows of people. Similar to the close-up photos, the eyes are closed of some artists, which would indicate the same signs. Some photos however show some more crowd interaction, in a few cases the artist is clearly interacting with the crowd. In all these photos it is the lead singer that is in the photo, in none of the photos there are any band-members visible. This is most likely done so people might recognize the lead singer, which is more likely than people recognizing the drummer or guitarist. The Instagram photos of *Paradiso* also show the

Image 1, image representative of this event category, Doornroosje (2019)

background of the stage every time. The wall behind the podium is a high wall with stained glass, which makes the picture stand out more. This can be seen as a form of branding, taking something recognizable of the venue and making sure it is seen in the photos that are taken. This way people will associated the photos

with *Paradiso*, even when not shared on their own page. Concerning *Rotown,* they mostly use press-photos of the artists on their Instagram page. The decision to use these photos, instead of photos at the venue itself, is in contrast with the other cases.

The image that all these signs convey is that the music is central for all these venues. Rarely are there any other objects or people in the photo, just the artist. Especially the photos posted by *Doornroosje* and *Het Paard* show this. Not focusing on any other details, but just the artist and the music made by this artist. This is less so the case for *Paradiso* and *Tivoli,* where other signs than the artists can be seen, but the artist is still at the centre of all photos.

Besides photos of artists, the Instagram pages have some more posts that are worth noting. Most of these post are announcements of artists playing at the venue, but the way these are announced is interesting. Something that is very common, across all venues, is doing this by way of a poster, but digitally. In many cases informative posts convey their information by way of a poster format. These poster formats look very similar to festival posters in which a line-up is announced.

The websites of these venues are all very neutral, and not targeted toward the event that is being researched. The only way this will be useful is in the comparison to the websites of the other events, which are specifically made for those events. So we will return to the websites of this event category later in this chapter.

Festivals organized by music venues

In the second event-category the visual analysis becomes more interesting and variable. Although the events are organized by the same venues as in the previous category, the events have their own image and atmosphere they are trying to bring across. There is a lot more material to analyse for these events, as they have dedicated Instagram pages and websites. Because of this a representative image can be gathered from these two platforms.

Starting with Instagram, there are a couple of signs that stand out within the sample of five events. First of all, there is a lot more diversity in what is shown on the Instagram pages, between the five festivals and within the festival pages themselves. The photos and images that are posted can be divided into three main themes. There are some posts that do not fit in one of these three themes, but the number of posts for which this is the case is too small. The first theme being photos of artists, although this is less common than in the previous event-category. The majority of the artist photos that are used are more focused on the event as a whole than on the artist themselves. The photos of the artists that are used either include the crowd or are press-photos. The only cases in which the press-photos are used is when the artists are announced to play at the festival. The festival that stands out from the five is the *London Calling Festival*, as this festival doesn't follow the themes of the other four, especially when it comes to artist photos. This festival uses images that are similar to the

example in the previous paragraph (image 1). The way this festival chooses their artists photos is more like the first event category, where the artists, and indirectly the music, is central in the picture. The reason for this is most likely that *London Calling Festival* is seen more as a showcase festival, whereas

Image 2, Photo of an artist performing, but the crowd is more involved in the picture than the previous category. Donuts Festival (2019)

the other four are not, and have more to offer in other activities. The artist photos that are used by the other festivals are more focused on conveying the ambiance and atmosphere during the performance of the artist. This is especially the case for *Donuts Festival* and *Green Garden Festival,* while the artist photos used by *Left of the Dial* consist mostly of press-photos. This indicates that the overall setting and

ambiance during the performances are on equal foot with the performance itself. The focus is just as much on the 'good time' the crowd is having, as on the performance of the artists, if not more, in the case of *Donuts Festival* and *Green Garden Festival*.

The second theme that is present in the photos on the Instagram pages, is that of atmospheric photos. An example of such a photo can be seen in image 2. This includes picture that fit with the atmosphere that the festival is presenting and don't have the purpose of conveying information about the event. The photos of artists are excluded from this theme. There is quite a large variance in what kind of posts and photos are part of this theme, but a majority of the posts in this theme are photos taken at earlier editions of the festival. For example pictures of certain places on the festival ground, or pictures of people enjoying themselves at the festival. Especially the Instagram feeds of *Donuts Festival* and *Green Garden Festival* are full of photos of people, either crowds or just small groups. The *Green Garden Festival's* atmosphere is very much inspired by nature and the summer, this is reflected in their photos. Almost all of them include the sun, trees and vibrant summer colours. The other festivals, and namely *Left of the Dial, Catch* and *Donuts Festival* have similar strategies in which the atmosphere of the festival is reflected in their posts. It's not limited to photos of artists performing, but it is the complete picture of the festival. By doing this an image, or more so an atmosphere, is created which sends a clear message to potential visitors. These atmospheric photos help in strengthening that image and make it clear for potential visitors what to expect. *Left of the Dial* and *Donuts Festival* both do this for example, but with their own unique image, which will result in visitors that can relate to that image.

Image 3, example of an atmospheric photo, Green Garden Festival (2019)

The third theme that can be seen within the posts of the festivals, concerns informative posts. The visuals for these kinds of posts are very much tied to the visuals of the rest of the posts. Three of the five festivals get quite creative when it comes to these kinds of posts and make them stand out even more. *Left of the Dial* for example has a 'gambling' theme in all their posts, and they edit there informative posts in such a way they fit this theme. They have several posts in which a short video of someone scratching a ticket to see if you win a prize, where the 'prize' is information about the band or event. *Green Garden Festival* and *Donuts* Festivals have similar ways in which they do this, where every posts is adapted to the other visuals present across there promotion material. By doing this there is more emphasis on the branding, which is important when wanting to attract a certain type of audience.

A type of post that is also worth a mention, is interactive posts. This concerns posts where people are encouraged to interact with the posts made by the festival, either online or offline. Most of these interactions are structured around winning a prize or getting something extra when visiting the festival. The two festivals who use this strategy the most are *Donuts Festival* and *Left of the Dial.*

Concerning the websites of the events, and in particular the visuals, these have some notable signs. In general they are very colourful and they all have a certain style which is representative of the festival they are associated with. Three of the festivals have elaborate websites, with many pages to explore, these are *Left of the Dial, London Calling* and *Donuts Festival*. While the other two festivals, *Catch Festival* and *Green Garden Festival*, have websites consisting of just a handful of pages. Starting of with those, there is a clear style that is followed, that is also present in the other promotion material for the event. Where they lack in content, they make up for in visual. The style that *Green Garden Festival* has chosen for is one where nature is central, the letters are accentuated by leaves, the

background contains illustrations of trees and the beach. It's clear what kind of an image this festival is trying to bring across, one of a 'summery' and 'happy' festival, and their visuals are crucial in creating this. This is also the case for *Catch Festival* and *London Calling,* but the theme is less clear, and more ambiguous. These two festivals have visual styles that are unique to the festival but they don't convey a clear image of what to expect from the festival. The illustrations are specifically made for the festival, but they don't directly convey what the festival is about. Although, when looking more closely at the festivals, this is not necessarily a problem. *London Calling* has been a long lasting festival that has been around for 20+ years and can coast of their historical presence. While *Catch Festival* intentionally books more unknown artists, because they want to have a more underground vibe, they stated in an interview. So there are reasons behind them not being as upfront with what their festival is about.

These three festivals have created their image with the use of illustrations and the use of colour rather than with the use of pictures and photos. This is not the case for the websites of *Left of the Dial* and *Donuts Festival,* where picture are a vital part of the pages of the website, and the image is created by these pictures, rather than illustrations and the use of colour. This is the case for *Left of the Dial,* which is a festival that does have a clear style and image on the website, as it is clearly geared towards a rock focused audience. The main reason that this image is conveyed by the website is, in addition to a themed layout, the pictures that are present on every page. These picture are all in black and white and are themed around the genre of rock and everything associated with that. This is also the case for Donuts festival, where pictures of people that are partying form the majority of the website. This sets the expectation that this festival is focused more around enjoying the party, then enjoying the music. This shows that using photos can be an effective tool to create an image or style, as well as using illustrations and certain colour layouts. Once again, all these websites have chosen a
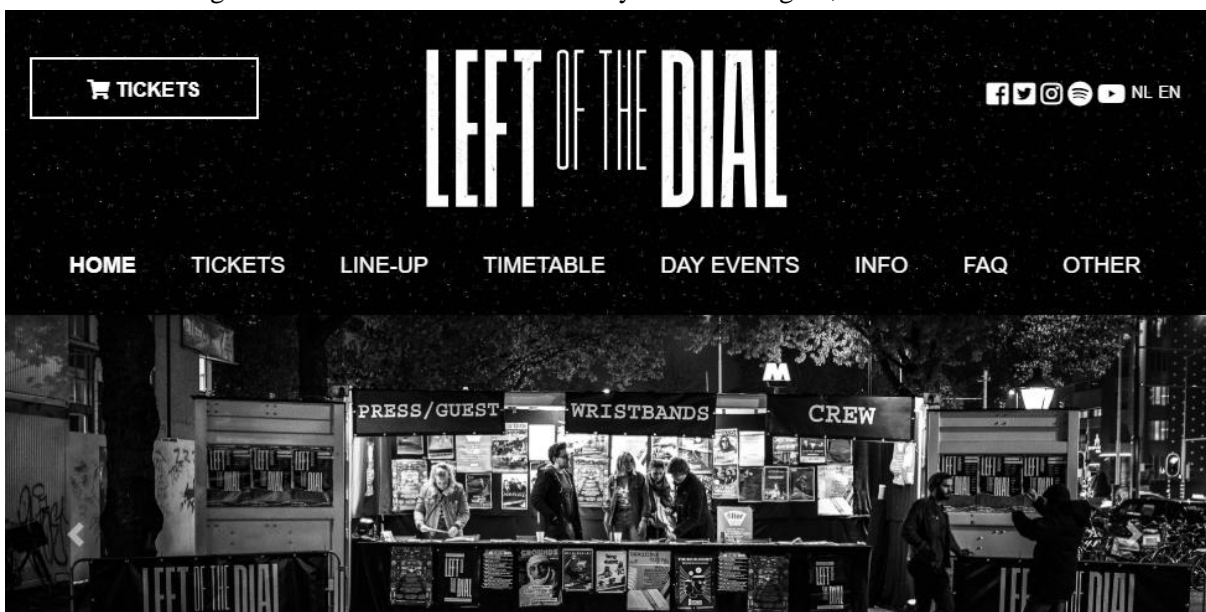

Image 4, representative example of one of the website, the majority have the same structure, adapted to the theme of the festival, Left of the Dial (2019)

certain theme or image, they are branding themselves. The importance of branding can be found in all of these example in their own way, either through photos, illustrations or website layout.

Another sign that stands out, the websites layout. All of the websites all have very similar layouts to the bigger, well-known festival, such as Lowlands and Pinkpop. When comparing the five case-festivals to these two, and other festivals of that scale, many similarities can be found. This could indicate that there is some form of imitation going on, however this observation could come down to this layout being the optimal one for events like this. The styles within this layout are completely different but there is a clear resemblance in the way the websites are structured.

Festivals, organized in a city, not organized by music venues

The third event category is also interesting to take a more in-depth look at, as they are not affiliated with one venue. Instead of being organized by one venue, these events are organized by organisations that are not affiliated with just one venue, they stand on their own. Venues similar to the ones in the previous category are still used, but they are not the primary organizers. This meaning that the events themselves are very similar, but differences can be found in the promotion, representation and organisation. By taking a look at the visual of these factors, and understanding can be gained in what the difference are and why they are there.

First we are going to take a look at the Instagram pages of the five events, and how the visuals on there, represent the events. The first thing that stands out is that all of the Instagram pages are a lot less coherent than in the previous event-categories, and they are more diverse. This in itself is enough of a contradiction with the previous category to be notable. Whereas branding and image seemed like crucial factors for the previous group of events, this groups of events has its focus on other factors. There are a couple of factors that stand out when analysing the pages of these five events.

The first thing to talk about is the photos of the artists, which are present in every event category, but in a different way. Within this event category the photos are more focused on the artists themselves, and how they are performing. Similar to the first event category, where the music was central. The majority of photos that are posted of artists during their performance have it centred on the performer and their instrument, with a minimal role for the crowd. This again signals that the music that the performer is creating is superior to the enjoyment of the crowd, and this is what the festivals want to signal to their audience. The only exception to this is the *Amsterdam Dance Event* page, but this difference can be explained by the genre of music. Other types of artist pictures that are plentiful on the Instagram pages are the press-photos. Just as mentioned in the other two event categories, these photos are not tailormade for these specific events, so it's hard to find information in the photos themselves. Their presences on the pages is the only thing that can be taken into account, instead of their content.

Many of the other posts and visuals seem to be focused on the culture surrounding music and cultural activities in general. The images on these Instagram pages offer a more divers selection of

Image 5, example of a post that highlights other cultural activities or other aspects of the festival. Part of telling a story. (Motel Mozaique, 2019)

topics than we have seen in the other two event-categories. For example in the cases of *Le Guess Who, Motel Mozaique* and *ADE,* there are multiple posts highlighting contributors to the event who would normally be on the background. Giving them a platform to tell their story, and how this contributes to these events as a whole. The pictures used in these particular posts consists of the person standing or sitting in a quite neutral area, in order to draw the attention to them. These posts are constructing a story that is bigger than artist performing on a stage, and help in creating a narrative for these festivals. By doing this the festivals become more than just a place to listen to music, and they encompass different aspects of culture as well, like lectures or workshops. These things were also present in the events in the other categories, but they were not promoted as clearly as in the cases of these festivals. Within this event category they almost seem to be on equal foot with each other, when looking at the Instagram pages. So even though they might have the same activities, the narrative is shifted in such a way that these activities seem more important, than they presumably are.

One of the main finds of looking at the Instagram pages of these events is that branding has less of a priority than it has for the other festival events, or not in the traditional way per se. The majority of the pages of these five festivals don't have a clear brand or message at first sight. Only when looking more closely into each individual posts the narrative or brand of the festival becomes clearer. Because of the diversity in the posts the overall brand of the festival is diminished, at least when looking at the Instagram pages. Like mentioned above, there is more of a focus on the story behind the artists and the music. This results in a more diverse Instagram feed, which puts the narrative above the overall brand. This is in contrast with the festival of the previous category, where the branding was very distinct and clear. Every posts was created or edited in such a way that it would fit the branding created by the organizers.

When we look at the websites of these events the first thing that stands out is the design and the layout, these are more unique than any of the websites we have seen in the other event-categories. Whereas the events in the previous category had similar designs and layouts to each other, are all of these websites significantly more diverse. The first reason for this is that there is more information to be found on these websites. This can be linked back to the narrative that is created behind the artists

and other actors on these festivals. Instead of illustrations and bright colours being present on the home pages, the home pages are characterized by photos of the artists, and links to articles about these artists, who they are and where they come from. This is also complemented by more interactive elements such as videos and a more dynamic website in general.

Lastly, there is a difference between this category and the other two that is quite interesting, and that is the way people are 'included' by the websites, and thus by the festivals. The way the websites are set up and designed is with the individual in mind. There is more space for an individual to explore what they want to get out of the festival, than there is with the other festivals. The festivals in the other category push all their content and activities towards the visitor, while within this category the visitor seems to be more free to choose their own path. The individual experience is more of a focus. An example of how this is done is by big wording on the website like ''you are part of us', where the festivals includes as part of the festival. Or 'Meet the line-up', instead of just 'line-up'. There are more of these subtle differences found throughout the website, and the total of them result in a more individual experience for each visitor. The reason for this could be that these festivals cater to a bigger audience, so they want to have multiple elements to please the majority of this bigger audience. The festivals in the other category are more geared towards one group from the beginning, so they don't need the diversity that is present at the city-festivals.
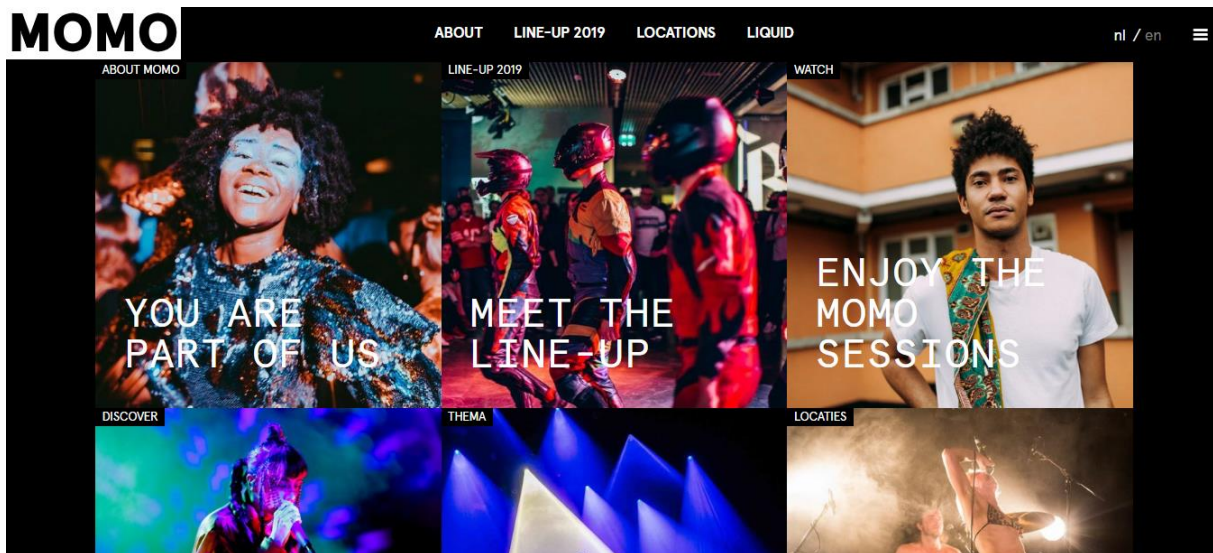

Image 6, Example of website in this category of event, these websites are more diverse and offer more exploration, Motel Mozaique (2019)

Something that should be taken into consideration when looking at this difference is the size of the festivals, the festivals in this category are reasonably bigger than the festivals in the other category. This could explain the difference in complexity of the website, as they have more elements to showcase on their website. It's hard to rule this out, or see this as definite proof that the website are different, but it should certainly be taken into consideration.

4.3.2 Analysis of visitor experience

The visual analysis of the marketing material has resulted in a certain image that the events want to bring across to their audience, for every category respectively. Now we are going to take a look at how this compares to the image and atmosphere that is brought across via the Instagram accounts of people that visited the events. A note that has to be taken into account with that not all events had reprehensive images and pictures available. Either because the event has not taken place yet or it was the first edition of the event in case of a festival. In the case of all categories there is enough material available to be representative of the category, but not for all of the individual events.

Starting off with the first category, performances at venues, and how the visitor experience is represented on Instagram for this category. The image that was created by the organizers in this category mainly depended on the artists and the music they were playing. Very few pictures of secondary activities or crowds in general were present on the Instagram feeds of the event organizers. When looking at the people who used the hashtag for the five venues, and the chosen five shows in particular, it is clear that there is little to no difference. This category is the one with the most similarities between what the organizers show on the Instagram pages and what visitors post on their pages. This would be expected as this is the category where there is the least variance in what can be shown by way of pictures. The event takes place in one room and it's either a photo of just the artist, the artist and the crowd, just the people or some combination of the three. When looking at the posts of visitors it is clear that the first one of the three options stand out, a photo of just the artist. Despite the small margin for variance, it still shows that the image that is presented on the Instagram pages of the organizers matches the real experience of the visitors. This would indicate that people know what they should expect from the event, and their actual experience matches this. The artists and their music are the number one priority for both organizer and visitor.

Secondly, let's take a look at the festivals organized by venues and how visitors represent this event on Instagram. This category has a significantly bigger variance of what can be shown in the posts and thus there will be a bigger difference in what the organizers presents to their audience and how the audience will perceive it and post about it. The image that is presented by the festivals

themselves was a combination between artist and atmospheric posts, with a slight edge towards atmospheric posts between these two options. There is a strong focus on the activities, surroundings and feeling of the festivals, that are not directly related to the music. The posts about artists and their music are on equal foot with these posts, when looking at the number of posts. This would indicate that they are equally important to the organizers. However, there is quite some variance between the case festivals, so in figure 3 a short overview can be seen about the difference between the focus of the organizers and the visitor experience. Independent of what the image is that is created by the organizer, it can be seen that there is a decent amount of overlap between this and what the visitors of the events posts on their Instagram feeds. This would indicate that the branding done by the festivals is done right in most cases, they don't represent something they are not. *Donuts Festival* and *Green Garden Festival* are the two festivals with the branding steered away from the artists and this shows in when looking at the visitor experience. When looking through all the posts made by the visitors of these festivals, less than 10% of them has an artists in it. So the visitors are even less concerned with the artists than the organizers of the festival are in their promotion. The vast majority of the posts contain the people themselves posing for a photo in front of decors and other scenic backgrounds. When looking at *Catch* and *London Calling*, there is also a strong similarity between the image the organizers have created and what visitors posts. *London Calling* is very clear about what they prioritize in their Instagram posts, they put music and artists first. This is almost identical to the posts of the visitors, as they almost exclusively consists of posts where the artist is the central focus of the post. The same level of similarity is found for the Catch festival, where the organizers show a good balance between artists, crowd and other activities. This is nicely matched by the audience and there is a mix between these elements present on the Instagram pages of the visitors. The festival that has a notable difference between the two kinds of posts is *Left of the Dial,* this is mainly because of the lack of posts. This seems strange at first because *Left of the Dial* is has a quite active Instagram page and they regularly posts. It would be expected that visitors and fans of the festival would be active as well, to a certain degree. But when looking for posts made about or at the event, rarely any come up, not even posts of previous years.

Almost all of the festivals show that they know what kind of an audience they are catering to, the image they are promoting via their Instagram feed in many cases is mirrored by their visitors. This means that they are effectively branding their festival, and this brand is reaching their target audience.

	Dominant posts on Instagram	Visitor experience
Left of the Dial	Very divers with a lot of illustrations, complemented by a focus on the artists	Not very popular on Instagram, barely any posts
Donuts Festival	Main focus is atmospheric photos, and people having fun at the event	Mainly pictures of people posing at certain locations on the terrain
Catch Festival	Combination of posts about and of artists, with pictures of crowds as well	Posts are more of the crowd and the party itself, than of the artists performing
London Calling Festival	Artists and their music are the focus of the majority of the posts	Almost all posts have the artists as the central focus point
Green Garden Festival	Main focus is atmospheric photos, and people having fun at the event	Mainly pictures of people posing at certain locations on the terrain

Figure 3, comparison between the image created by the organizers and visitor experience

Lastly, looking at the visitor experience in the context of festivals organized throughout a city. The image that is created by these festivals is one that is bigger than just the music, their Instagram feed has a more divers story to tell than the other two event categories. Besides putting the artists in the spotlight, they focus on the other actors that are important in the organization of the festival and the stories behind them. There is a more complete view of the festival and all its elements. This diversity can also be found in the posts made by visitors and fans, but in a different way. Instead of providing the narrative of the people that involved with the festival, they are expanding the narrative of the festival. The diversity of the posts made by visitors is similar to the diversity in the posts made by this category of events. The posts include many different subject, ranging from people being present at the shows that are held, people posing on distinctive locations that are associated with the festival or pictures referencing the festival, or doing activities related to the festival. Of all the event category, the posts associated with this category have a more 'creative' theme. There is not one particular kind of post that stand out when looking at the hashtags associated with the festival. The sort of post that is most common is the one that includes artist. But within this theme there is a lot of variance and not one particular sort of post that stands out, like with the other categories. Which confirms the observation made in the previous chapter, that these festivals invite people to discover their own way of enjoying the festival. These festivals target a bigger audience which is more diverse than the audiences that are targeted in the other event categories. This shows in the way the diversity is present on the Instagram feed of the visitors.

Overall, the image that organizers of the festivals are trying to establish is quite representative of what the festivals actually entails, when looking at the visitor experience. There are some differences when looking at specific cases, but when considering the three event categories as a whole they are rather similar.

4.4 Qualitative Content Analysis conclusion

Now that all the data has been analysed, it is time to discuss how this relates to the sub-question and the literature surrounding the topic. When analysing the data we have looked at three categories of events, which were all of equal importance when analysing the data. However, within this sub-question there is mainly going to be a focus on the second category, festivals organized by music venues, as this category directly connects to the sub-question. Like explained in the method section, the other two categories are mainly there as a reference point, to see how they differ from the second category. In order to see what tools music venues use in marketing their festival-like events it's important to see how they would normally market their events, such as shows by one artists at their venue. And it is important to compare them to other, similar, festival-like events, to see where they differ and where they have similarities.

We will start of by discussing the three different content analysis results, meta-data, textual analysis and visual analysis respectively. After looking at these three methods individually an overall conclusion can be made on the basis of these three methods. This resulting in an answer to the first sub-question; *How do music venues market their events?* We will not only discuss how music venues market their event, but also how the marketing they do and the marketing strategies they use can be explained and interpreted.

4.4.1 Meta data findings

The main goal of this method has been to see the overall marketing presence of the events, and to see which platforms they use in their promotion of the event. Like mentioned the second event category, festival organized by music venues, is going to be central in the discussion of this question. Being present on multiple platforms that showcase a product, has a positive effect on the way people look at a product. As a result of this people are more likely to purchase this product, or in this case visit a festival (Erdogmus, 2012). The three platforms that stand out when looking at the overall online presence of the events in this category are their own website, Facebook and Instagram. These three platforms are most effective in creating and growing an emotional attachment to the festivals (Hudson, 2015). An high emotional attachment to an event leads to people visiting or talking about the festival, the attachment people have to a product or event is called Brand relationship quality. Brand

relationship quality is effected by two main factors, emotional attachment and social media interaction. Social media interaction is the most important of these two factors as it also directly impacts emotional attachment. The platforms that lend itself the most for this interaction are Facebook and Instagram. What these two platforms are most useful from a marketing standpoint is visitor orientation, the first step in people deciding if they want to visit a certain event. They help in creating awareness and informing people on what to expect. The analysis shows that Facebook does this by (1) information, (2) communication and (3) interaction The benefit of Instagram is that is has the highest brand community engagement and commitment out of all the different social media platforms that are used (Phua et al., 2017). It offer opportunity for the design of urban spaces like festivals environments to become integrated into the calibration of attention on mobile social media (Carah,2015). Concerning the website of the festivals, this is use mostly for pre-experience assessment. The information that visitors want to find can be found on this platform. In this process it is crucial to have the right design to win over potential visitors (Hernandez et al., 2009).

When it comes to creating a multi-media or multiplatform environment there are three ways of creating touchpoints with your audience. These three being paid, owned and earned touchpoints (Troilo, 2015). The focus of these festivals is the owned category, almost all of their online presence is by content owned by themselves, mostly on social media. The majority of earned touchpoints can only be realized when the festival has taken place, so only festivals who intent to organize it the year after can benefit from this. Concerning paid touchpoints, this was a limitations of this research as these could not be found directly when gathering data.

Overall the analysis of the meta data has only highlighted some small differences between the event categories. The most important information that can be found is that the two festival categories have a more interconnected way of marketing their product. They focus on the combined effect of multiple marketing communication activities, which exceeds the sum of their individual effects (Naik and Raman 2003). The two festival categories have very similar ways of achieving this, the most important differences can be found in what is shown on these platforms. The next two sections will discuss this more in-depth and highlight the marketing tools used on these platforms.

4.4.2   Textual analysis findings

By analysing the text with the help of the code book with the help of the qualitative approach there are some elements that stand out. These elements, supported by literature, will help in creating an understanding in how organizers of the events want visitors to see their event. Below there is an overview of which theme is present in which category (figure 5). Once again the focus is going to be on the second event category, where this categories is different from the other two. There are two themes in particular that stand out when looking at this category, both for different reasons. These two themes being *describing the music* and *activities at the event.* The first one stands out because it is present in the other two, and missing from the festivals organized by venues category. While the other

theme is only present in this category and not the other two. All other themes are present either two or three times. The only exceptions to this are *describing specific artists* and *Emotional description,* both of these only present in the first event category. This can be explained by the nature of this event, where music is the one and only focus thus a more detailed or emotional description is present. The same goes for describing a specific artist, as only one artist is performing here.

Most important codes for each category		
Event category 1	Event category 2	Event category 3
1. Discussing the experience at the event: *Emotional description*	1. Discussing the nature of the Event : *Event description*	1. Discussing music at the event : *Describing the music*
2. Discussing music at the event: *Describing the music*	2. Discussing the nature of the Event: *Actors involved in the event*	2. Discussing the experience at the event: *Why to attend*
3. Discussing music at the event: *Describing specific artists*	3. Discussing the experience at the Event: *Why to attend*	3. Discussing the nature of the Event: *Actors involved in the event*
4. Discussing history: *History of an artist*	4. Discussing the experience at the Event: *Activities at the event*	4. Discussing the nature of the Event *Event description*
	5. Discussing history *History of the event*	5. Discussing history: *History of an artist*

Figure 4, dominant coding themes present in each event category

The themes *activities at the event* and *describing the music* and have a similar reason for being included and excluded from this event category. This points towards a trend that festival not only emphasizing music as their main selling point, but other activities as well. This can be linked to the experience economy (Pine and Gilmore, 1999) and how experiences have become more and more important as a result of changing consumption patterns (Holt, 2010). Although live music is an experience on its own, the saturated field of festivals has made it harder to stand out. Festivals are diversifying in what they are offering in order to distinguish themselves in a market with a growing number of competitors, and it has become increasingly harder to stand out (Sala, 2016). It has become equally important to create an atmosphere which is fun and festive and offers opportunity to socialize, instead of just focusing on the musical experience (Gemma, 2009). This can be linked back to the theory behind festivalisation, as this is a tool for social cohesion (Richards, 2007). People are not only looking for live entertainment in the form of music, but they are also looking for interaction with

others. All these factors help in creating an audience, which is crucial in creating a sustainable long-term business proposition (Sala, 2016).

4.4.3   Visual analysis Findings

The third method results that we are going to discuss is the visual analysing of the marketing material. Between the three event categories there were some strong differences, all of them used different visual styles and methods in their promotion. The event category of festivals organized by music venues had the most unique visual styles, which were consistent with all the five cases. The styles themselves were different but the idea behind the styles were the same, this idea is branding. These festivals created a recognizable brand for their festivals which made them stand out. This was less so the case for the other category of festivals, as these seem to focus more on the cultural side of the events. This was also the case for performances at music venues, music first and their image or branding second.

Branding of the festivals does not per se mean promoting the brand itself, as in the name of the festival. But focusing on what the festival represents and what you can expects, what kind of audience are you targeting and how this this audience see you. Focusing on a specific segment of the population and cater to specific tastes within that population. According de Leenders (2011) brand loyalty is relatively low in the current environment, and organizers are better off to focus on niche marketing. The majority of the festivals in the data set does this and are up front in what kind of an audience they are catering to. Their visual marketing is a key element in this strategy, as here it can be made clear what they represent and what kind of an atmosphere can be found at the festival. Because of the perceived fragmentation and diversification of media audiences, heightening the emphasis on branding is crucial (Moor, 2003).

Because the market for festivals is getting more crowded it keeps getting harder to stand out. The events that have been analysed show that it's crucial to focus on branding and to create a clear image of what the event is about. By doing this, and focusing on a market that is more niche, it is easier to stand out. Because the audience in general is more differentiated than ever, focusing on an image and branding is more important than ever (Negrier, 2014).

4.5   So: How do they market their events?

To answer this sub-question, *how do music venues market their event*, there are two marketing methods that stand out after having analysed the data. These two methods being the diversification of the festivals, which resulted from the textual analysis and the heightened emphasis on branding, which resulted from the visual analysis.

Diversification by means of offering other activities at the festival than just experiencing live music. By diversifying and hosting multiple activities the festivals engage in different ways with the consumer patterns that have change, experience has replaced ownership (Holt, 2010) and the experience economy is only expending. By offering more than just music, festivals are embracing this change in cultural consumption and develop their festival experience to become more than just music. Creativity in what they offer as secondary activities can be used as a competitive advantage compared to other festivals. Consumers who seek these experiences are in a state of constant movement so it's crucial to keep being creative in what is offered (Moor, 2013). Diversification itself is not the marketing strategy, but more of a content strategy. But the data that has been analysed and the results of this have proven that this content strategy is heavily featured in the marketing outputs of the organizers. Diversification is a trend that is happening to the festivals themselves, and thus this has a direct influence on how they market themselves.

This change in the consumption patterns has caused more competition in the festival market, the festivalisation trend. To cope with this growth in competition and saturation of the market, festivals need to brand themselves more clearly and focus more on niche audiences. By using marketing platforms such as social media to create an image or atmosphere of the festival the target audience can more easily identify if the festival is suited for them. Images on here can indicate if the festival is heavily focused on music or more geared toward the total experience. Making this clear for the audience is crucial in reaching them and convincing them to visit the event.

To sum up how music venues market their events, they diversify their activities in order to follow the changing consumption patterns in the experience economy and they put more of a focus on branding to stand out and find the audience niche they want to attract.

4.6   The underlying consideration of venues in the marketing of their events

The second sub question is going to be answered with the help of several expert interviews. Three interviews with experts on the topic of festivals were conducted, which helped in answering the question; *What are the underlying strategic considerations of these venues in the marketing of their events?* By interviewing people with expertise in the field of festivals an insight can be gained in the choices behind the marketing strategies and how people in the industry view look at the current climate. After conducting and thematically analysing the data of the interviews a few observations stood out, these will be discussed in the continuation of the chapter. These observations can be captured into four main themes:

1. Current festival climate

2. Smaller festival versus the bigger festivals

3. How the current festival climate has come to be like it is

4. Future of festivals

4.6.1 Current festival climate

The current festival climate is one with many interpretations and variances, as became apparent from the interviews. Different trends are developing and there is a plethora of challenges ahead for the bigger as well as the smaller festivals. When asked to describe the current festival climate all the interviewees agreed that 'the complete festival experience' was one of the trends that has become most prevalent in recent years. '*Besides the artist line-up, we even have a food line-up, that's how important that is for us'*, (D.B., Marketing, Best Kept Secret Festival, 01.06.2019) referring to Best Kept Secret. When talking about this they mainly referred to the bigger music festivals in the Netherlands, such as Best Kept Secret. One of the interviewees works for this particular festival and described how during the 7 editions of the festival it has changed drastically in many aspects. Every year new elements are added that enhance the total experience, in order to give an completely immersive experience to the audience. This includes for example from more places to relax, more choice in what to eat and to drink, games to play and many other activities that don't directly involve music. They want to give people the feeling and experience they are stepping into another world. The number one priority will always be music at this festival but the interviewee noticed the shift from music to experience that is happening. This will differ per festival but in general this is a trend seen at the bigger music festivals multiple interviewees confirm. These examples are mostly applicable to the bigger music festivals, but the ideas behind this can be scaled down to fit the festivals in this research. These festivals are also diversifying their activities to offer a more complete experience. Not to the level that festivals like Best Kept Secret are taking it, but on a smaller scale. Almost every kind of event is moving more towards a middle ground, even outside of the music festival sphere. Other events, conventions for example, are also moving towards a more diverse experience. They for example are incorporating music in their event to complement the activities that the convention is there for. All different sort of events are moving towards each other. Organizers of these events take the festival trend into consideration and apply this to their own event.

Another point that was raised by multiple of the interviewees was the fact that the competition has become much greater between festivals. '*It's has become way harder to stand out, every weekend there are way to many festivals to choose from'*, (J.W., Festileaks, Amsterdam, 25.05.2019). This is the case for the smaller ones, as well as the bigger ones. It has become harder to stand out, because of the growth in competition. Festivals like Best Kept Secret notice this, but the interviewees say that this is also noticeable in the smaller scale events. These two categories are not directly competing with

each other, but they do notice each other's presences. It has become a competition for the time of the audience as there as so many festivals crammed into the summertime period. Because of the saturated market it is sometimes not even clear who your competitors are.

Festivals can be seen as small scale societies that exist for a couple of days one interviewee remarks. Many topics that are important in modernity have found their way to festivals, a great example of this is sustainability. Festivals of any scale are becoming more aware of this and they even use it as selling points for their festival. This also links back to the branding and creation of an image festivals are doing, to appeal to a certain audience they are trying to reach.

4.6.2   Smaller versus bigger festival

Seeing most of the interviewees had more knowledge and experience with festivals of a bigger scale, it would be interesting to see how they look at the difference between the bigger and smaller festival. In chapter 6.1 the level of competitions between the two festivals was already touched up. They are not necessarily direct competitors as they both fulfil different needs for potential visitors. Events that succeed in this saturated market are usually the ones with an established brand or festivals that create unique programming. The bigger festivals are most likely to succeed because of the first reason, while the smaller festivals are most likely to succeed because of the second reason.

Another difference in getting people to the event is that the artist are of a different calibre. The bigger music festival can use the names of artists to lure people away from their competitors, you could even say that the big artists are their number one marketing tool in same cases. This is not the case for the smaller festival-like events, as they will less frequently have names big enough to attract people away from competitors. *'Lowlands can always lean on its artist, but smaller, local festivals have to attract people with their atmosphere and fun-factor',* (S.S., Theatre events, Delft, 15.05.2019). They need to focus on how they promote their event as a whole, independent of the artist that are playing there. This artists could certainly give a boost in sales if they have a good reputation, but many rarely does everyone know the bands who are playing there.

All interviewees do see a trend where the smaller music festival events are imitating certain elements of their bigger counterparts. They try to create an atmosphere similar to the bigger music festivals but try to adapt this to their own style. One of the interviewees named the example of *Zwarte Cross* and *Manana Manana*, two festivals organized by the same organisation. *Manana Manana* is the smaller version of *Zwarte Cross* but with a completely different style.

4.6.3   Reasons for current festival climate

Interviewees were also asked what they thought were the driving factors behind the current festival climate. One reason which was mentioned supporting the strength of the current festival environment and why it is so successful is because festivals have the ability to create an atmosphere that satisfies a varied amount of interest in one event. This is mainly the case for the bigger festivals as these offer the most varied atmosphere. This seems to be in contradiction with the results we found in the previous sub-question, where the smaller, festival-like, events tend to focus more one specific atmosphere. Within this atmosphere it offers a variety of activities, but these are all related to the specific atmosphere of the festival. The bigger festivals don't benefit from focusing on one specific kind of image or atmosphere and try to keep it as broad as possible, in order to attract as many visitors as possible. The smaller festivals are forced to create a specific atmosphere in order to stand out from the crowd of competitors.

Two interviewees attributed a big role of the rise of festivals to social media. Festivals are the perfect location to 'show off' you are having a good time. *'Festivals are the perfect picture spot, the vibe of a festivals does really well on the internet',*(J.W., Festileaks, Amsterdam, 25.05.2019). Social media has become an integral part of many peoples life's, especially when looking at the younger generations. They believe people are not going to festivals with the intention to 'show off', but posting these pictures creates a positive feedback loop. The posts that are made about these festivals are always quite notable and stand out when posted on any of the social media platforms, especially Instagram. Festivals know this and play into this trend by creating spots on the festival terrain where people can make the most noteworthy pictures. This sharing of experiences fits in with the changing consumptions patterns, which have happened because of the experience economy.

Another reasons which was mentioned is that festivals function as a form of escapism. Festivals make it possible to step out of the busy world which surrounds you, it lets you visit another place where you don't have to worry about these concerns. The interviewees say this is especially relevant in todays world where there is a constant fight for attention by companies and other factors. By creating an environment in which people can click on the 'pause-button' from all this.

4.6.4   Future of festivals

The future of festivals in general and the trends that are currently developing were interesting topics to discuss with the interviewees, as they all had something to say about this. On some areas they agreed but there were quite some differences in opinions between them. The opinions of the interviewees can be divided into two streams of thinking.

The first being that the trend which is happening now will continue and will only 'worsen'. They see festivals as the optimal way of organizing events, not only concerning the entertainment

industry. More and more sectors will adept this style in on form or another which will lead to a growth in festivalisation. This has to stabilize at one point, but this will not be for a few years. On the long-term some new way of organizing event will undoubtably come up, but this will not be for a long term according to the interviewees. The experience economy and thus festivals fit in perfectly with the current zeitgeist and way of living. *'If society undergoes no radical changes I think this trend is here to stay, Experiences above materialism',* (D.B., Marketing, Best Kept Secret Festival, 01.06.2019).

The other stream of thinking reasons that we will soon the end of this growth in festivals and festival-like events. Because of the overflow in festivals people will grow 'bored' of it, it loses its appeal for the masses. It will still continue to exist in two forms according to the interviewees. The big festival will continue and only grow from here, there festivals won't go away as they appeal to enough people to keep existing. On the other end of the spectrum, the niche festivals, will also stay on a steady level and might even grow. The sort of festivals which will see a decline are the festivals that are in the middle ground between these two. People will either find their niche of festival of what they enjoy or go the more mainstream festivals which suit the taste of everyone. '*The mainstream festivals will keep domination the market, if they do it right and pay attention to the trend they have the capacity to keep growing'*, (S.S., Theatre events, Delft, 15.05.2019).

4.7   Underlying strategic considerations

By having discussed different topics about festivals, more of an understanding is gained in how the marketing strategies and developments surrounding festivals have come to be, and how they will developed in the future. Looking at the sub question*, What are the underlying strategic considerations of these venues in the marketing of their events,* there are multiple processes underlying the marketing strategies of these venues. A note that should be made when talking about this question is that the expert interviews had more of an expertise on the bigger festivals, instead of the smaller, venue festivals. This might cause the answers to not be completely representative of the case festivals which are the main focus of this research. The expert talk more about festivalisation in general, why they think its so prevalent in today's society and how it will continue to grow or decline.

The main strategic consideration that seems to be emerging from this question is that there is a need to distinguish yourself as a festival, at least when it comes to the venues festivals. It's impossible to compete with the bigger, mainstream festivals if you offer the same. It's important to offer something that is unique to your festival, and to stand out. This point is strongly related to the topic of branding discussed in the previous sub-question. Branding is the top priority due to the growing realization that brands are one of the most valuable intangible assets that firms have (Keller, 2006). People are connected by a brand, and they part of a group though the brand. Brand communities allow festivals to interact and learn more about their most loyal customers, and provide an opportunity to

disseminate information more rapidly (Laroche et al, 2012). Festivals need to have a clear image on what visitors should expect. By distinguishing yourself with the help of this image or with the help of certain branding will help in attracting visitors.

Another point that came up diversification, this was also included in the results of the first sub-question. However, the results of this question show that diversification is more important for the bigger mainstream festivals. Interviewees see it as less of a priority for the smaller, venues, festivals to diversify themselves, and sometimes its even better to specialize instead of diversify. This depends on the specific festivals in question, there is no one-rule-fits-all in this category of festivals. These findings can be related back to the changing consumption patterns discussed by Negrier (2014) and Holt (2010). Especially the specialisation of festivals fits in the ever growing need for new, unique experiences (Moor, 2013). Each festival needs to look at where their strengths and weaknesses are, and decide from there if they want to focus on one particular aspect or want to broaden their reach.

5 Conclusion

After having answered the two sub-questions and having analysed all the data it is time to answer the main question of this research: *How are marketing strategies of permanent music venues impacted by festivalisation of live music industry?* First we will summarize the findings of the two sub questions, and after this will we combine the knowledge gained from these two sub-question to answer the main question. Thereafter we will discuss the findings and results of the research and how these insights position themselves in the current knowledge of the topic of festivalisation and marketing of the events that are discussed. After this we will end the conclusion chapter by reflecting on the research methods that have been used, limitations of the research and implications for future research.

The first sub-question looked at how music venues market their events, and how their marketing of festival-like events compares to similar events, either by looking at events organized by the venues themselves or by looking at other festival-like events organized by other actors. The analysis of the marketing material showed there were two approaches that can be distinguished, which are used by these organizers in the marketing of their events. Firstly, they diversified their activities in order to follow the changing consumption patterns (Nergriér, 2016) in the experience economy (Pine & Gilmore, 1998). By diversifying their activities the organizers are creating more of an experience. Instead of just going to a music concert, people can engage in multiple cultural activities. The diversification itself is not the marketing strategy, but in the marketing material diversification is one of the most prominent topics. The second approach that is used by the venues is a strong focus on branding. Standing out in the market, creating a community around your brand (Muniz, 2001) and consequently creating loyal customers (Seonjeong, 2014) are crucial in the overall brand equity (Chen, 2001). Branding is crucial in order to connect to the audience you want to attract and brand communities allow organizations to interact and learn more about their most loyal customers (Laroche et al, 2012). Reaching the target audience and catering to the needs of this specific audience is imperative in the current, saturated, festival market.

The two most important findings in the second sub-question are that festivals should distinguish themselves and specialize themselves to a certain degree. These two findings fit in the ever growing need for new, unique experiences (Moor, 2013). There are numerous ways of achieving this, but one of the most effective tools in achieving this is branding. Festivals can distinguish themselves by having a clear branding strategy that targets a specific audience. Social media and an online presence in general are important in establishing the brand and growing the brand equity. Besides specialisation, and creating a clear brand that surrounds this specialisation, it has become more important to diversify in the activities that are present at the event itself. And as a result of this, it has become more important to market this diversification. This is not directly related to branding, but this

is a quality of a festival that can be used in marketing strategies. For similar reasons as in the first sub-question, it's important to stand out in a market where festivals are popping up everywhere.

Overall, the marketing strategies of festivals organized by venues are impacted by the festivalisation trend in several ways. It comes down to a few basic principles which have their roots in the festivalisation trend, with changing consumption pattern being the most important. Because of the festivalisation trend and the growth of the number of festivals it has become more important to distinguish yourself in the market. There needs to be an unique factor to the event or festival that is being organized, and it is pivotal to stand out in the saturated market. By way of branding and effectively creating an image that targets a specific audience it is possible to gain a competitive advantage over other festivals. Diversification within this brand or image that is created fits the modern consumption patterns of the experience economy and help in creating customer loyalty, which in turn will lead to strengthened brand communities.

Discussion

Being unique in the age of the experience economy, those are the two main elements that make up the two strategies that are being used in the marketing strategies by festivals. The diversification is a reaction to the experience economy and changing consumption patterns. While the heightened branding and focus on a specific niche is a manner of being unique as a festival. These two ways of acting, organizing and promoting have helped shape the current festival climate to what it is now. It is more and more important for festivals to have a clear target audience, and to focus on a specific segment of the audience. This trend will most likely continue and festivals and events will become more divers. There will be less festivals that are similar to each other as the specialisation will heighten. Brand communities are crucial in this process and will only become more important as these trends continue. This form of branding creates customer loyalty to the product, and will help in retaining costumers. Costumer loyalty is also created by the diversification of activities at the festival, people are more likely to return when there is a complete experience. Specialization is used to attract people to the events and diversification is used to enhance the loyalty to this brand and to become part of the brand community.

The methods used in this research have been an excellent tool in answering the research question. The qualitative content analysis consisting of three methods, complemented by the expert interviews. The main reason for this is that they complement each other in such a way that would not have been possible if just one or two methods were used. The order in which they were executed was essential in the success of the methods, and the results found with the help of these methods. By starting of with the meta-data analysis a fundamental understanding was created of the overall presence of marketing material and the platforms used in the strategies. This created an understanding of the marketing material that was useful for every other element in this research. By having a clear

picture of how and what platforms are used the methods that followed could be executed with more accuracy. The method that followed,, textual analysis, created an understanding in how festival present themselves in the communication with costumers. How they want their message to be perceived and what themes and meaning can be found behind their words. With the help of this method an understanding was gained in what the ideas and message behind the marketing material was. Going a step further in the analyses of the overall marketing material, and complementing the previous method. The method following this, visual analysis, build on the insights gained with the help of the previous two methods, and went even deeper into the analysis of the marketing material. Meaning and themes were found in the visual representations of the events, which helped in gaining a more complete insight into how the festival market their events. By combining the knowledge of these three methods a complete overview was created of how organizers market their events and what the precise content was of the material. Which elements can be found in which event category and the reasoning for why these elements can be found in each of the three event categories.

These three methods combined helped in building an overview of how festivals position themselves in the market and what marketing tools and approaches they use in reaching their target audience. Achieving an understanding in these practices was crucial in order to get the most out of the interviews, the last of the methods. The interviews helped in gaining insight in the overall festival industry and how people that are part of this industry perceive the trends that are currently present. Combining their expertise with the results of the qualitative content analysis produced the knowledge necessary to answer all the sub- and main-questions.

Although the methods used were successful in what they produced, there were certainly some limitations. First off all, the data collection has focused mainly on the online presence of the events. It was next to impossible, for this research at least, to research all the offline marketing that has been done for the sample events. The offline marketing material would be too hard to collect and there would not be a reliable way to gather the same offline material for each of the categories. The gathering of online marketing material had some dangers as well, as webpages, or other online platforms, have the tendency to change. There is no permanent place in which all the data is presented, but by gathering the data in a set time-frame this was prevented for the most part. Another limitation could have been the relative small sample size, of five events per category. This sample size was representative and sufficient for this research, but in order to confirm the findings, a wider variety of festivals needs to be looked at. These two elements offer opportunities for future studies, as they could focus on other categories of events and even offline marketing of these events. By seeing if the same trends can be found in other event categories, the findings of this research can be strengthened or expended upon.

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7 Appendix

Sample cases

First event category	Second event categorie	Third event categorie
Rotown The Amazons	**Rotown** Left of the Dial	Motel Mozaique
Tivoli Vredenburg Dermot Kennedy	**Tivoli Vredenburg** Catch	Le Guess Who
Paradiso Wilco	**Paradiso** London Calling Festival	Amsterdam Dance event
Doornroosje Wolfmother	**Doornroosje** Donuts Festival	Popronde
Het Paard Jeangu Macrooy	**Het Paard** Green Garden Festival	Eurosonic Noorderslag

Meta data analysis

Can be found in separate document

Textual analysis

Code Book:

Main Theme:	Sub-theme:	Example of codes:
1) Discussing the nature of the Event *This is a more factual category that is about describing the event. What, where and when it takes place*	1. Event 2. venue 3. Practical information	- performance of one band - One day festival - Two day festival - More than two day festival - One venue - Multiple venues - Festival terrain - Ticket prices - Time/date - special passes/discounts

	4. Actors involved in the event	- Band - Curators - Venues - other music professionals
2) Discussing the experience at the Event *This is about the experience that can be had at the festival and how it is phrased in the promotion*	1.Why to attend	- Discovery of new music - 'Place to be' - Breeding ground for popular artist (see them first) - Quality of Line-up
	2. Atmosphere at the event	- Place to relax / comfortable - Party - Diverse / free-thinking - Togetherness
	3. Activities at the event	- Music - Art - Other performances - Parties - Workshops - food
	4. Emotional description	- Passion - Firey - Connecting to the Audience - Energetic - Confidant
3) Discussing music at the event *This is about how the music at the event is described and how this has an influence on the event*	1. Describing the music	- Description based on Genre - With the help of known artist - Prize winning band
	2. Describing specific bands	- Description based on Genre - Similar sounding artists - Prize winning song/album
4) Discussing history *This refers to how previous editions of the event or gigs have an influence on the promotion of this event*	1. History of a band	- Up and coming - medium reputation - Big reputation
	2. History of the event	- Last year's edition - Longevity - New
5) Calling for action *People are encouraged to do something, related to the event*	1. Attend	- Buy tickets - Attend the FB event
	2. Encouraged to check out artist	- Click the link - check out the line-up

Example of text that is analysed: (Full text can be found in seperate document)

Vanaf het moment dat Jeangu Macrooy's debuut uitkwam, stapt hij met zevenmijlslaarzen door de Nederlandse muziekwereld: 3FM Talent, Popronde, voorprogramma's voor o.a. Blaudzun en Selah Sue, terugkerende gast bij De Wereld Draait Door, en een nominatie voor een Edison als Beste Nieuwkomer Met zijn energieke optredens en indrukwekkende stembereik weet Jeangu moeiteloos de hele zaal stil of aan het dansen te krijgen.

Live worden zijn soulvolle nummers van het album 'High On You', en van zijn nieuwe plaat 'Horizon' (8 februari) tot leven gebracht door Jeangu's 8-koppige band, inclusief blazers en twee achtergrond vocalisten waaronder zijn tweelingbroer Xillan. Jeangu's nieuwe materiaal laat een ambitieus artiest horen die groot durft te dromen. Vol vertrouwen bewandelt hij zijn nieuwe weg, en dat gaat zijn show ongetwijfeld uitstralen!

Jeangu Macrooy laat met zijn nieuwe werk een ambitieus artiest horen die groot durft te dromen. De zoekende jongen van eerst, die overigens wel al op Lowlands, Eurosonic en North Sea Jazz Festival het podium besteeg, is een zelfverzekerde man geworden.