

A large, stylized orange graphic that resembles a four-pointed star or a stylized letter 'A' with curved edges, framing the title text.

# **Exploring Loyalty to Music Festivals**

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**THE CASE OF ROSKILDE FESTIVAL**

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## EXECUTIVE SUMMARY

The music festival industry has experienced a huge expansion over the past decades. However, the competition has made the future less than certain. The growing number of players entering the market combined with the rising costs of facilities and artists' fees is forcing festival organizers to seek new ways to stay attractive and generate loyalty. Engaging with the audience has become more than ever important. For music festivals to survive it is crucial to create, develop and maintain long-lasting consumer relationships.

Technology advances have fundamentally changed the consumer-brand interactions. Through social media, brands can keep connections with consumers throughout the year. At the same time, the offline experience still represents the primary benefit that festival-goers value.

The aim of this thesis was to explore the creation of loyalty in a music festival context by investigating the nature and motives of such interactions. The case of Roskilde Festival has been chosen, as the largest music and cultural event in Northern Europe, and currently affected by the increased competition in the Danish music festival industry.

A theoretical framework was created based on brand-consumer relationship theory in order to examine how consumer engagement on Roskilde Festival Facebook page as well as in the offline context influence the attendees' attachment to the brand, psychological sense of community and brand loyalty. To test the theoretical framework, eight in-depth interviews were conducted with four first-time visitors and four repeat visitors, who were also asked to fill in a questionnaire.

By assessing respondents before and after the event, similarities and differences emerged regarding their offline and Facebook brand-related activities. Results show that before the event, attendees are mainly concerned about information on both the brand Facebook page and offline from friends, which mainly influenced the cognitive component of brand attachment. During the event, offline engagement played a central role for the development of love, passions and emotions for the brand, which are strengthened by the offline psychological sense of community (PSOC). After the event, participants engaged in brand-related activities by consuming the festival Facebook page content, and sharing thoughts and memories about the experience with friends, largely motivated by social interaction and self-expressive reasons.

The three-phase process of engagement is what leads festivalgoers to establish a strong emotional bond with the brand, which consequently generate word-of-mouth (WOM) and re-attendance intention. Surprisingly, the most experienced visitors showed less enthusiasm in promoting and recommending the brand, as opposed to first-time visitors who display great excitement in advocating for it.

Findings reveal that the brand Facebook page is mostly regarded as a mere source of information along the experience. Its role changed after the event because of the increased emotional attachment to the brand, resulted from the offline experience. This explains why PSOC on the brand Facebook page was found relevant only after the event, hence regarded as an outcome of brand attachment, rather than a moderator.

The participants' need for self-expression combined with their passive engagement on the brand Facebook page suggested Roskilde Festival inability in successfully convey its brand identity, elicit emotions and build a community in which festivalgoers could reflect themselves and contribute to.

The insights of this study provide a holistic and consumer-centric perspective on loyalty to music festival brands. We present a theoretical foundation for academics to reconsider and improve conceptual research models. Roskilde Festival organizers can employ these insights to manage consumer relationships in both the virtual and offline settings, by focusing on the individual's different needs at each step of the relationship. Suggestions for future research include confirmatory researches testing the application of online-context-related model to offline music festival settings.

**Keywords: music festivals, Facebook, relationship marketing, consumer engagement, brand attachment, loyalty, consumption community, visitor experience, hedonic consumption**

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## 1. INTRODUCTION

On the global stage, Europe has long enjoyed a leading position in international tourism and cultural industries (Richards, 1996). Its cultural heritage is "one of the oldest and most important generators of tourism" (Thorburn, 1986), playing a central role in the European tourism industry. However, those areas which used to be at the margins of the culture and tourism industries are now growing faster, making the European cultural tourism market increasingly competitive (Richards, 1996), with no exclusion for the music festival industry. Every year more music festivals enter the scene leading each player on the market to compete for attendees and high-profile artists (Eventbrite.com, 2017<sup>1</sup>). Within this increasingly competitive scenario, not only new entries struggle to survive, but also solid and well-established institutions like Coachella<sup>2</sup>, Bonnaroo<sup>3</sup> and Burning Man<sup>4</sup>, are striving to outstand and find people to attend (Leenders, 2010).

The high number of players gives artists the opportunity to play as many festivals as they want, depending on how high profile they are. This leads the market to saturation as attendees have various options to see their favorite music acts, increasing uncertainty about the future of many music festivals. Further concerns regard the rising costs in commodities and logistical expenses, as well as shortage in relevant sponsors to sustain the financial instability (Mintel, 2008; Robertson, Yeoman, Smith & McMahon-Beattie, 2015). And the very essence of music festivals as annual, short-term-consumption gatherings makes this challenge even harder.

The negative trends are counterbalanced by the stable demand for music festivals, which continues to grow driving revenues to increase annually (Eventbrite.com, 2017). As a result, it is imperative for festival organizers to find new strategies aimed at creating loyal customers and building long-term relationships (Kerr & May, 2011). In particular, a "customer-centered" focus is a requisite to better understand what festival attendees want and how they behave (Yeoman, Smith & McMahon-Beattie, 2004). Finally, attracting new consumers while maintaining previous visitors have both great importance in order to build a sustainable competitive advantage (Bowden, 2009).

Being festival a "multi-phased" experience (Berridge, 2007), it becomes vital to establish and maintain consumer relationships before, during and after the event in order to turn a single attendee into a repeat, loyal consumer (Kerr & May, 2011). While for smaller festivals, a "personal approach" to address the audience is deemed more relevant (Kerr & May, 2011), for larger festival organizations, "understanding the audience" to meet consumer needs (Kerr & May, 2011) is even more important.

Within this scenario, the Internet and technological revolution have opened new paths to facilitate the consumer-brand relationships (Kerr & May, 2011). Technological advancements and social media have significantly shaped the value of personal stories and the ways in which consumers communicate and interact with others (Robertson et al., 2015). "The desire for immersive, engaging, and personalized experience will become more prevalent as technology facilitates it" (Robertson et al., 2015, p.575)



Technology gives the opportunity to model and monitor consumers, making festival management able to drive the consumers' needs (Robertson et al., 2015). This assumes further relevance as technology has led to the formation of online communities, whether in the form of festival's online forum managed by consumers or social networking sites, such as Facebook brand pages. While further explanation will be provided in the following chapters, here the importance of online communities is stressed as a new tool that festival organizers should use in order to collect insightful information about the attendees' activities and motivations (Robertson et al., 2015).

As a result, the consumer experience plays a central role as music festivals are now considered one of the highest expression of the experience economy (Bille, 2012; Mehmetoglu & Engen, 2011, cited in Robertson et al., 2015). Therefore, designing purposeful experiences as well as adopting effective social media strategies have key importance for the future success of music festivals.

## 2. THESIS PROGRESSION

**Figure 1: Thesis progression**



# PART 1: INTRODUCING MUSIC FESTIVALS

## 1. DEFINING MUSIC FESTIVALS

Getz (1997) introduces festival events as “one of the most exciting and fastest growing forms of leisure, business, and tourism-related phenomena” (p.1). The term ‘festival’ in English can be taken as a generic term derived from the Latin *festivitas*, which implies a social gathering for the purpose of a celebration or thanksgiving (Waterman, 1998). In the classical cultural-anthropological perspective, Falassi (1987) defines festivals as “a sacred or profane time of celebration, marked by special observances” (p.2). Festivals celebrate community values, ideologies, identity and continuity (Getz, 2010). Pieper (1965) believed only religious rituals and celebrations could be called festivals. Taking a more modern approach to naming events as festivals, Getz (2005) defined them as “themed, public celebrations” (p.21).

Crompton and McKay (1997) classified events into five categories: parades/carnivals, pageants/balls, food-oriented events, musical events, and museums/exhibits/shows (p.429).

This research is specifically focused on music festivals. As described by Bowen and Daniels (2005), music festivals are unique special events where music is the central theme and generally, numerous performances from different artists are involved. In addition, these festivals usually include activities and diversions beyond the music itself in line with the theme of the festival, making them more appealing (Bowen & Daniels, 2005). They usually take place over the course of several days, during which many participants actually camp on the festival site, hence becoming totally immersed in the festival context (Snell, 2005).

## MUSIC FESTIVALS AS COLLECTIVE HEDONIC SERVICES

Music festivals can be categorized as collective hedonic services (Ng, Russell-Bennett & Dagger, 2007). “Collective hedonic services are delivered and consumed simultaneously by a large number of consumers at one point in time, in one location, and for the purpose of pleasure and enjoyment” (Drengner, Jahn & Gaus, 2012). The platforms of collective hedonic services - such as music festivals - provide opportunity for like-minded consumers to meet and socialize, enhancing community cohesion as well as creating positive emotional experiences (Drengner et al. 2012).

In the case of collective hedonic services, customer interactions become central for the consumption experience (Deighton, 1992; Holt, 1995). When researchers looked at the motives consumers have to attend music festivals, they found that socialization plays a key role (Gelder & Robinson, 2009; Brennan & Webster, 2010). As explained by Anderton (2011), “the basic feeling of a music festival is created by and amongst festival-goers themselves” (p.155).

Communities are therefore embedded in the context of music festivals and the community dynamics serve as a motivation for consumers to interact with the festival both online and offline. This raises the question on what kind of consumer communities are created at music festivals and linked to music festivals.

## MUSIC FESTIVALS AS BRANDS

Before proceeding, it should be underlined that the following thesis will apply “brand-thinking” to music festival services. Even though few studies investigate brand ownership and brand control when it comes to festivals, Mossberg and Getz (2006) suggest that “brand thinking” can be applied to festivals (p. 308) and festivals can be managed as brands (Mossberg & Getz, 2006). The main difference relies in the consumption process, which, in the case of music festivals, is mainly social, and occurs in one specific location in a limited period of time (d'Astous, Colbert, & d'Astous, 2006). Further arguments emphasize how music festivals represent the ideal context to conduct empirical research on the consumer-brand relationship (Addis & Holbrook, 2001), which is the aim of this thesis.

## 2. DEFINING SOCIAL MEDIA

Social media can be described as “a group of internet-based applications that build on the ideological and technological foundations of Web 2.0, and that allow the creation and exchange of User-Generated Content” (UGC) (Kaplan & Haenlein, 2010, p.61). Some of the most prominent forms of social media are social networking sites, like Facebook or LinkedIn. Social networking sites are defined as: “(...) web-based services that allow individuals to construct a public or semi-public profile within a bounded system, articulate a list of other users with whom they share a connection, and view and traverse their list of connections and those made by others within the system” (Boyd & Ellison, 2007, p.211, cited in Jahn & Kunz, 2012).

Social media as the new digital communication platform drastically re-shaped how consumers interact with brands they buy, consider or evaluate (Hudson, Huang, Roth & Madden, 2016). Social media has not just provided brands and companies with a new platform to reach their customers, but also empowered these customers to create, distribute and consume their own brand-related content on social networking sites (SNSs) such as Facebook, Instagram or Twitter (Men & Tsai, 2013), creating two-way communications (Hudson, Roth, Madden & Hudson, 2015). Before the rise of social media, brand managers mostly spread their intended “brand stories” in a form of one-to-many communication, making it possible to ignore the opinion of consumers. Due to social media, brand managers lost their total control over the brand message, which is now written and spread via social media by the consumers as well (Gensler, Völckner, Liu-Thompkins & Wiertz, 2013, p.3).

Obviously, the appearance of the new platform can benefit brands in several ways. For example, by the means of brand pages on SNSs, brand representatives can build a more personal relationship with their customers and effectively monitor and react to conversations within the brand communities (Men & Tsai, 2013) gaining

valuable consumer insights fast (Hudson et al., 2015). The importance of social media as communication platforms are also illustrated by the fact that when consumers look for information about a brand or product, they are more likely to visit the SNSs of the brand, rather than its official website (Dei Worldwide, 2008, cited in Men & Tsai, 2013).

With the emergence of social media, curiosity of researchers rose about how social media affects customer-brand relationships and how companies could take advantage of the new media (Hudson et al., 2015; Hudson & Thal, 2013; Men & Tsai, 2013; Wallace, Buil & Chernatony, 2014; Wallace, Buil & Chernatony, 2012; etc.). Since the branding benefits of consumer's social media interaction is of high relevance for companies, more research is needed to guide them in this highly changeable digital world (Hudson et al., 2015).

“Social media interaction refers to a customer's proactive engagement with the brand on social media platforms such as following, replying, tweeting, sharing, liking, participating and so on” (Hudson et al., 2015, p.3). Wulf, Oderkerken-Schroder & Iacobucci (2001) found that the more time customers spend by engaging with a brand on social media, the stronger their Brand-Relationship Quality (BRQ) is, therefore the stronger the attachment to that brand (Fournier, 1998). Additionally, when brand representatives communicate with their followers on brand SNSs in the form of answering, helping them to solve problems, providing information etc., consumers develop higher feeling of connectedness and relationship with the brand fostering their emotional attachment (Hudson et al., 2015). On the other hand, it is not only the brands to gain something from the relationship; while engaging, also consumers receive benefits (Hudson et al., 2015), such as information, rewards or entertainment which will function as motivations for them to further engage with the brand SNS (Men & Tsai, 2013).

Since social media consists of relatively new platforms which change constantly. It is therefore vital for brand managers to know how consumers can be engaged and how their interaction with SNS brand pages affect the brand-relationship outcomes in terms of brand attachment and loyalty. In the following section, the existing literature that tried to answer these questions will be further elaborated.

## PART 2: DELIMITATION PROCESS

### 3. CASE DELIMITATION

#### 3.1 THE MUSIC FESTIVAL INDUSTRY IN DENMARK

The music festival industry is both expanding and contracting. Despite the increasing demand, every year more music festivals enter the scene leading each player on the market to compete for attendees and high-profile artists (Eventbrite.com, 2017). Within this increasingly competitive scenario, not only new entries struggle to survive, but also solid and well-established institutions are striving to outstand and find people to attend (Leenders, 2010). Clearly, the question that still remain unsolved is how festivals will continue to attract and retain loyal fans.

Uncertainty and instability are affecting the global industry, with no exception for the European festival market, and more specifically the Danish market, which will be the focused of the present research.

For many years Denmark has marked its position in the global festival scene for hosting the historical Roskilde Festival. Since then, other music festivals have entered the scene, leading the Danish music festival market to fierce competition (politiken.dk, 2013) and therefore, putting at risk the leading position that Roskilde Festival has acquired.

Politiken Research (2013) conducted a review of the Danish festival's economy showing that the Danish music festival market is "saturated". According to Fabian Holt, a lecturer in music and communication at Roskilde University, and PhD Rasmus Rex Pedersen, the main issues are represented by the increased costs of suppliers and the increasing number of festivals organized by booking agencies themselves. In particular, the latter is responsible for increasing competition in the artists' bookings since agencies have easier access to the festival names as the artists are part of these agencies themselves.

#### 3.2 ROSKILDE FESTIVAL IN THE DANISH COMPETITIVE LANDSCAPE

In the following section, the research case study will be introduced, namely Roskilde Festival. First, a profound description of the festival history, organization and main attributes is provided, followed by an overview of the issues that the festival is currently facing.

#### ROSKILDE FESTIVAL

Roskilde festival is a Danish music festival held annually in the city of Roskilde. It is the largest, week-long international cultural and music event in Northern Europe, existing since 1971 (roskilde-festival.dk, 2017). In 1972, the festival was taken over by the Roskilde Foundation (in 2004, became Roskilde Charity Society), which has since run the festival as a non-profit organization, religiously and politically neutral, supporting

initiatives benefitting children and young people as well as humanitarian and cultural work (roskilde-festival.dk, 2017).

Over the years, the festival has grown exponentially, and now it attracts an audience of 130,000 attendees, and “more than 180 concerts with acts from over 30 countries on nine stages” (roskilde-festival.dk, 2017). But Roskilde Festival is more than music. Based on the efforts of over 30,000 volunteers operating in the areas of food, refuse removal and safety, Roskilde Festival is also a social event. According to Roskilde Festival’s latest statistics, Roskilde Festival 2016 created a total profit of DKK 17.4 million all donated to charity (roskilde-festival.dk, 2017).

The festival is similar to a temporary city, providing its “citizens” with a supply of water, electricity, wireless internet, toilets, baths and spaces for cooking, shopping, cultural activities, cafés, health care, etc. This year, for example, festival-goers had the opportunity to interact with KlubRÅ, a new progressive club for art and music, with talks and workshops aimed at engaging the audience and providing unforgettable experience (roskilde-festival.dk, 2017). All the festival installations are meant to support and foster the festival culture, contributing to the atmosphere of social exchange and inclusion among the festival attendees (Marling, Kiib & Jespersen, 2017).

Roskilde Festival takes place over eight days, and is divided into two different periods (four + four days). The first period is called “motion” and it is characterized by self-organized performances, play, music, talks, art events and other diverse activities in the camping area. The second is called “emotion” and is the period of the more official program, with concerts and art performances taking place mostly in the official festival location (Marling et al., 2017).

Entering Roskilde Festival means taking part of ‘a real second life’ (Marling & Kiib, 2011), a different world with its official culture and “well-defined social hierarchies, power structures, class-related norms and inherited values” (Marling et al., 2017, 33).

The festival brands itself as “much more than a music festival” and underlines the construction of “space for experiences in an atmosphere of freedom and social responsibility” (roskilde-festival.dk, 2017). This atmosphere is referred to as “The Orange Feeling” as the collective feeling characterizing the whole festival, given by the collective euphoria, the atmosphere of freedom, and community (Marling et al., 2017). It is created by spontaneous events and self-organized parties during the first days of the festival, and by the participants’ engagement and social interactions in the actual festival days.

“Orange” is the color symbolizing the festival: it is the color of the main stage, the “Orange Stage”, which is also the logo of the festival. The “Orange Stage” is the biggest stage hosting over 60,000 people (roskilde-festival.dk, 2017) and it is traditionally the stage where the first official concert takes place, making the last four days of festival start. Orange is also the color symbolizing self-trust, bravery and strength, spontaneity

and creativity - the values representing the festival but also the entire city of Roskilde all year long ([visitroskilde.dk](http://visitroskilde.dk)).

The stress on the community spirit becomes an integral part of Roskilde Festival brand, both from the organization's and the participants' side. Together with the music, it is the memories of this atmosphere that remain with the festival attendees.

Despite being non-profit, Roskilde Festival is also a business organization and therefore dependent on the market demand (Sundbo, 2013). As such, it is imperative to apply a strategy that is responsive to this market demand, be innovative and develop the business in accordance to that (Sundbo, 2013). Although Roskilde Festival's organization has a business development which creates new services that the festival organization can sell to other businesses (Sundbo, 2013), present study will only regard the B2C context and investigate how the festival can live up to the market demand from the customer's side.

A large part of the audience consists of young students, which can be referred to as Millennials (i.e. aged 17-26, representing the biggest music festival audience ([Eventbrite.com](http://Eventbrite.com), 2016)). However, the festival also attracts people in their 30s and 40s (Marling et al., 2009, p. 153). Roskilde festival main target age group is people between 16 and 35 years (Sundbo, 2013).

Based on capacity, there are three types of festivals, namely "boutique (capacity less than ten-thousand), mid-scale (capacity between ten and fifty-thousand) and large-scale festivals (over fifty-thousand capacity)" (May, 2011, p.4). Since Roskilde hosted around 130,000 attendees in 2016, it can be categorized as a large-scale festival. [Eu.festivalawards.com](http://Eu.festivalawards.com) (2016) hands out awards in different categories (small festivals, medium-sized festival and major festivals) regarding the size of the festivals. According to their description of major festivals as "temporary cities", Roskilde Festival can be regarded as a major music festival. Many major music festivals mix different kind of music genres in their line-up to attract wider audience. Roskilde Festivals is one of them since it displays various kinds of music genres including rock, electronic, hip-pop and heavy metal.

According to [festivalinsights.com](http://festivalinsights.com) (2017), an "online B2B publication focused on the international festival industry", Roskilde Festival 2016 is ranked number 4 in their annual ranking of the world's best festivals in terms of size and commercial success.

In sum, Roskilde Festival is a large-scale mainstream festival including different kind of music genres. What differentiates Roskilde Festival from other mainstream festivals is being non-profit and striving for being organic.

## ROSKILDE FESTIVAL ISSUES

While smaller festivals are the first to succumb in such a competitive environment, larger festivals, like Roskilde Festival, are also suffering. First, the Danish music festival market has grown exponentially in the past ten years, hosting over 160 festivals every summer (Holt, 2013). Secondly, the increasing number of



festivals, mainly city festivals, are putting under risk the wilder, camping lifestyle of Roskilde Festival, which some festival guests decide to escape from (b.dk, 2013). The growing number of niche festivals, like metal for Copenhell and indie-rock for Northside, catches the attention of the audience too, as opposed to multi-genre festivals, like Roskilde Festival. Furthermore, the presence of international partners working behind these niche festivals, such as the English company Live Nation supporting Copenhell, or German Scorpio partly organizing Northside, contributes to the increasing presence of high-profile artists in these smaller festival line-up, therefore catching the attention of festival-goers. Finally, the international music festival scenario, especially represented by the European Electronic Dance Music (EDM) festivals, is attracting a surprisingly increasing amount of customers (Holt, 2013).

The first negative sign that Roskilde Festival experienced is the struggle with being sold out (b.dk, 2014). In addition, there is the decreasing presence of foreign guests, according to Roskilde Festival spokesperson, Christina Bilde (b.dk, 2014). Although the festival's goal was to have 50% foreign guests, in 2014 only 15% of the 80,000 'partout' (i.e. full week) tickets were bought by foreigners (fyens.dk, 2014). Part of the problem is that the average age of Roskilde guests is 24 years old and international guests have to spend much money on their journey to the festival, which makes it even harder considered the least money availability of young people (Christina Bilde, 2014, b.dk).

Considered the competitive background and the role that Roskilde Festival has in both the Danish and global music festival market, it is believed to provide a valuable case to be investigated in order to derive insights towards a better understanding on the phenomenon of loyalty to music festivals.

### 3.3 THE ROLE OF FACEBOOK

As the market leader for social networking sites with about 2 billion monthly active users and more than one billion that log on daily, Facebook represents an important communication tool to enhance customers' engagement (Hoffman & Novak 2012). In particular, data reveal that people who click a Facebook "Like" button are more engaged, active and connected than the average Facebook user (Wallace et al., 2014). Given the young target audience attending music festival, as well as their highest activeness on the Facebook platform, the present study will consider festival visitors aged between 18 and 29 years, which account for the highest Facebook usage (PewResearchCentre.com, 2016). They view social media as crucial to their professional and personal lives. In addition, a recent study of mobile and social media usage found that "Millennials check their smart phones or mobile devices an estimated 45 times per day, and that more than 80 percent cited using Facebook as an inspiration for future travel plans" (sproutsocial.com, 2016). Even though women are found to be more active Facebook users than men, no distinction will be made for the purpose of the study.

### 3.4 FACEBOOK FOR BUSINESS

In 2007, the company launches the self-service Ads Platform and Pages (newsroom.fb.com, 2017), which revolutionized advertising and marketing communication by providing companies with a new platform to reach their customers. Facebook provides five options for businesses to utilize the platform for marketing purposes, namely Facebook Ads, Facebook Pages, Social Plugins, Facebook Applications and Sponsored Stories (Facebook, 2012, cited in Cvijikj & Michahelles, 2013). “Of these, Facebook pages provide the largest number of engagement possibilities by direct interaction with the consumers through dialog” (Cvijikj & Michahelles, 2013, p.849).

#### FACEBOOK BRAND PAGES

Facebook Brand Pages provide enterprises with a tool to communicate and interact with their customers (Borle, Dholakia, Singh & Durham, 2012), and in terms of marketing communication, their relevance for businesses has significantly increased (Jahn & Kunz, 2012). When creating a Facebook fan page, companies aim at distributing public and official information to people who choose to connect with them (Facebook.com, 2017). By doing this, they can monitor ongoing consumer activities gaining vast amount of valuable information for the managing of their brands (Cvijikj & Michahelles, 2013; Parsons 2013).

According to Men & Tsai (2013), brand pages differ from user-initiated Facebook Groups because they are registered by the companies’ marketing communication agency or brand representatives, and allow companies to monitor and reply to conversations within the brand community. Brand pages are official and authentic profiles created by businesses, as opposed to groups, which are platforms created by users to share common interests, discuss issues, express opinions, and post photos (Pineda, 2010, cited in Chu, 2011). Brand pages are public and one can join by clicking “like” or “follow” (Pineda, 2010, cited in Chu, 2011).

Brand page members are referred to as ‘fans’ (Cvijikj & Michahelles, 2013). When a consumer click “like” or “follow” on a Facebook brand page, the content generated by the brand is automatically posted on the consumer’s Facebook newsfeed. Fans can post comments, get in contact with the brand, share its content, and interact with other users on the brand page (Jahn & Kunz, 2012).

“Each of these actions generates a story, which appears on the wall of each of the fan’s Facebook friends. As such, these actions represent a form of WOM communication” (Cvijikj & Michahelles, 2013, p. 849).

### 3.5 ROSKILDE FESTIVAL FACEBOOK PAGE

In the following section, Roskilde Festival’s official Facebook brand page (@orangefeeling) will be described in order to illustrate the different strategies the festival organization applies to interact with its fans.

The festival’s Facebook page has 387,869 “likes” and 371,579 “followers”.

Two forms of interaction are noticed on Roskilde Festival's Facebook page: brand actions and followers actions. Roskilde Festival brand actions mainly consist of informative, entertaining and rewarding content in the form of posts, videos and pictures. Announcements and information updates mainly concern the event line-up, location, services and facilities, while the entertainment content involves music videos, reminiscing photos and after-festival movies.

There is a relatively high traffic on Roskilde Festival's Facebook page. In 2015, the brand posted 9,033 times, 25.4 times per day on a yearly average (Gyimóthy & Larson, 2015). The frequency of posting differs throughout the year: it increases as the festival gets closer, posting updates almost every day or even more times a day; and it dramatically decreases between September and January with posts approximately 2-3 times per week (Gyimóthy & Larson, 2015).

Followers' actions mostly comprise informative questions about the festival, 'liking' or 'tagging' other friends below the brand posts, and sharing the festival content. The most popular posts, which receive most likes and shares, are nostalgic photos or videos, as well as revealing posts of the line-up (Gyimóthy & Larson, 2015). Some customers engage in WOM activities in the form of writing reviews. There are 12,000 reviews on Roskilde Festival's Facebook page and among these, 10,000 gave Roskilde Festival the highest rating (5 stars). Only 344 gave the lowest ranking (1 star).

Roskilde Festival acknowledges "the social needs of their fans as bidirectional creators and include experiential elements to enhance virtual relationships and a sense of community" (Gyimóthy & Larson, 2015, p. 344). On their Facebook page, this mainly takes place in the form of posting instant photos and videos of the festival and sharing nostalgic content depicting the festival experience (Gyimóthy & Larson, 2015).

## 4. THEORY DELIMITATION

### 4.1 RELATIONSHIP MARKETING

«The ultimate goal of marketing is to generate an intense bond between the consumer and the brand» (Hiscock 2001). In order to maintain strong relationships with consumers and generate competitive advantage, understanding and predicting consumers' responses to brands at each step of the exchange context is imperative (Park et al. 2006). This becomes especially relevant given the saturated music festival market. Within this scenario, adopting a relationship marketing approach is suggested as the key to generate competitive advantage and succeed in the business environment (Kerr & May, 2011).

Despite different conceptualizations, relationship marketing (RM) concerns "creation, development and maintenance of long-term relationships with customers" (Gummesson, 2002, p.39). RM concerns attracting, developing, and retaining customer relations (Berry & Parasuraman, 1991, cited in Harker, 1999). According to Ravald and Grönroos (1996), the main aim of relationship marketing is to create customer loyalty so that "a

stable, mutually profitable and long-term relationship is enhanced” (Ravald & Grönroos, 1996, p.20, cited in Harker, 1999).

Gummesson (2002) further suggests that RM has a significant role in the New Economy, which, according to the author’s interpretation, embraces economical changes such as “focus on services”, “new customer roles” and “information technology” (p.38). Within information technology, the emergence of social media gave rise to a new communication platform where companies can reach and keep in touch with their customers (Hudson & Thal, 2013). Social media have also given a communication tool to the customers not just for the businesses, therefore providing consumers with new tools, such as creating user-generated content (Men & Tsai, 2013).

Concerning RM, Fournier (1998, cited in Hudson et al., 2015) created the concept of brand-relationship quality (BRQ) for investigating consumer-brand relationships. BRQ was meant to show that the purchase behavior is not only dependent on brand products’ utility and functionality, but it also refers to the meaning that consumers attached to such brand in terms of emotions and self-connection (Hudson et al., 2015, p.3).

According to Keller (2001), the last step in building a strong brand is to “forge brand relationships with customers that are characterized by intense, active loyalty” (p.1). In particular, brand relationships matter when the intensity of the relationship in terms of attitudinal attachment and sense of community is achieved, as well as the frequency in which consumers engage and use the brand (Keller, 2001, p.16).

As such, attachment, engagement, and loyalty to the brand are among the main ingredients of this relationship (Smaoui & Temessek Behi, 2011). Considering the short-term consumption period as well as the high market competition, the relationship marketing approach is suggested “for the development and long-term survival of festivals” (Collin-Lachaud & Duyck, 2002, p.69). Therefore, it will provide the conceptual frame of the present research.

## 4.2 LITERATURE ON MUSIC FESTIVAL STUDIES

In the following, a profound literature review on music festivals will be provided in order to highlight the research gaps that the present thesis aims to cover.

Over the past couple of decades, festival and event tourism has been one of the fastest growing segments of the world leisure industry (Getz, 1991; Nicholson & Pearce, 2001) attracting increasing attention by academic researchers (Getz, 2010). Due to their role in “inspiring creativity, attracting large crowds, and generating emotional responses” (Getz, 2010, p.1), festivals studies dominate the event-related literature (Getz, 2010).

In recent years, there have been several studies focusing on festivals. From a “customer-centered” perspective, participants’ motivations and decision-making, satisfaction and loyalty received great attention by researchers (e.g. Breiter & Milman, 2006; Mair & Thompson, 2009). However, the dynamics underpinning the loyalty process as opposed to novelty seeking still constitute major issues to marketers, and further understanding is needed (Getz, 2015).

This is surprising, as “attendance and participation in popular music festivals is today the most widely accessed social musical activity for many youth in Western societies” (Bennett et al., 1999; Gibson, 2001 - cited in Ballantyne et al., 2014, p.2). In his review of literature on festivals, Getz (2010) highlighted i.e. “value profiling, (...), repeat visitation, and attitudes” as promising lines of research, underlining that “researching the effects of attendance on persons has to be given much more profile” (p. 12).

Carroll & Ahuvia (2006) assumed that hedonic brand offerings have a negative effect on brand loyalty because hedonic products induce increased variety seeking behavior resulting from the desire of new hedonic experiences. At the same time, they add that brand love (a stronger form of brand attachment) might counterbalance this disadvantage of hedonic brands (Carroll & Ahuvia, 2006). The relevance of brand attachment is given by its ability to generate strong emotional bonds to some “love objects” (Ahuvia, 1993, 2005, cited in Carroll & Ahuvia, 2006, p.80). This is confirmed by Hudson, Roth, Madden and Hudson (2014), who suggest that music festivals have the potential to become “Lovemarks” (p.74), namely brands that maximize their connections with their consumers by creating strong emotional bonds. This strong emotional bond is likely to generate loyalty and advocacy, in the form of positive WOM (Hudson et al., 2014).

These findings highlight the importance of brand attachment for festival brands. Previous literature encompassed the role that social media play in generating brand attachment (e.g. Hudson et al., 2015; Hudson et al., 2015); while in the offline context, great attention is placed on the benefits that sense of community provide to brand attachment formation (e.g. Geus et al., 2016; Packer & Ballentyne, 2014; Karpinska-Krakowiak, 2014). However, much research is needed on the actual experience and the meanings attached to that (Getz, 2010).

Furthermore, Getz (2015) highlights the need to explore types of engagement, describing and explaining the formation of personal and social constructs regarding the event experience, and how communities rise and evolve during and after events. The role of engagement is relevant because many studies show its correlation with brand attachment (e.g. Park et al. 2006, 2010; Lacoeyulhe, 2000b; Thomson et al. 2005; Brodie et al., 2011) and loyalty outcomes (Bowden, 2009; Lacoeyulhe 2000a; Belaid & Temessek Behi, 2011; Park et al. 2006). More importantly, the reason to investigate festival attendees’ activities and motivations is a key to designing better offerings, monitoring satisfaction and better understanding the decision-making process (Crompton & McKay, 1997). This has become more than ever important given the highly saturated music festival industry (Gelder & Robinson, 2013). It is suggested that within interactive, dynamic business environments, customer engagement (CE) provides a strategic imperative for creating increased corporate performance, such as sales growth, superior competitive advantage, and profitability (Brodie, Hollebeek, Juric & Ilic, 2011). This undermines the need for a more comprehensive understanding on consumer engagement both online and offline within the festival context.

According to Addis and Holbrook (2001), music festivals provide the ideal context to conduct empirical research on the consumer-brand relationship. Despite this statement, only one research has been found that focuses upon the relationship marketing techniques utilized within the music festival industry from the viewpoint of the festival organizer in an attempt to establish how festival organizations value and monitor organizational relationships (Kerr & May, 2011, p.7). While taking the stands of relationship marketing techniques, the present research will adopt a “consumer-centered” approach as believed to provide more valuable insights for the long-term sustainability of festival attendees’ loyalty.

#### THE ROLE OF MUSIC FESTIVALS AS OFFLINE COMMUNITIES

Recent research demonstrates the efficacy of brand communities in serving consumer experiences as well as reaching marketer goals (Carlson, Suter & Brown, 2008; Schau, Muñiz & Arnould, 2009). A sense of community (SOC) is found to be a sustainable, lasting experience that greatly contributed to the overall experience with a brand (Lyons & Dionigi, 2007), contradicting “the prevailing idea that community association developed in leisure activities was predominantly episodic” (Pickett & Walker, 2016, p.2). Among the benefits of the perceived SOC, there are a greater sense of belonging and identification, personal investment, and emotional safety (McMillan & Chavis, 1986). Keyes (1998) refers to ‘Social Integration’ as “the extent to which people feel they have something in common with others who constitute their social reality” (p.122).

In recent years, researchers drawn a lot upon socio-cognitive sciences in order to better understand consumer communities (Maffesoli 1995; Cova 2001, 2002; Kates 2004; Muniz & O’Guinn 2001), and therefore important concepts such as the concept of brand communities evolved. Pioneer scholars of the subject, Muniz & O’Guinn (2001) defined brand community as “a specialized, non-geographically bound community, based on a structured set of social relationships among admirers of a brand” (p.412). What differentiates brand communities from other consumption-based communities is that the emphasis is on the branded good or service that is what the community is built around (Muniz & O’Guinn, 2001).

With regards to collective hedonic services, Drengner et al. (2010) argue that the term psychological sense of community better explains the type of community that evolves around the joint consumption. This is because brand communities focus on brands, while in the case of music festivals the focal object of the community is music (Arnould and Price, 1993; Arthur, 2006; Holt, 1995, cited in Drengner et al., 2012). Therefore, although brand community practices and characteristics are still applicable to the music festival context, the term ‘non-brand focused communities’ (Kates, 2004) seems to suit better the offline consumption context (Drengner et al., 2012).

#### 4.3 LITERATURE ON FACEBOOK AND SOCIAL MEDIA STUDIES

There is no doubt that the emergence of social media has fundamentally re-shaped the way in which companies communicate with consumers (Mangold & Faulds, 2009). Surprisingly, little research has been devoted to

understand the role and effects of social media in the tourism literature (Lee et al., 2015), indicating that there is still ample room for further research.

The importance of social media in business derives from their ability to interact and establish long-term relationships with consumers (e.g. Hudson & Hudson, 2013; Hudson et al., 2014; Lee et al., 2015). Therefore, exploring the marketing potential that social media sites like Facebook provides becomes fundamental (Lee et al., 2015).

Hudson et al. (2014) conducted a study on social media engagement, which shows that consumers who interact with brands via social media develop stronger brand relationships as opposed to consumers who do not engage. Other studies also concluded that brands which meaningfully engage their customers on social media benefit from this two-way interaction (Hudson et al., 2016).

Men & Tsai (2013) conducted a study to identify the types of consumer engagement related to Facebook brand pages and their motivation to engage. In particular, they highlight that “the interactive, communicative, and social advantages of SNSs are far from being fully realized” (Men & Tsai, 2013, p.84), therefore, it is assumed that more brand type related studies are needed.

Wallace et al. (2014) conducted a research on self-expressive brands about whether brands ‘liked’ on Facebook are self-expressive, and explore how brand “liking” and brand outcomes such as brand love, WOM and brand acceptance relate. Wallace et al. (2014) take the action of ‘liking’ as a proxy of consumer engagement. Hoffman & Fodor (2010) suggest that ‘likes’ are the manifestation of consumer engagement, therefore the number of ‘likes’ a Facebook brand page receives is an adequate measurement tool for consumer engagement. Wallace et al. (2014) add that consumers ‘like’ brands on Facebook and engage with them in order to express their real, “inner” selves or ideal, “social” selves to their Facebook friends. Their findings show that self-expressive brands are positively related to brand love and positive WOM, as through them consumers can express their identities. Wallace et al.’s (2014) study focuses mostly on ‘liking’, which falls into the lowest level of consumer engagement, namely “consuming” (Muntinga et al., 2011), but it does not measure the level of engagement after ‘liking’, in other terms, how much and in what form consumers interact with the ‘liked’ brand afterwards.

Hutter, Hautz, Dennhardt & Füller (2013) attempted to explain, “where and how social media affects brand perceptions and brand-related decisions of consumers” (p.343). They built their research on a car manufacturer’s Facebook page to show that interactions with brand-related activities on this Facebook page positively affect WOM activities and purchase intentions (Hutter et al., 2013). Their contribution indicates that social media have a positive influence on brands since they support their purchase process management.

It was Court, Elzinga, Mulder & Vetvik (2009) who first theorized the traditional funnel model of the consumer purchase decision-making process alteration because of the dual presence of offline and online communication platforms. “The consumer decision-making process comprises the various steps a consumer passes through



when making a purchase decision” (Olshavsky & Granbois, 1979, cited in Hautz et al., 2013, p.343). Court et al. (2009) argue that the decision making process is today a circular journey comprising four phases: “initial consideration; active evaluation, or the process of researching potential purchases; closure, when consumers buy brands; and post-purchase, when consumers experience them”. Therefore, it is highly important to reach the consumers through the adequate offline and online touch points in every single step of the decision making journey (Court et al., 2009). Hautz et al.’s (2013) study is relevant for proving the relationship between social media engagement and behavioral loyalty outcomes, but it does not state how brands can harvest these positive outcomes through engaging their customers.

Jahn & Kunz (2012) conducted a study on the driving factors for successful brand pages in order to build loyalty. In their construct, they integrated brand page engagement, motivations to engage with these pages affecting brand loyalty with the outcomes of WOM, brand purchase and brand commitment. As they conclude, their study is the first step towards better understanding Facebook brand pages “but there remains a broad field of discovery for a deeper understanding of this new social media channel as an effective relationship-building tool” (Jahn & Kunz, 2012, p.355). According to their recommendations, future research could discover these relationships within different industries, for example expanding the investigation to service industries or to hedonic brands (Jahn & Kunz, 2012), such as music festivals.

## THE ROLE OF FACEBOOK BRAND PAGES AS COMPANY-INITIATED COMMUNITIES

In the following, the social aspect of Facebook brand pages concerning brand communities will be discussed. According to Jahn & Kunz (2012), social and commercial elements co-exist on Facebook brand pages, which is what makes them special.

The original concept of brand communities was first introduced by Muniz & O’Guinn (2001) and since then, it has been implemented to the online context in the form of virtual brand communities (e.g. Algesheimer et al., 2005; Dholakia & Durham, 2010).

Cvijikj & Michahelles (2013) applied Muniz & O’Guinn’s (2001) definition of brand communities to the online context defining social networking sites (SNSs) as “a large number of users, grouped in non-geographically-bound communities, based on a structured set of social relationships among admirers of a brand” (p.846). What makes online communities relevant for this study is its connection with online engagement. The “social” nature of Facebook, in fact, enables members to interact and establish connections (Lee et al., 2015). At the same time, it allows companies to exhibit their products and services, and more importantly, interact with them in the continuum of the relationship (Lee et al., 2015).

Algesheimer et al. (2005) define engagement within online brand communities as “consumer’s intrinsic motivation to interact and cooperate with community members” (p.21). Cvijikj & Michahelles (2013) argue that it is highly relevant for brand managers to explore the influencing factors, which could increase the level of engagement within online brand communities on social media. It results that higher engagement might lead



to greater volume of WOM and improved attitude towards the brand, which would ultimately increase the company revenues (Cvijikj & Michahelles, 2013).

Researchers have different views about whether Facebook brand pages can be regarded as online brand communities or not. “Since brand pages are organized around a single brand, product, or company, they can be seen as a special kind of brand community” (Jahn & Kunz, 2012, p.347). Algesheimer et al. (2005) showed that community identification leads to higher level of community engagement and community loyalty, while membership continuance had a positive effect on brand loyalty intentions.

According to Jahn & Kunz (2012), remarkable differences can be observed between social media brand pages and online brand communities. One of the main difference is that brand pages are usually set up by companies and are used as a marketing communication tool. In a traditional brand community, instead the brand is the focal point and the community is “based on a structured set of social relationships among admirers of a brand” (Muniz & O’Guinn, 2001, p.412, cited in Jahn & Kunz, 2012). Therefore, a brand page is primarily a connection between a Facebook user and a brand implying that engagement motivation might differ from traditional brand communities (Jahn & Kunz, 2012). Furthermore, brand pages are not embedded in a barely “brand-related network of social ties”, but users of a brand page are also connected to “friends” who possibly do not follow the specific brand (Boyd & Ellison, 2007, cited in Jahn & Kunz, 2012). It derives that following brand pages on Facebook provide the opportunity for followers to show their “friends” their self-concept and identity, hence brand pages become an element of identity management (Gilly, Schau, Jahn & Kunz, 2012).

Zaglia (2013) reassures the theory that, although Facebook brand pages show some characteristics that can be associated with brand communities, there are significant differences. While Facebook groups can be clearly categorized as virtual brand communities, brand pages “show a weaker form of a brand community” (p.222). The author adds that in general, the features on brand communities are present but “the perceived membership in form of consciousness of kind and social identity are less salient” (Zaglia, 2013, p.222).

In this thesis, we regard Facebook brand pages as brand communication tools with a collective of consumers, characterized by a sense of psychological community (Carlson et al., 2007). What makes companies’ Facebook pages recognizable as communities is that the members share a common interest, which is why they ‘liked’ the page in the first place. Therefore, despite certain differences from traditional online communities, it would seem appropriate for the purposes of this study to define such pages as *company-initiated online communities*. We acknowledge the existence of consumer-initiated brand community pages on Facebook, but such communities fall beyond the scope of the current study (Pöyry, Parvinen & Malmivaara, 2013). Pöyry et al. (2013) suggest that it is possible to regard companies’ Facebook pages as communities since the members share a common interest, that is why they ‘liked’ the page. Therefore, despite some differences from traditional online communities, this thesis defines Facebook brand pages as “company-initiated online communities” (Pöyry et al., 2013, p.226).

#### 4.4 THE LITERATURE ON SOCIAL MEDIA IN MUSIC FESTIVAL STUDIES

Holt (2016) highlights how festival world, especially the festival experience, has changed due to the emergence of social media broadcasting. He argues that “with the expanding range of mediations beyond conventional broadcasting, even phenomena such as festivals that were once defined as worlds outside media culture now become objects and agents of intense mediation” (Holt, 2016, p.3). Through social media channels such as YouTube and Facebook, festival organizers can engage their audiences throughout the whole year worldwide (Holt, 2016). The author also highlights the importance of such channels as once the festival is over, the individual can continue to use them “for exploring the festival and for everyday pleasure and entertainment” (Holt, 2016, p.13).

Kerr and May (2011) conducted a study with organizers of small-, mid- and large-scale festivals to find out what kind of relationship-marketing techniques festivals employ both offline and online. Taking a company perspective, they suggest that festival organizers have to find creative ways to engage their customers throughout the whole year to build strong relationships and to meet growing needs (Kerr & May, 2011). From the study it turns out that in an offline context, smaller festivals are better than larger festivals to maintain a two-way relationship and engaging the participants in festival offerings before, during and after the event (Kerr & May, 2011). Even though both smaller and bigger festivals expressed the importance of engaging the consumers online, larger festivals apply online marketing communication with more success due to budget and employee constraints at small festivals (Kerr & May, 2011). In terms of loyalty, smaller festivals create their loyal customer base by offering a “niche” festival product where the festival experience is highly customized and differentiated from other festival offerings (Kerr & May, 2011). Kerr and May’s (2011) study is relevant in showing the complexity of a festival offering and the need of building a relationship with the customer throughout the year, but it misses the consumer aspect.

Hudson & Hudson (2013) applied Court et al.’s (2009) new consumer decision-making journey to the use of social media within music festivals. The study builds on the cases of three major music festivals and finds that they are effective in engaging their attendees throughout the whole decision journey (Hudson & Hudson, 2013), which is similar to the pre, during and post engagement aspects of this thesis. Hudson & Hudson’s (2013) study is relevant because it raises attention on how social media have changed the consumers behavior at each touchpoint of the journey requiring marketers to focus on where consumers are actually spending their time. However, Hudson & Hudson (2013) only took into account the online touchpoints without taking into account the offline setting, where the brand interaction and experience occur too. At the same time, they also look at the festival organizers perspective rather than the attendees’. Hudson & Hudson (2013) urge researches on exactly how, when, and where social media influences consumers. This thesis follows this suggestion by trying to investigate how, when and where Facebook influences consumers, and the same approach will be taken for the offline context of the music festival experience.

Hudson et al. (2014) explored how social media interaction with music festival brands influence the way consumers think and feel about these brands and how these effects influence marketing outcomes such as WOM. They found that social media interactions have a remarkable effect on emotions and attachment, and these relationships can have a positive effect on WOM (Hudson et al., 2014). They further highlight that strong emotional bonds with the festival brand can induce loyalty behaviors (Hudson et al., 2014).

In their study, Hudson et al. (2014) focused on two constructs, brand attachment and BRQ in relation to social media interactions, but other constructs such as psychological sense of community could be added. The scholars raise attention that some aspects of brand attachment are attained through the offline experience with the music festival (Hudson et al., 2014). Therefore, it is not obvious from the research how they differentiated between emotional attachment originated from the festival experience and the attachment developed through interacting with the brand on social media.

De Boer, Brussee, Michiel Rovers & van Vliet (2012) found that the offline music festival experience of attendees who interact with the festival brand on social media was very different from the experience of participants who did not engage with the festival via social media. The research is highly relevant because the authors conducted a survey in which they asked participants about their social media use habits pre, during and after the festival (De Boer et al., 2012). According to their findings, SNSs such as Facebook are used before, during and after the festival actively (De Boer et al., 2012). However, they show that consumers who are more active social media users did not give themselves fully to the festival experience of “here and now” and avoided extraordinary behaviour (De Boer et al., 2012). This is because social media represents a connection with the real world, which interferes with the notion of festivals as places far away from the reality, namely the “escapism” motivation considered as one of the most important reasons for festival attendance (Getz, 2007). Boer et al. (2012), though, did not focused on social media interaction with festival brands, but rather investigated social media interactions in general.

Finally, from a methodological perspective, it can be observed that current festival and event literature has been dominated by a positivist tradition, with a strong emphasis on casual analysis and quantitative methods (Li & Petrick, 2006). Researchers suggested that “for topics whose theoretical foundation is less than robust, qualitative approaches are preferred, as they can generate more complete unbiased motivational information” (Dann & Phillips, 2000, cited in Li & Petrick, 2006, p.244). Therefore, qualitative studies exploring consumers’ in the context of music festivals are deemed necessary.

## PART 3: THEORETICAL FRAMEWORK

The aim of the following chapter is to provide an overview of the theories and constructs that are central to this thesis. Previous analysis served to identify the most important variables, which are likely to influence consumer's loyalty, hence the central construct of the present research.

In the following section, a profound description of each construct is provided in order to establish their nature and consequent inter-relationship.

By doing this, we seek to develop a theoretical framework illustrating the interconnectedness of the defined independent and dependent variables, forming a causal model from which we build the present research upon.

### 5. CONSUMER ENGAGEMENT

The concept of engagement has been originally investigated within the organizational behavior literature (Allen & Meyer, 1990; Saks, 2006), and it has subsequently been adopted by marketing researchers (Bodet, 2005; Verhoef et al., 2010; Van Doorn et al., 2010; Wang 2006, cited in Smaoui and Behi, 2011). Many marketing researchers tried to describe engagement by differentiating it from other traditional relational concepts such as involvement and participation but the boundaries are still not obvious in some cases (Hollebeek, 2011). To clearly distinguish engagement from the aforementioned concepts, these concepts will be firstly defined. Involvement is “an individual's level of interest and personal relevance in relation to a focal object/decision in terms of his or her basic values, goals, and self-concept” (Mittal, 1995; Zaichkowsky, 1994, cited in Hollebeek, 2011, p.793). Participation is “the degree to which customers produce and deliver service” (Bolton & Saxena-Iyer, 2009, cited in Brodie et al., 2011, p.261). Scholars conceptualize both involvement and participation as customer engagement (CE) antecedents required prior to the expression of the individual's CE level (Brodie et al., 2011). The main difference between participation and involvement, and engagement is that the formers consist of one-way interaction between the consumer and the brand, namely from the individual side; the latter, on the other hand, is based on “the existence of interactive customer experiences” with the specific brand (Brodie et al., 2011, p.257). Hence, engagement includes two-way relationships in which the customer is the brand co-creator (Hollebeek, 2011). Most engagement definitions highlight the role of these experiences and “co-created value as the underlying conceptual foundations of customer engagement” (Brodie et al., 2011, p.257).

The most comprehensive definitions of consumer engagement emphasize its multidimensional nature consisting of cognitive, emotional and behavioral facets (Brodie et al., 2011). This study embraces this approach because of the complexity of taking both online and offline engagement into account in a music festival context.

Marketing practitioners' interpretation of customer engagement seems to focus on the “interactions” between the customers and the firm. In a brand context, Hollebeek (2011) defines customer brand engagement as “the

level of a customer's motivational, brand-related and context-dependent state of mind characterized by specific levels of cognitive, emotional, and behavioral activity in brand interactions" (p.790). Examples of customers' 'cognitive' brand-related activity include "the individual's level of concentration and/or engrossment in the brand, while 'emotional' activity may be represented by a customer's level of brand-related inspiration and/or pride" (Hollebeek, 2011, p.790). Further, customers' 'behavioral' brand-related activity may be expressed through a customer's level of energy exerted in interacting with a focal brand (Hollebeek, 2011, p.790).

Other definitions regard engagement as a process - instead of a state - that yields in a long-term relationship between the brand and the customer (Bowden, 2009; Sashi, 2012). The Economist Intelligence Unit (EIU, 2007) defined customer engagement as "an intimate long-term relationship with the customer, (...) that allows companies to build deeper, more meaningful and sustainable interactions with customers or external stakeholders" (EIU, 2007b, cited in Sashi, 2012, p.256). Moreover, engagement "is not a fixed point that can be reached but a process that expands and evolves over time" (Economist Intelligence Unit, 2007b, cited in Sashi, 2012, p.256), suggesting its variable and continuously changing nature over the course of the relationship (Sashi, 2012). Accordingly, Bowden (2009) defines customer engagement as "a psychological process that models the underlying mechanisms by which customer loyalty forms for new customers of a service brand as well as the mechanisms by which loyalty may be maintained for repeat purchase customers of a service brand" (p. 65).

In this study, consumer engagement will be regarded as the independent variable that affects the festival attendees' attachment to the festival brand, their re-attendance intentions and WOM outcomes.

More specifically, consumer engagement will be investigated as online consumer engagement, namely on Facebook, and offline engagement. Given the short-term consumption nature of music festivals as well as the dynamic nature of engagement, it is crucial to assess consumer's engagement in pre-, through and post-purchase contexts, in other terms before, during and after the event.

## 5.1 ONLINE ENGAGEMENT

In an online context, brand engagement has been defined as "the customer's cognitive and affective commitment to an active relationship with the brand as personified by the website or other computer-mediated entities designed to communicate brand value" (Mollen & Wilson, 2010, cited in Brodie et al., 2010, p.256).

In this study, the computer-mediated entity is Roskilde Festival Facebook page.

As previous researches show, music festival attendees are high social network users (Mintel, 2013, cited in Hudson et al., 2015) and it has been proved that social media interactions have a direct effect on their emotional brand attachment and word-of-mouth (Mangold & Faulds, 2009; Sashi, 2012). As a result, participants' online engagement is assessed in order to establish their final attachment to the brand-fest, their intention to recommend and return to the event in the future.

Derived from the general engagement definition, in the present study online engagement is defined as *the user's willingness to start and maintain a relationship with the music festival Facebook page through online brand-related activities* (Robertson, 1976; Lastovicka & Gardner, 1979; Morgan & Hunt, 1994, cited in Smaoui & Behi, 2011, p.260; Muntinga et al., 2011).

#### 5.1.1 ONLINE ENGAGEMENT LEVELS

Muntinga et al. (2011) identified three online engagement levels based on the activeness of the consumer who interacts with the brand pages, namely consuming, contributing and creating. The *consuming* level is the minimum level of consumer activeness; it involves for example reading posts and viewing videos and pictures in a passive way (Muntinga et al., 2011). The moderate level of engaging, *contributing* consists for instance in responding to the content provided by the brand or other users, sharing their content or commenting and tagging on videos, photos, etc. (Muntinga et al., 2011; Men & Tsai, 2013). The ultimate level of engagement is *creating* user-generated content and it implies posting the users' own product reviews and publishing their own creative videos and pictures on the page for other users to consume and contribute to (Muntinga et al., 2011; Men & Tsai, 2013). This study differentiates between the contributing and creating consumers based on creativity, that is the creating consumers share their own creative content related to the brand (e.g. own festival after-movie), instead of just sharing the brand's own content on their Facebook wall.

## 5.2 OFFLINE ENGAGEMENT

In the field of social psychology, Achterberg, Pot, Kerkstra, Ooms, Muller & Ribbe (2003) conceptualize 'social engagement' as "a sense of initiative, involvement and adequate response to social stimuli, participating in social activities and interacting with others".

According to Keller (2001), active engagement can be regarded as "the strongest affirmation of brand loyalty" as "the customers are willing to invest time, money, energy, or other resources into the brand beyond those expended during purchase or consumption of the brand" (p.15).

Given the hedonic nature of music festivals (Voss, Spangenberg, & Grohmann, 2003), the importance of offline engagement relies in its assumed ability to induce extra brand attachment as a consequence of the direct interaction between the individual and the brand-fest, as well as with the other individuals attending the event. At the same time, this is assumed to lead to higher WOM and re-attendance intention, as well as higher online engagement.

The aforementioned general definitions of consumer engagement are also applicable to the context of offline engagement. In the present study, offline engagement is defined as *the user's willingness to start and maintain a relationship with the music festival through offline brand-related activities*. As such, offline engagement will refer to *the participant's preparation before the event, the actual experience during the festival and the after-the-event brand-related activities*.

### 5.2.1 OFFLINE ENGAGEMENT LEVELS

The online engagement levels described by Muntinga et al. (2011) will be applied to the offline engagement context. As an attempt of the present study to extend the model's application to another setting, the offline engagement levels will be derived based on our understanding of Muntinga et al.'s work (2011). In particular, offline engagement levels will be regarded as *the attendees' willingness to create, contribute to or consume brand-related content in the offline context*. The *consuming* level refers to the most passive engagement level offline, for instance asking friends for information about Roskilde Festival before the event or spending little or no time on the preparation for the event. The *contributing* level of offline engagement comprises activities such as attending pre-festival events, participating in games and competitions during the festival and helping friends in the pre-event planning. The *creating* level consists of, for example, creating special outfits for the festival and organizing creative programs or activities during the festival, which other festival-goers can consume or contribute to.

## 6. CONSUMER ENGAGEMENT MOTIVATIONS

In order to engage customers successfully, it is vital for festival brands to know precisely what motivates their attendees to interact with the brand both online and offline.

### 6.1 ONLINE ENGAGEMENT MOTIVATIONS

In order to establish the engagement level on Roskilde Festival Facebook Page, the users' motivations for interacting with the brand page need to be uncovered. Prior studies have investigated the motivations and antecedents that drive consumers to engage with brand's social media pages (Men & Tsai, 2013; Wallace et al., 2014; Muntinga et al., 2011). Muntinga et al. (2011, p.9) were the first who created a comprehensive understanding of which motivational factors engage consumers with brands on social media sites. They identified six factors, namely information, personal identity, integration and social interaction, entertainment, empowerment and remuneration.

Another profound research on motivations of consumer engagement with brand pages on social networking sites has been carried out by Men & Tsai (2013) who found that the most important motivational factors for consumers to engage with social networking sites are information, entertainment and rewards (Men & Tsai, 2013). Since Facebook is regarded as a social networking site, both researches are applicable to the present study. Wallace et al. (2014) specifically examined brands on Facebook and described that self-expression is an important motivation for consumers to interact with Facebook brand pages, mainly when the brand itself is self-expressive. Carroll & Ahuvia (2006) define self-expressive brands as "the customers' perception of the degree to which the specific brand enhances one's social self and/or reflects one's inner self" (p.82).

In conclusion, the present research will adopt the identified motivational factors to assess the users' engagement motivations on Roskilde Festival Facebook page, namely information, entertainment, rewards (Men & Tsai, 2013) and self-expression (Wallace et al., 2014).

In the following, the chosen motivational factors will be defined and described in details.

### Information

*Information* is a utilitarian motivation, which, in the context of social networking sites, has been defined as “*knowledge acquired through a seeking process, which includes the search for advice, opinions and exchange of knowledge*” (Tsai & Men, 2013, p.78). In the context of music festivals, this refers for example to acquiring knowledge about the event line-up, location, and service provided on the brand Facebook page. Muntinga et al. (2011) identified different sub-motivations within information, namely surveillance, knowledge, pre-purchase information and inspiration.

### Entertainment

Entertainment includes being diverted from daily routine, emotional relief, relaxation, cultural or aesthetic enjoyment, passing time and sexual arousal (Muntinga et al., 2011). Additionally Muntinga et al. (2011, p. 26) categorized different entertainment sub-motivations based on the individual consumer's engagement level with the social networking site, namely enjoyment, relaxation, pastime and escaping. Accordingly, *entertainment* is defined in this study as “*the relaxation, enjoyment, and emotional relief generated by temporarily escaping from daily routines*” (Tsai & Men, 2013, p.77). In the case of the festival's Facebook page, the entertainment motivation includes examples like watching music videos and pictures of the event.

### Remuneration

Remuneration motivation refers to engaging in social media use to gain some kind of future reward, for instance economic incentives like money or prizes (Muntinga et al., 2011).

In particular, *remuneration* is defined as “*the search for rewards and benefits through contests*” (Men & Tsai, 2013, p.78). Examples include participating in reward games on the festival's Facebook brand page in order to win special gifts, free festival tickets, or merchandise.

### Self-expression

Although Men & Tsai (2013) found that self-expression is not a relevant motivation for consumers to engage with social networking sites, in a later study, Wallace et al. (2014) emphasized that self-expression plays an important role in consumer interaction with brands on social media sites. The self-expression motive is also in accordance with Muntinga et al. (2011) personal identity variable. Personal identity includes three sub-motivations: self-presentation, self-expression and self-assurance. However, based on previous studies (e.g. Goffman, 1959; Shau and Gilly, 2003; Ahuvia, 2005; Wallace et al., 2012; Wallace et al., 2014), the present research will incorporate the three components under the self-expression variable. In particular, self-expression has been defined as the mean to provide others with one's online identity, as well as with an image of their



personality and interests (Muntinga et al., 2011). In this study, *self-expression* is defined as “the result of interacting on (Facebook) pages in order to reflect the individual identity” (Gilly et al., 2003, p.387).

Carroll & Ahuvia (2006) define self-expressive brands as “the customers’ perception of the degree to which the specific brand enhances one’s self” (p.82). In addition, self-expression is divided into expression of the *actual self* (Ahuvia, 2006)/*inner self* (Wallace et al., 2014), and *ideal* (Ahuvia, 2006)/*social self* (Wallace et al., 2014). The *social self* allows users to present an ideal version of themselves, who they want to be and how they want others to see them through their online interaction with the brand (Wallace et al., 2014). The *inner self* expresses who the user really is (Wallace et al., 2014), for example their music festival preference.

This study includes self-expression as a relevant motivation for users to interact with brands on social media because festivals are assumed to be self-expressive. It has been established for example that active participation in music can facilitate identity development through providing a mean for self-expression (Packer & Ballantyne, 2011). Since music is a vital element and motivation for participants to attend music festivals, self-expression is examined as a motivation to interact with the brand on social media. At the same time, the present study aims to expand previous knowledge regarding whether music festival brands can be defined as self-expressive, beyond the role of music.

In a music festival brand page context, self-expression examples include the user liking brand-related posts or attending the brand Facebook event to express their personalities or gain approval from their friends circle on Facebook.

## 6.2 OFFLINE ENGAGEMENT MOTIVATIONS

In order to ensure consistency throughout the research, the online motivational variables will be applied to investigate the consumers’ offline engagement motivations, namely information, entertainment, remuneration (Men & Tsai, 2013) and self-expression (Wallace et al., 2014). The definitions for each variable remain the same, therefore only examples applied to the offline context will be provided.

Examples of offline *information* motivations include talking with the festival personnel or customer service on the festival site to ask for information about special services like mobile phone charging, as well as ask friends for information before the event.

The *entertainment* variable includes participating in concerts or other special activities offered by the festival (e.g. art installations, exhibitions, etc.), as well as organizing pre- or after-parties for enjoyment reasons.

*Remuneration* consists of e.g. taking part in rewarding games or competition to win festival merchandise during the event.

*Self-expression* refers to the role that the festival brand plays for attendees in enhancing their social and inner selves among their friends and acquaintances. In particular, how much attending the festival and engaging in brand-related activities offline contributes to their image or social ‘role’ they play (Wallace et al., 2014).

## 7. BRAND ATTACHMENT

Originating in the work of John Bowlby (1969), attachment has been defined as a “lasting psychological connectedness between human beings” (p.194). It is a deep and enduring emotional bond that involves a desire for regular contact with that person and the experience of pain and anxiety during separation from that person (Ainsworth, 1973; Bowlby, 1969). From its initial application to the realm of parent-infant relationships, the concept of attachment has been later transferred to marketing research (Belk 1988; Kleine & Kernan, 1989, Mehta and Belk 1991), which extended its person-to-person nature to person-to-object relationship.

According to Park, MacInnis & Priester (2006), brand attachment is defined as “strength of the cognitive and emotional bond connecting the brand with the self” (p.5). This bond consists of both a “mental representation” of the brand made of thoughts and feelings retrieved from the individual set of personalized experiences and memories, and the self’s relationship with the brand (Park, MacInnis, Priester, Eisingerich & Iacobucci, 2010, p.2; Mikulincer & Shaver, 2007).

Park et al. (2010) added that brand attachment is made of two components, brand-self connection and brand prominence. When consumers feel a “sense of oneness” with a brand (p.2), and try to adopt the brand’s characteristics consistent with their own images, this is defined as *brand-self connection*. The perceived ease and frequency of brand-related thoughts retrieval is defined as *brand prominence* (Park et al., 2010). Fournier (1998) defined brand attachment as a deep emotional connection between the consumer and the brand, and as such, it should be “one of the goals of every business” (p.146).

Brand attachment has a critical role in predicting consumer purchase behavior and choice among competing brands, directly affecting the brand profitability (Park, MacInnis, Priester, Eisingerich & Iacobucci, 2010, p.2). In the context of music festivals, Hudson et al. (2015) investigated how engaging with different festivals’ social media sites affected consumers’ emotional attachment to the festival. However, Hudson et al. (2015) did not examine how the direct offline festival experience influenced the attachment to the brand (p.74). Additionally, little (if any) research has investigated brand attachment evolution in the different phases of a music festival experience.

Brand attachment in this study is assessed in order to establish the emotional and cognitive relationship between the individual and the music festival brand. In particular, what kind of affection, feelings and connection the individual has towards the music festival brand in relation to the brand image and characteristics, its mission and values. At the same time, the cognitive relationship between the individual and the music festival brand is being regarded as the quality of the services and facilities the music festival provides (e.g. line up, price, camping, accessibility, security, reputation, etc.).

The present study evaluates the initial emotional and cognitive attachment of Roskilde Festival attendees before the event in order to establish the starting point of the individual-brand relationship. As the individual-brand relationship is assumed to evolve because of the consumer’s online and offline engagement with the

brand, brand attachment will be assessed after the event to establish whether and how it has changed. Within these terms, brand attachment is considered as an outcome of engagement.

Based on the theoretical considerations discussed above, Park et al.'s (2006, p.5) definition will be adopted to describe brand attachment as *“the strengths of the cognitive and emotional bond” involving “thoughts and feelings about the brand and the brand’s relationship to the self”*.

Finally, as brand attachment is regarded as the bond between the brand and the individual, we assume that the users ‘liking’ Roskilde Festival Facebook page are attached to the brand first, rather than the Facebook page. Therefore, the present study will not include attachment to the brand Facebook page as beyond the objectives of the research.

## 8. PSYCHOLOGICAL SENSE OF COMMUNITY

Carlson et al. (2007) argued that “a psychological sense of brand community (PSBC) may exist even in the absence of social interaction” (p. 284) and defines PSBC as “the degree to which an individual perceives relational bonds with other brand users” (Carlson et al., 2008, p. 286). They distinguish between a social brand community of brand admirers “who acknowledge membership in the community and engage in structured social relations” (p.284) – specifically through electronic interactions, and a psychological brand community as an “unbound group of brand admirers, who perceive a sense of community with other brand admirers, in the absence of social interaction” (p.285).

According to Carlson et al. (2007), “consumers with higher PSBC demonstrate (1) a propensity to promote the brand to others via word-of-mouth communication, (2) a preference for the brand over competitor offerings, (3) an interest in attending brand-related events, and (4) an interest in the history of the brand, revealing a consumer– brand connection that goes beyond repeat purchase behaviors” (p.291).

Drengner et al. (2012) applied Carlson et al. (2008) definition to hedonic event context - such as music festivals - and established the concept of psychological sense of community arguing that in this context, psychological sense of community emerges during joint consumption of certain kind of activities that people pursue rather than certain brands (Drengner et al., 2012)

Investigating the psychological sense of community in a music festival context is relevant since consumers with higher PSOC demonstrate higher level of WOM and positive brand promotion, an interest in attending brand-related events and repeat purchasing behaviors (Carlson et al., 2007).

As such, we will investigate the psychological sense of community impact on both online and offline engagement as well as on brand attachment, WOM and re-attendance intention.

In particular, we will distinguish between offline PSOC and online PSOC (namely, on Roskilde Festival Facebook page). Offline PSOC is defined as *the perceived sense of community emerging from joint consumption of offline brand-related activities* (Drengner et al., 2012), mostly during the festival. Online

PSOC, instead, is defined as *the degree to which an individual perceives bonds with other festival attendees even in the absence of social interaction* (Carlson et al., 2007), namely on the brand Facebook page.

## 9. LOYALTY

In relationship marketing, one of the most important and researched outcomes of brand and consumer connection is loyalty (Zheng, Cheung, Lee & Liang, 2015). Loyalty can be divided into behavioral and attitudinal loyalty (Jacoby & Kyner, 1973). Behavioral loyalty means that the customers will keep on buying products or services from the same supplier, therefore from the behavioral approach perspective, loyalty is seen as re-purchase intention (e.g. Bandyopadhyay & Martell, 2007; Touzani & Temessek, 2009; McConnell, 1968). Attitudinal loyalty, instead, refers to consumers' commitment or preferences when considering unique values associated with a brand (Chaudhuri & Holbrook, 2001, cited in Zheng et al., 2015)

In the case of music festivals, loyalty has been mainly regarded as behavioral intention (e.g. Leenders, 2010; Grappi & Montanari, 2011; Zeithaml et al., 1996; Drengner et al., 2012), namely measured by positive word-of-mouth and re-attendance intention.

Therefore, this study also adopts a behavioral approach to loyalty, as attitudinal loyalty mainly refers to a feeling of attachment to the brand (Zheng et al., 2015), which in the present research is better defined by the construct of brand attachment described above.

### 9.1 RE-ATTENDANCE INTENTION

Re-attendance intention is defined as “a deeply held commitment to re-patronize a service consistently in the future” (Oliver, 1999, cited in Drengner et al., 2012, p.64).

According to the theory of planned behavior (Ajzen & Fishbein, 1980), the individual's intention to perform a given behaviors plays a central role. Intentions, in fact, are regarded as valid indications of the individual's willingness and motivations to perform such behavior (Ajzen, 1991). Generally, “the stronger the intention to engage in a behavior, the more likely should be its performance” (Ajzen, 1991, p.181).

Therefore, re-attendance intention measures the likelihood of the attendees to return to the festival in the future (Zeithaml et al., 1996; Leenders, 2010). In the present study, it will be defined as *the consumers' strong commitment towards re-attending the event* (Drengner et al., 2012).

In order to provide a more comprehensive explanation of the individual behavior, the present study will consider first-time visitors and repeat visitors. This differentiation is important since Mittal, Katrichis & Kumar (2001) argues that brand managers should distinguish between newly acquired and loyal customers based on their different needs. Following this logic, they claim that brands that do not consider this aspect in their segmentation are less likely to convert newly acquired customers into loyal customers and less likely to retain loyal customers (Mittal et al., 2001).

## 9.2 WORD-OF-MOUTH

Word-of-mouth (WOM) is the extent to which a customer informs friends, relatives and colleagues about an event (Söderlund, 1998, p.172). This passing of information can occur online via the Internet mediated through electronic means such as social media or social networking platforms, resulting in the so-called Electronic Word-of-Mouth (eWOM). And it can occur offline through face-to-face and telephone conversations.

In the present study, WOM plays a key role as one of the outcomes of festival attendees' engagement and brand attachment (Tripathi, 2009; Hollebeek, 2011; Wallace et al., 2014). In a music festivals context, WOM has also been found to be one of the most important indicators of event loyalty in terms of recommending the festival to others, encouraging others to visit it and say positive things about it (Zeithaml et al., 1996, cited in Kazar, 2015).

Based on Higie, Feick, & Price (1987) definition, offline word-of-mouth is regarded as "*oral, informal, person-to-person communication between a perceived noncommercial communicator and a receiver regarding a brand, a product, an organization, or a service*" (cited in Eisingerich et al., 2015, p.5).

In a social media context, Wallace et al. (2012) conceptualize WOM as "a form of brand advocacy arising through Facebook "Likes" and online recommendation to Facebook friends" (p.131). Carroll & Ahuvia (2006) determine positive word-of-mouth as the degree to which the consumer praises the brand to others. In addition, since "customers with positive experiences were more inclined than those with negative experience to communicate their feelings to others" (Holmes & Lett, 1977, cited in Söderlund 1998, p.173), only positive WOM will be considered as the "the extent to which a member of a community informs others, both online and offline, about a positive brand experience" (Söderlund, 1998).

Since in the present study both eWOM and traditional WOM are considered, the main differences between the two platforms will be described. While offline WOM is shared between one or a few individuals, eWOM is usually distributed to the communicator's social network (in this case, to their Facebook friends). Therefore, while offline WOM is typically a one-to-one communication, online the message reaches a larger group of people and WOM is regarded as one-to-many communication (Eisingerich et al., 2015). Another important aspect is that offline WOM is generally oral, eWOM is written (Eisingerich et al., 2015). Eisingerich et al. (2015) conclude that these characteristics have an effect on the willingness of the user to spread word-of-mouth online and offline.

Offline and online WOM will be investigated as behavioral outcomes of the festival attendees' engagement after the interaction with the brand has occurred (Tripathi, 2009; Hollebeek, 2011; Wallace et al., 2014). In a music festival context, WOM has also been found to be one of the most important indicators of event loyalty in terms of recommending the festival to others, encouraging others to visit it and say positive things about it (Zeithaml et al., 1996, cited in Kazar, 2015), therefore WOM will be regarded as a loyalty outcome.

## 10. THEORETICAL DEFINITIONS

<b>Motivations</b>	<b>Information</b>	Knowledge acquired through a seeking process, which includes the search for advice, opinions and exchange of knowledge.
	<b>Entertainment</b>	The relaxation, enjoyment, and emotional relief generated by temporarily escaping from daily routines.
	<b>Remuneration</b>	The search for rewards and benefits through contests.
	<b>Self-expression</b>	The result of interacting on Facebook pages in order to reflect the individual identity.
<b>Online Engagement</b>		The user's willingness to start and maintain a relationship with the music festival Facebook page through online brand-related activities.
<b>Offline Engagement</b>		The user's willingness to start and maintain a relationship with the music festival through offline brand-related activities.
<b>Online PSOC</b>		The degree to which an individual perceives bonds with other festival attendees even in the absence of social interaction on Facebook.
<b>Offline PSOC</b>		The perceived sense of community emerging from joint consumption of offline brand-related activities.
<b>Brand attachment</b>		The strengths of the cognitive and emotional bond" involving "thoughts and feelings about the brand and the brand's relationship to the self.
<b>Loyalty</b>	<b>Re-attendance intention</b>	Strong commitment towards re-attending the event.
	<b>Offline WOM</b>	Oral, informal, person-to-person communication between a perceived noncommercial communicator and a receiver regarding a brand, a product, an organization, or a service.
	<b>e-WOM</b>	A form of brand advocacy arising through Facebook "Likes" and online recommendation to Facebook friends.

**Figure 3: Theoretical Definitions**

Source: Own creation inspired by Gøtzsche & Vang Rasmussen (2010)

## 11. RELATIONSHIPS BETWEEN CONSTRUCT

### CONSUMER ENGAGEMENT AND BRAND ATTACHMENT

By viewing customer engagement as the individual involvement and participation in brand-related activities (Brodie et al., 2011), brand attachment is considered as the outcome of such interactions. In particular, by engaging with the brand both online and offline, consumers are likely to develop emotional and cognitive responses, which lead them to create a bond with the specific brand, resulting in what has been defined as brand attachment (Park et al., 2010).

In the context of music festivals, Hudson (2014) found that interacting with the brand through social media has a direct effect on emotional attachment to the festival and that this emotional bond that the consumers develop through social media interactions influence the strength of their relationship with the brand.

We conclude that this research only seeks to understand emotional and cognitive attachment to the brand, and not to the Facebook page, as a consequence of online and offline engagement. In addition, brand attachment is regarded as the moderator between consumer engagement and consequent loyalty formation.

## CONSUMER ENGAGEMENT AND LOYALTY

A profound overview of how customer engagement influences other relationship outcomes between the customer and the brand (such as loyalty) can be especially beneficial in the service industries - such as music festivals - where customers are often part of the product and service delivery process (Patterson et al, 2006).

Brand engagement serves “as a brand switching barrier and a strong loyalty key predictor” (Bloemer & Kasper 1995; Belaid & Temessek Behi 2011, cited in Smaoui & Behi, 2011, p.261) that drives customer interaction and participation over time (Forrester Consulting, 2008). Appelbaum (2001) posits that a customer’s brand-engagement score represents the most powerful predictor of customer loyalty available. In fact, customer engagement has a role in increasing repurchase intentions and decreasing negative word of mouth (Patterson et al, 2006). “Engaged customers are likely to recommend products to others, e.g. by word-of-mouth, blogs, social networking, comments on web sites, etc., and even add value by providing user-generated content” (Smaoui & Temessek Behi, 2011, p.258).

As the engagement concept has been viewed as a promising variable that may provide enhanced predictive power of customer loyalty outcomes (Bowden, 2009), the present research aims at investigating the relationship between consumer engagement (both online and offline) and loyalty outcomes (i.e. WOM and re-attendance intention) through the moderating role of brand attachment.

## CONSUMER ENGAGEMENT AND OFFLINE PSOC

With regards to non-brand-focused communities, such as music festivals, Drengner et al. (2012) found that engaging with other members foster the sense of community due to the collective consumption.

These findings support the view that psychological sense of community is an outcome of consumer engagement offline.

## CONSUMER ENGAGEMENT AND ONLINE PSOC

Prior research outlines the positive association between user engagement in online communities and sense of community (Madupu & Cooley, 2010). In particular, it has been argued that active participation in online brand communities, including posting messages, replying to comments, and tagging friends on a brand page, enhances the individual interaction and identification with the other users (Zheng et al., 2015). Consequently, we conclude that online engagement on a brand page has a positively influence on online psychological sense of community.



## PSOC AND BRAND ATTACHMENT

According to the given definition, brand attachment by nature includes the individual's identification with the brand. In other terms, the consumer's emotional and cognitive bond with the brand is based on a process of self-identification in which the brand expresses the individual's self-image (Bagozzi & Dholakia, 2006; Carlson, Suter & Brown, 2008); hence, it is perceived as relevant to their interests and personal values (Bhattacharya & Elsbach, 2002).

As previously stated, engaging in communal brand-related activities is likely to enhance the individual's sense of community. Despite the direct link between consumer engagement and brand attachment, PSOC is believed to moderate this relationship. Namely, by engaging with the music festival community (either online and offline), festival attendees are assumed to increase their PSOC (online and offline), which will consequently strengthen their attachment to the brand.

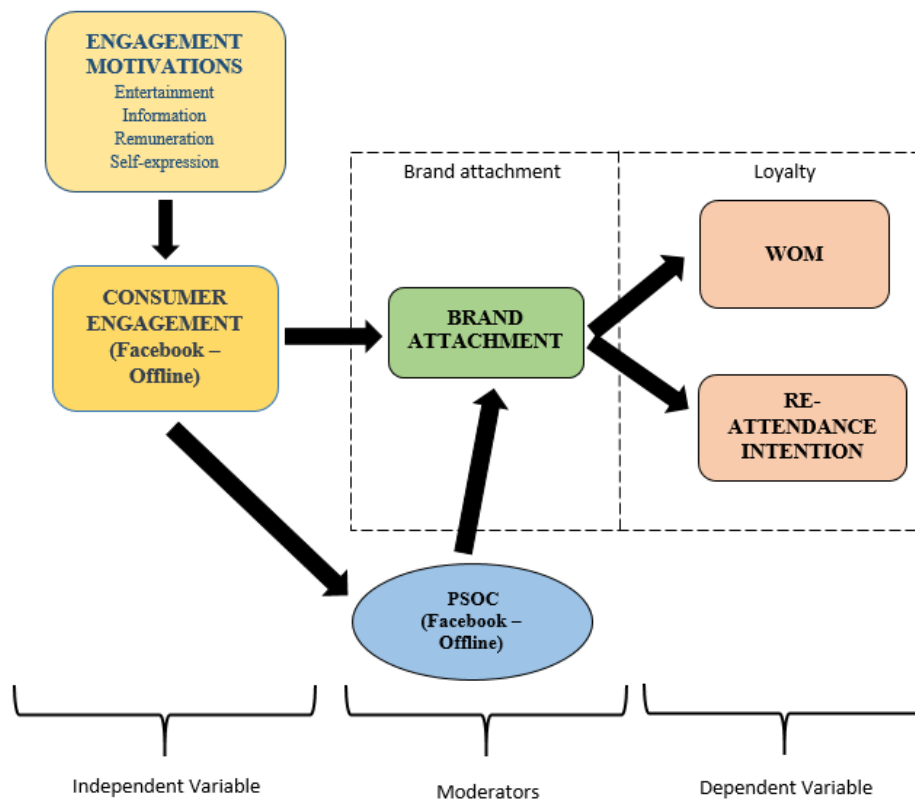
## PSOC AND LOYALTY

Drengner et al. (2012) found that "psychological sense of community increases the likelihood of future participation" at music festivals (p.65). In other words, the feeling of connectedness among festival attendees has "a strong influence on loyalty toward re-patronizing the service in the future" (Drengner et al., 2012, p.71). This is supported by Algesheimer et al. (2005) who argue that psychological sense of community leads to membership continuance, active participation, and loyalty to the brand. At the same time, "consumers with higher PSOC demonstrate a propensity to promote the brand to others via word-of-mouth communication" (Algesheimer et al., 2005, p. 291). We will therefore conclude that PSOC (both online and offline) will positive impact attendees' loyalty through brand attachment. In other terms, PSOC is assumed to strengthen the individual's bond to the brand, which will positively influence their loyalty.



## 12. THEORETICAL FRAMEWORK

The context and relationships between constructs presented above lead to the formation of the theoretical framework (Figure 2), which will provide the outline for the research in the rest of the thesis.



**Figure 2: Theoretical Framework**

Source: Own creation

## PART 4: RESEARCH QUESTION

The definitions and relationships between constructs will serve as a foundation for the present research. In particular, the above theory delimitation underlines how consumer engagement is vital for the formation of brand attachment, and consequent increase of word-of-mouth and re-attendance intention.

Therefore, according to the case and theory delimitations, the present research will adopt an explorative approach to understand loyalty in a music festival context. In particular, this study aims to answer the following research questions:

- 1. How and why Roskilde Festival attendees engage with the brand before, during and after the event?**
- 2. How and when consumer engagement influence brand attachment, and thereby increase WOM and re-attendance intention?**

In order to provide an answer, we first investigate the influence that the different motivations for engaging with the brand, both online and offline, have on the actual consumer engagement. We thereby derived the following sub-questions:

- *To what extend does information influence consumer engagement (on Facebook and offline)?*
- *To what extend does entertainment influence consumer engagement (on Facebook and offline)?*
- *To what extend does rewards influence consumer engagement (on Facebook and offline)?*
- *To what extend does self-expression influence consumer engagement (on Facebook and offline)?*

Once established the influence of the motivations for engaging on consumer engagement, the research aimed at understanding the impact that consumer engagement (on both Facebook and offline) has on brand attachment, and consequent word-of-mouth and re-attendance intention.

- *How does offline consumer engagement influence brand attachment?*
- *How does consumer engagement on Roskilde Festival Facebook page influence brand attachment?*

Finally, given the communal nature of music festivals as well as based on previous researches, we will assess the role of psychological sense of community in order to establish any relationship with the constructs identified in the framework.

- *What is the role of psychological sense of community (offline and on the brand Facebook page)?*

## PART 5: METHODOLOGY

This research takes the form of an empirical dissertation by which we seek to explore a ‘real-life’ issue within the consumer-brand relationship. In the following, the research approach aimed at addressing the research’s objective will be outlined. In doing so, the section initially sets the scientific standpoint in order to discuss methods, the reasoning behind the selected research approach and the research strategy employed. Finally, methodological considerations and followed procedure of sampling, data collection and data analysis are discussed.

### 13. SCIENTIFIC APPROACH

“The term methodology refers to the way in which we approach problems and seek answers. In the social sciences, the term applies to how research is conducted” (Taylor, Bogdan & DeVault, 2015, p.14). Traditionally, the appropriate choice of research methodology depends on which social science paradigm the researcher advocates. Generally, there are two main scientific directions underpinning scientific approach: positivism and interpretivism (Tsoukas & Chia, 2011, cited in Saunders, Lewis & Thornhill, 2016). This chapter presents the ontological and epistemological differences between the two approaches in order to provide an understanding on how science is viewed, analyzed and used throughout the research. Furthermore, an elaboration on the research’s method of reasoning seeks to explain how investigation objectives have been created, theoretical arguments formed, and new knowledge obtained.

#### ONTOLOGY

Ontology is the study about assumptions on the nature of reality, how we view the world and the essence of things (Saunders et al., 2016; Bryman & Bell, 2011). At the ontological level, positivists assume that social entities in reality exist as independent of social construction (Walsham, 1995). This means that observation and reason are the best means of understanding human behavior. Reality is objectively given and can be measured using properties, which are independent of the researcher; in other terms, knowledge is objective and quantifiable (Flick, 2014).

In contrast, the interpretivist position asserts that objectivity needs to be replaced by subjectivity in the process of scientific inquiry. Interpretivists believe that the external world can be studied through the subjective experiences of people, and reality is formed with and between individuals (Myers, 2009). The interpretivist underlying assumption is that knowledge and meanings result from subjective interpretations, which need to be contextualized (Reeves & Hedberg, 2003, p.32). In other terms, the understanding of external phenomena varies through the meanings that people assign to them (Deetz, 1996).

However, according to Burrell & Morgan (1979), interpretivism is not a single paradigm; it rather consists of distinct paradigms. Hermeneutics and phenomenology constitute the philosophical bases of interpretive research (Boland, 1985). Hermeneutic foundations view human understanding as an iterating process

considering a circular relationship between the interdependent meaning of parts and the whole that they form (Gadamer, 1976, p.117). Phenomenology, instead, study “phenomena”, more specifically, the meanings that things have in our experience (Stanford Encyclopedia, 2003). Phenomenological approaches aim at observing and collecting information and perceptions of individuals about their experiences (Lester, 1999), which are therefore understood through their own perspectives.

The present research is situated in the interpretivist paradigm, and more specifically, it takes the hermeneutic perspective as seeking to discover reality through the eyes of the individual personal values, experiences, and subjective interpretations. Therefore, this research tries to explain the social world through the consumers’ subjective experience with Roskilde Festival and Roskilde Festival Facebook page, and seeks explanation from the individual understanding and values. This means that ‘reality’ is regarded as a product of the individual’s mind (Burrell & Morgan, 1979, p.1) and ‘constructed’ in his/her interaction with others. For this reason, in order to understand the reality of this research, it is crucial to understand the attendees’ relationships with Roskilde Festival and its Facebook page, as well as with the other festival attendees.

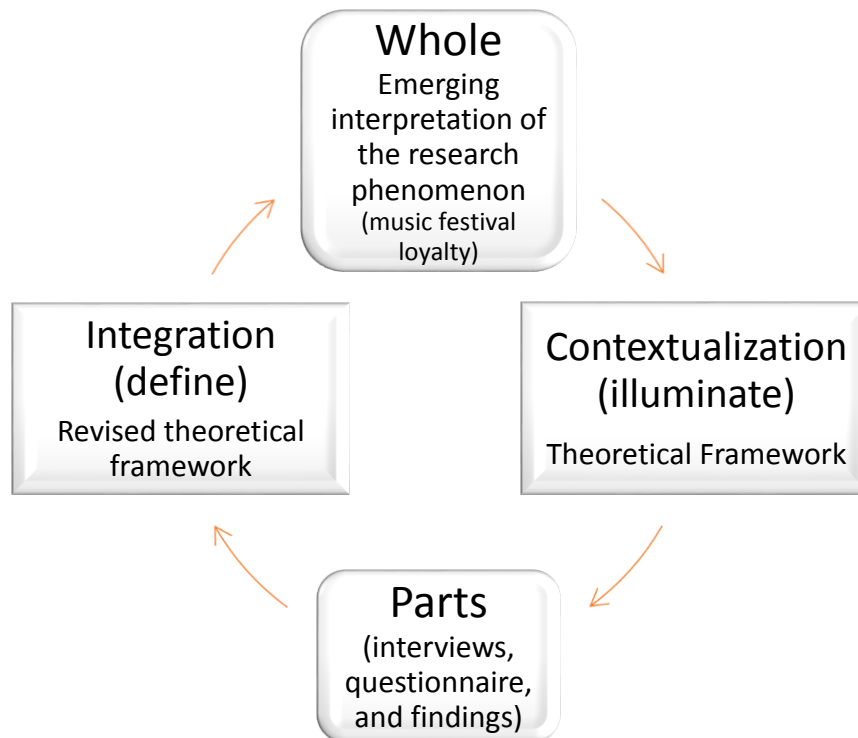
## EPISTEMOLOGY

Epistemology raises questions concerning the nature and scope of knowledge, how reality can be known and how it can be shared with others (Burrell & Morgan, 1979). Positivists adopt the philosophical stance of the natural scientist, with the aim to reach “law-like generalizations” (Remenyi et al., 1998, p.32). The knowledge generation process is supported by quantification to enhance precision in the description of constructs and the relationship among them. The positivist approach is therefore concerned with uncovering truth and presenting it by empirical means (Henning, Van Rensburg & Smit, 2004, p. 17).

On the other hand, the epistemological approach of hermeneutics refers to the shared understandings that we already have with each other (Koch, 1999). The process of understanding is therefore based on the “fusion of horizons” (Gadamer, 1996), which is exploring other pre-formed ideas in order to develop our own horizon (Gadamer, 2004). By applying a hermeneutic approach within epistemology, the shared understanding is represented by the existing knowledge built through a scientific approach, which provides the starting point for future understandings. The movement of understanding then takes a circular form in the sense that through repeatedly regulations, from new understandings new knowledge is created (Gadamer, 1996). This is also referred to as the *hermeneutic circle* (Bontekoe, 1996). Bontekoe (1996) describes the hermeneutic circle as circle with two poles, “on the one hand, the object of comprehension understood as a whole, and, on the other, the various parts of which the object of comprehension is composed” (p.3).

As this research tries to explain the loyalty outcomes (i.e. word-of-mouth and re-attendance intention) resulting from the consumers engagement with Roskilde Festival, our pre-determined knowledge is based on the understanding that people develop emotional ties to strong hedonic experiences, as proved by other scientists’ empiric and valid researches. By contextualizing our new understanding resulted from readings others’

findings to the specific case of Roskilde Festival, we aim at expanding our knowledge through the present research's participants, and finally integrate new understanding and perspectives to the “whole” (Figure 4). According to Gadamer (1975, 1981), the hermeneutic circle of interpretation is ongoing, “with movement of understanding from the whole, to the part, and back to the whole” (cited in Paterson & Higgs, 2015, p.346).



**Figure 4: Hermeneutic Circle**  
(Source: Own creation inspired by Bontekoe, 1996)

Within these terms, it is relevant to underline that the respondents understanding on the research subject plays a crucial role in the development of our knowledge. Therefore, as the initial framework developed on the basis of our own understanding and other scientists' observations, it can be concluded that this research has a hermeneutic approach to both ontology and epistemology.

## 14. RESEARCH APPROACH: INDUCTION, DEDUCTION AND ABDUCTION

An appropriate research approach, based on the theoretical framework derived from other researchers' findings and the empirical data gained through the in-depth interviews, should be chosen accordingly to the approach to *theory development* and *methodological choice* (Saunders et al., 2016, p.166).

Theory development considers three approaches regarding the nature of the relationship between theory and the research (Bryman & Bell, 2010, p.11-14; Saunders et al., 2016, p.144-148). A deductive approach is theory-driven, as theory represents the starting point from which to derive hypotheses that are tested through data, while an inductive approach is data-driven, since it starts from data and then builds new theory (Bryman &

Bell, 2010, p.11-14; Saunders et al., 2016, p.145). An abductive approach adopts a midway stance that combines deduction and induction by observing a “surprising fact” based on actual data and tries to integrate its explanation in an overall framework, which would subsequently test in order to generate additional data (Saunders et al., 2016, p.148), thus moving back and forth between data and theory.

In this research, both methods of reasoning are used as our initial understanding is based on pre-determined knowledge developed by other researchers’; hence, we “deducted” our theoretical framework. The second part of the research, instead, takes a more inductive approach as the objective of the empirical method, i.e. in-depth interviews, is to gather new knowledge in order to clarify the research objectives. It derives that abduction is preferred as we combined deduction and induction reasoning at different stages of the research.

Finally, the abductive approach is deemed appropriate to investigate “a topic about which there is a wealth of information in one context but far less in the context in which you are researching” (Saunders et al., 2016, p.149). In fact, the concept of loyalty has been largely explored in the literature, but the debate is still open with regard to music festivals. Therefore, the abduction process can be regarded as a circle where theoretical knowledge (deduction) and empirical method (induction) are combined to generate new knowledge, which can be tested again until the researchers reach a satisfactory level in which no more variation occurs in the findings (Saunders et al., 2016).

## 15. VALIDITY AND RELIABILITY

Validity and reliability are two commonly used techniques for assessing the quality of all researches (Brink, 1993), deserving meticulous attention in order to help fellow researchers to regard findings as credible and trustworthy (Brink, 1993). This becomes particularly important in qualitative studies since the researcher’s self-concept and subjectivity might influence the interpretation of the data, hence fomenting the scientific community’s skepticism (Brink, 1993). Generally, research validity relates to the accuracy and integrity of scientific findings (Le Compe & Goetz 1982, p.32, cited in Brink, 1993), in other terms, a valid instrument of measure should exist and should measure what it is supposed to measure. Reliability, instead, is concerned with the ability of the research method to provide consistent results over repeated tests (Brink, 1993).

To test the quality of this empirical research, we adopt Yin’s (2003) model designed for case studies and further applied by Kirt & Holm (2011), who constitute the source of inspiration for the following analysis. We will therefore evaluate the construct validity, internal validity, external validity and reliability (Yin, 2003, p.36) of this research. With regard to the internal validity construct, Kvale’s (1996, p.237) three-stage validation will be applied as Yin’s internal validity better explains quantitative researches; hence it is not suitable for the present study.

## CONSTRUCT VALIDITY

Construct validity refers to the degree to which the theoretical constructs under investigation are strictly and accurately “labelled” before being measured (Trochim et al., 2006). In other terms, construct validity is the extent to which our “operationalization” actually reflects its constructs (Trochim et al., 2006).

In the present study, construct validity was built through an accurate selection of already proven theoretical constructs in the theory delimitation process which served as a support to our initial understanding of the topic of interest. Specifically, each construct has been first described and defined based on broader theories of the very nature of the considered variables, and secondly, on well-documented context-specific definitions (Schmidt & Hollesen, 2010, p.130). Thus, the application of the deductive approach to the theoretical framework development helped us minimize the risk of creating not valid measures (Yin, 2003, cited in Kirt & Holm, 2011). Specific attention deserves the construct of offline consumer engagement. In order to create consistency and accurate data comparison, offline consumer engagement was defined in accordance to already established and context-specific theories, but then measured on the basis of online-context-related theories. This was deemed possible given the very nature of such construct pertaining to the domain of relationship marketing. This allowed us to derive and apply the same theories to different contexts, namely online and offline, and consequently enabling the identification of any difference.

The theoretical variables that we seek to measure in the research are brand attachment, psychological sense of community, and loyalty. In order to measure such “unobservable” constructs and turn them into “observable” phenomena (Kirt & Holm, 2011, p.45), we employed well-documented and proven methods for data collection. For example, as loyalty in the context of music festivals is defined as the intention to return to the event in the future as well as to recommend it, the respondents were asked about their re-attendance intention and word-of-mouth activities. In doing so, we applied observable phenomena (e.g. WOM and re-attendance intention) to measure and demonstrate theoretical constructs (e.g. brand loyalty), therefore increasing their validity.

## INTERNAL VALIDITY

Internal validity in qualitative research refers to the “appropriateness” of the processes followed to designing the research, choosing the methodology, the sampling and data analysis, and finally reporting results and drawing conclusions (Leung, 2015). It refers to the extent to which findings are a true reflection of reality (Brink, 1993). The stages for internal validity identified by Kvale (1996, cited in Kirt & Holm, 2011) are: *interviewing*, *analysis* and *validating*.

Given the short-term consumption period of music festivals, the crucial point for internal validity was providing a point of reference to compare the evolution of the “unobservable” constructs (i.e. brand attachment, WOM and re-attendance intention) after the individual’s interactions with the brand. To do so, the *interviewing* stage was conducted in two rounds. More specifically, the respondents were assessed before the event in order to establish the starting point of each construct, and after the event, in order to identify the variations from the initial results. This was deemed possible by employing the same interview and questionnaire questions.

Furthermore, in the after-the-event interview round, the respondents were asked about engagement levels and motivations, as well as psychological sense of community during the event. Despite different timing, this was deemed possible since the second round of interviews took place between two and four days after the last day of festival. This approach makes sure that the respondents still have fresh memories of the event.

In the *interviewing* stage, internal validity is also given by the researchers' trustworthiness in reporting the actual data and by the quality of the interview process itself (Kirt & Holm, 2011, p.46). In this research, the interviews full transcriptions will be attached at the end of the document (Appendix G). The interviews were conducted by strictly following a structured interview guide, which allowed the researchers to address the respondents with the same questions and minimize memory mistakes, and at the same time, to increase the comparison between the respondents' answers. The interview guide formulation will be further described, and it can be seen in details in Appendices C-D.

The participants' trustworthiness should be also taken into account as the research results are based on them. Therefore, researchers are aware that respondents' answers might have been influenced by social desirability bias (Crowne & Marlowe, 1960) in order to be viewed favorably with regards to for example, their personality and/or values. This becomes crucial given the social context they were asked about: in fact, the music festival culture often coexists with the use and abuse of alcohol and drugs. It derives that these aspects might have been hidden at the eyes of the researchers, even though part of the offline experience.

The internal validity in the *analyzing stage* is highly dependent on the researchers' interpretations of the respondents' answers (Kirt & Holm, 2011, p.46). To avoid misinterpretations, the inquiry started with a few socio-demographic questions such as nationality, age, and general opinions and experience regarding music festivals. This was deemed necessary in order to gain some general knowledge about the respondents' background (Saunders et al., 2016) and derive consistent conclusions when analyzing their answers. Additionally, during the interviews many probing and clearing questions were included to make sure that "the representations of the research participants' socially-constructed realities actually match what the participants intended" (Saunders et al., 2016, p. 206).

In order to finally *validate* the respondents' answers, one way to establish internal validity "involves taking or sending research data back to participants to allow them to confirm its accuracy, by permitting them to comment on and correct it" (Saunders et al., 2016, p.207). However, this process of member validation might be time consuming for the researchers as further differentiation based on the participants' corrections are necessary with consequent reflections and alteration of the original data (Saunders et al., 2016). In contrast, the interviewer summarized the interview key points and asked participants to confirm or make any change. In addition, a triangulation process was employed by providing a quantitative questionnaire in support of their oral statements (Saunders et al., 2016). Such multi-method qualitative study approach is believed to add "depth, breadth, complexity and richness to the research" (Denzin 2012; Denzin and Lincoln 2011, cited in Saunders et al., 2016, p.207), and consequently increase the data internal validity.



## EXTERNAL VALIDITY

External validity is concerned with the findings' generalization (Yin, 2003, cited in Kirt & Holm, 2011, p.47). In other terms, if the results of this study can be extended to other case studies within the same industry and the findings can be replicated leading to the same outcomes in relation to the phenomenon investigated, the constructs and the relations between them, the research is external valid (Denzin, 1970). Being the aim of the research explorative, seeking to understand the individual world, generalization is not intended as one of the research objectives (Saunders et al., 2016). In addition, given the subjective nature of the observed phenomenon, any result variation is considered hard to achieve; rather, the present study should be seen as a starting point for further explorations.

Nevertheless, we believe that the collected data and findings will serve to illuminate present knowledge on the observed phenomenon. Despite including a single case study, the research project has been based on a structured theoretical framework derived from existing theories, therefore allowing us to demonstrate its broader significance in our specific context, with further possibilities to be tested in others (Saunders et al., 2016, p.400). Under this condition, it can be argued that this research is external valid even though its level of generalizability has not been proven as out of the scope of the present thesis.

## RELIABILITY

Reliability refers to the “consistency” and “repeatability” of the research (Trochim et al., 2006; Brink, 1993) in order for future researchers to reproduce the same procedure and arrive at the same findings.

In this research, consistency of the findings is given by using an accurate interview guide and a supporting questionnaire for all the participants and for each construct of the theoretical framework.

However, semi-structured interviews were employed whose objective is not to be replicated by other researchers, because they reflect back a special kind of setting which can change with time (Saunders et al., 2016). To overcome this issue of replicability, the researchers strived to explain in details the research design of this thesis and how the data was obtained from the participants in order to ensure a starting point for referring for future researches. Further consistency is provided by the quantitative data where the respondents had to confirm the same statements discussed in the in-depth interviews. In the sections 18 and 19, both qualitative and quantitative research design are described in details.

## 16. RESEARCH DESIGN

### QUALITATIVE RESEARCH

In the case of the present research and according to our scientific approach, qualitative research methods are deemed more suitable as used to detect intricate details within topics such as feelings, thought processes, emotions and attitudes (Getz 2012), which are otherwise difficult to obtain through quantitative methods (Strauss & Corbin, 1990, Getz 2012). In addition, it has been established that in the case of topics whose

theoretical foundation is less than robust, qualitative approaches are preferred, since they are able to create more complete unbiased outcomes (Dann & Phillips, 2000).

As part of the qualitative research, data will be collected by the means of semi-structured one-to-one interviews.

### Semi-structured interviews

Semi-structured interviews allow exploring meanings and clarifying the respondents' attitudes and opinions, including those that might be culturally specific (Saunders et al., 2016, p.401). Considered the exploratory nature of this research, an open-ended-question approach makes it possible for respondents to speak freely about their experiences, feelings, thoughts and associations (Saunders et al., 2016). Open-ended questions are flexible and they create rich data which is beneficial for more complex studies (Walliman, 2011). The use of semi-structured interviews ensures consistency with regard to covering all key issues, but on the other hand preserves flexibility to stay open for issues raised by the interviewees and make sure that the researchers do not miss any relevant pieces of information (Hennink et al., 2011).

It is the interviewer's task and responsibility to guide the respondents efficiently and facilitate the interview process in order to gain the most useful and comprehensive results as possible from the perspective of the research purposes (Flick, 2014). How the interviewer can manage this successfully will be covered in a later section (18).

## QUANTITATIVE RESEARCH

While major insights into our research questions are provided by the qualitative semi-structured interviews, respondents were also asked to fill in a self-completed questionnaire, which plays a supportive role to the qualitative data. This was deemed necessary given the quantitative nature of the constructs in the theoretical framework and the sequential nature of the data collection process. As respondents were assessed before and after the event, a confirmatory quantitative questionnaire helped the researchers to draw comparisons between the two periods of time as well as among the participants.

The role and motives for the choice of self-completed questionnaire will be elaborated in the next section ("Chosen Research Design").

## CHOSEN RESEARCH DESIGN

Johnson and Onwuegbuzie (2004) argue that "if you visualize a continuum with qualitative research anchored at one pole and quantitative research anchored at the other, *mixed-method* research covers the large set of points in the middle area" (p.15). Similarly, Saunders et al. (2016) claim that quantitative and qualitative researches are often considered as two opposites of a continuum, but in practice, they are often combined. A research design may therefore employ mix methods in a number of ways. According to Johnson and Onwuegbuzie (2004), mixed-method research allow to combine methods in several ways, for instance the researcher can decide to prioritize either qualitative or quantitative methods (Saunders et al., 2016), because

one of the main purposes for applying mixed methods is to seek complementarity (Johnson & Onwuegbuzie, 2004).

In this case, the researchers operate with an *embedded design*, which means that “one data set provides a supportive, secondary role in a study based primarily on the other data type” (Creswell & Clark, 2007, p.67). This can take many forms during data collection. In the present study, the main methodology is qualitative, and quantitative methods play a supporting role, as quantitative questions in the form of questionnaire will be integrated to the qualitative interview agenda (Creswell & Clark, 2007). This is also known as *concurrent embedded design* because one type of methodology (i.e. quantitative) is included with the other (i.e. qualitative) during a single means of data collection (Creswell & Clark, 2007).

The reason why it has been decided on adopting a concurrent embedded design is that a single data set of either qualitative or quantitative data would have not been sufficient to assess each construct of the theoretical framework and evaluate relationships between constructs. As described above (see section 14), such approach is likely to increase the construct validity as well as the internal validity of the research by combining different sources of evidence. In fact, as the qualitative design is to investigate the respondents’ beliefs, emotions, perceptions and the influence that these have on their behaviors, the supportive questionnaire is a confirmatory prove of their statements and therefore, helpful in finding relationships between the theoretical framework’s constructs.

## 17. CASE STUDY

As mentioned above, the present research seek to understand festival-goers’ thoughts, feelings and behaviors in relation to music festival brands. A qualitative approach is therefore preferred. In order to seek such understanding, a case study approach was chosen to test the described theoretical framework.

A case study is “an in-depth inquiry into a topic or phenomenon within its real-life setting” (Yin, 2014, cited in Saunders et al., 2016, p.184). It derives that understanding the dynamics of the topic being studied within its context is fundamental (Saunders et al., 2016, p.184). A case study approach has the ability to generate in-depth insights into the phenomenon under investigation, leading to rich empirical descriptions and theory development (Dubois & Gadde, 2002; Eisenhardt, 1989; Eisenhardt & Graebner 2007; Ridder et al. 2014; Yin, 2014, cited in Saunders et al., 2016, p.185). According to Bartunek, Rynes & Irland (2006), articles where the theory is built from case studies are often regarded as most interesting research. Further, case studies are open ended and often used in situations where it is hard to find a precise solution (Gustafsson, 2017). Therefore, given the problematic situation the music festival industry is currently struggling with, a case study approach is likely to produce some background material to be discussed.

### Single-case study versus Multiple-case study design

The difference between single case studies and multiple case studies is that in the last mentioned, the researcher considers multiple cases in order to understand the similarities and differences between them (Baxter & Jack,

2008; Stake, 1995, cited in Gustafsson, 2017). Another difference is that with multiple case studies the researcher can make both a single-case analysis and a cross-cases analysis (Yin, 2003, cited in Gustafsson, 2017). While multiple case studies can generate more valuable and reliable theories, they can also be highly expensive and time consuming (Baxter & Jack, 2008, cited in Gustafsson, 2017). In particular, some researchers argue that single case studies better describe the existence of phenomenon (Siggelkow, 2007) and are likely to produce extra and higher-quality theory than multiple case studies (Dyer & Wilkins, 1991). Single case studies, in fact, have the potential to get a deeper understanding on the subject under investigation (Dyer & Wilkins, 1991). With a single case study, the researcher should be able to carefully describe and understand the context in question in order to make it understandable for the reader and produce theory related to the specific context (Dyer & Wilkins, 1991, cited in Gustafsson, 2017).

In this research, a single case study approach will be adopted. As the thesis writing process took place in Copenhagen, Denmark, Roskilde Festival provided an accessible case to study, which is an important aspect considering the cost and time constraints of this thesis. However, in order to provide external validity, an explanation of how the chosen case is comparable with other cases within the same industry is provided.

Although the researchers acknowledge the limits of single case studies, it is believed that the findings related to Roskilde Festival are likely to be extended to other music festivals which share similar attributes, such as the ‘large-scale’ capacity (over fifty-thousand attendees – Kerr & May, 2011, p.4), target audience (18-35 years old – 15% internationals), duration (3-8 days), mix music genre, socially responsible (committed to sustainability), easy accessibility (urban area), price (medium-high).

## 18. SAMPLING

In order to meet the research objectives, the participants needed to fulfill specific requirements beside the demographic criteria of the study population, which should range from 18-35 years old, as the age range of Roskilde Festival audience and at the same time, they are likely to be social media user. This was deemed particularly relevant for the purpose of the research, as the participants were required to have voluntarily ‘liked’ Roskilde Facebook page before attending the event. ‘Liking’ the Facebook Page ensures that the respondent is aware of the existence of Roskilde Festival Facebook page and therefore, has minimum level of engagement (Wallace et al., 2014). This allowed that only people who are “information-rich” (Hennink et al., 2011, p.85) regarding the study topic were selected, as opposed to those who do not engage at all with the brand on Facebook.

The other important criterion for the participants was that they attended Roskilde Festival 2017. However, no particular request was made with regard to the duration of their stay at the festival, which could range from one day to the whole week. Along the latest requirement, the interviewees were divided into two groups; one group consists of consumers who visit Roskilde Festival for the first time, while the other comprises participants who have been at Roskilde Festival before. The heterogeneous sampling is likely to provide

enhanced variation in the data collected (Saunders et al., 2016) as it allows examining how brand attachment, WOM and re-attendance intention changed between the two identified groups.

Based on the aforementioned criteria, respondents were recruited by the researchers from those who have 'liked' Roskilde's Facebook Page. The sampling technique used to recruit participants for interview purposes was voluntary: the researchers created a post on Roskilde Festival's Facebook page describing shortly the purpose of the research.

The process ended with the voluntarily selection of eight participants, namely four first-time visitors and four second-time visitors. In accordance with the initial sampling requirements, the research candidates have all 'liked' the Facebook page of Roskilde Festival voluntarily in the past, thus they were exposed to some communication from Roskilde Festival on Facebook before the data collection.

Within this approach, two realizations apply to the research question of how consumer loyalty can be created and increased, and the research method applied. First of all, the knowledge acquired from the festival-goers interviews is based on the participants' own reality perception, and does not represent a definitive truth. Secondly, and because of this, it is recognized that different realities and thereby research results might have applied if different participants were selected, as well as different results might be applied if the same research with the same participants was conducted e.g. 20 years from now. The same goes for the selected music festival, namely Roskilde Festival.

## 19. QUALITATIVE IN-DEPTH INTERVIEWS

The eight interviews were conducted in two phases, namely the first round took place along the week before Roskilde festival (20-24 June, 2017) and the second round took place the week after Roskilde Festival (3-7 June, 2017). The interviews were conducted in Copenhagen, Denmark, and the locations varied in accordance with each participant - mainly private study rooms, meeting rooms and at respondents' homes. This was deemed important, as quiet and relaxed settings help to avoid interruptions and strongly influence the dynamics of the interviews (King & Horrocks, 2010, p. 43; Bryman & Bell, 2011 p. 474; Saunders et al., 2016, p. 403). The length of the interviews ranged from 18 to 45 minutes with an average of 30 minutes, excluding the informal greeting and goodbye.

The first interview was done right after creating the interview guide and the quantitative questionnaire. This also served as an initial testing of the different questions along with their potential challenges. After that, we made minor changes in both the wording and the order of questions. However, the outcome of the interview was still valuable and insightful and thus included in the final data set.

The authors of the thesis conducted the first-interview round (i.e. before the event) together in order to provide each other feedbacks as well as to obtain a common understanding of the content and dynamics of the interviews. However, only one author was the main interviewer, in order to ensure consistency in the interviewing style and not to confuse the interviewee. The 'non-interviewing' author had the important role of

assessing the overall flow of the interview, controlling that main topics were covered and eventually following up with relevant questions towards the end of the interview. The subsequent interviews (i.e. after the event) were done independently, as the semi-structured interview guide allowed to be more time efficient in collecting data.

All interviews were recorded with the permission of respondents and fully transcribed.

## INTERVIEW DESIGN PROCESS

Taylor, Bogdan and DeVault (2015) warn about having a too rigid design research in a qualitative research and suggests that the researcher keeps the research design relatively flexible beforehand and throughout the actual research process. This logic was applied to prepare the interview guide.

One of the most important and crucial parts of preparing for qualitative interviews is creating the interview guide. The interview guide is “a list of questions used by the interviewer, mainly as a memory aide during the interview” (Hennink et al., 2011, p.112). Hennink et al. (2011) suggest that a qualitative interview guide consists of introduction, opening questions, key questions and closing questions.

In this case, two interview guides were created, one for the set of interviews taking place before Roskilde Festival and one for the set of interviews after the festival. All the participants were asked the same questions to ensure comparability, except for the follow-up questions that were meant to clear up the answers of the participants or to gain more detailed insights into the topic under investigation.

Present study’s interview guides were constructed based on the suggestions of Hennink et al. (2011) and can be seen in details in Appendices C-D.

The interview started with the introduction section where the researchers introduced themselves and outlined shortly the purpose of the study and explained what will be done with the data collected (Hennink et al., 2011). Additionally, the interviewee got informed that the interview will be audio-recorded and has been ensured that the research is confidential and anonymous, therefore the interviewer will not be asking about names, or any other data that could identify the respondent. Ensuring anonymity for the participants was deemed necessary in order to gain their trust and to make them feel that they can talk openly and comfortably. Before the audio recording started, each interviewee has received an information sheet about the research and a consent form that they needed to fill out, so upon their consent and approval for the interview the audio recording of the interview has started. The information sheet and the consent form was informed by Saunders et al. (2016, p.253, p.254) and can be seen in the Appendices A-B. In the end of the introduction section, the interviewer once more confirmed if the interviewee approves to be interviewed and afterwards the interview has started. The inquiry begins with a few demographic questions such as nationality and age in order to gain some general knowledge about the background of the interviewee. According to Saunders et al. (2016), the first few minutes of the interview has an important impact on its outcome related to the issue on the researcher’s credibility and the level of the interviewee’s trust. The success of conducting qualitative interviews greatly depends on the style of interviewing and the interviewer’s helpful attitude (Flick, 2014). According to Rubin and Rubin (2012,

cited in Flick, 2014, p. 208), the interviewer should embrace a responsive interview style to ensure the success of an interview. They define 'responsive interviewing' as a qualitative interview technique that "emphasizes the importance of building a relationship of trust between the interviewer and interviewee that leads to more give-and-take in the conversation (Rubin & Rubin, 2012). "The tone of questioning is friendly and gentle, with little confrontation. The pattern of questioning is flexible; questions evolve in response to what the interviewees have just said" (Flick, 2014). While creating the interview guide, these aspects were taken into consideration.

The interview started with some opening questions, which were only broadly related to the main issues in the research. These questions were meant to be easy to answer for the respondents and therefore helped in constructing rapport with the interviewee (Hennink et al., 2011). In the interview guide before Roskilde Festival, opening question involved the following examples: "Why did you decide to attend Roskilde Festival?" or "How many music festivals do you usually attend in a year?" in order to understand the personal background in relation to music festivals in general, and specifically to Roskilde Festival. This was deemed necessary towards a better evaluation of the individual attachment to the specific brand as well as to the product category. The interview guide after the event featured introductory questions such as "How was your experience at Roskilde Festival?".

After finishing with the opening questions the key questions were introduced which aimed at gaining the necessary information for answering the research question and sub-questions of the study. Both the interviews prior the festival and after the festival had ten key themes derived from the framework, namely Facebook and offline consumer engagement, motivations to engage on Facebook and offline, emotional and cognitive brand attachment, online and offline psychological sense of community, Facebook and offline WOM and re-attendance intention. The questions in the interview were designed to be open-ended, simple and obvious for the participants. Open-ended questions were phrased in a way that invites the interviewee to share their opinions and experiences in detail instead of just simply answering the questions with yes or no (Hennink et al., 2011). Therefore, the questions usually started with "What?" or "How?" making possible for the participant to give a more detailed answer. Within each question, some possible probing questions were included, that were meant to be a reminder for the interviewer to ask about specific details if the participants has not mentioned them spontaneously (Hennink et al., 2011). These can be seen in the Appendix C-D.

Additionally some motivational probing questions were used during the interview such as "Could you tell me more about..?" which were originally not included in the interview guide (Hennink et al., 2011). They were not part of the interview guide because they are formulated during the interview spontaneously based on the answers of the participant.

The first key theme that occurred during the interview was brand attachment and the questions were meant to inquire about the emotional and cognitive attachment of the participant to Roskilde Festival brand. The qualitative questions for both the before and after interviews were inspired by Park, MacInnis & Priester (2006)

definition of brand attachment (p.5) contained questions such as “How do you feel about attending Roskilde Festival?” or “What do you think about the service provided at Roskilde Festival?”.

The next key topic to cover was what motivates consumers to engage online with the festival brand and based on the framework of this thesis it was inquired about information, entertainment, remuneration and self-expression motivations. Differing from brand attachment, the interview questions regarding online and offline engagement motivations and the level of engagement were different in the interviews prior the event and post the event, and discovered what the participants exactly did before, during and after Roskilde Festival regarding this topic. The online motivation interview questions were based on Men & Tsai's (2013, p.77-78) definition of information, entertainment and remuneration and Gilly et al. (2003, p.387) definition of self-expression. Since one of the goals of this thesis was to see whether the same online engagement motivations can be applied to investigate the offline motivations to engage with the brand, the online motivation definitions for information, entertainment and remuneration were also informed by Men & Tsai (2013, p. 77-78) and Gilly et al., (2003, p.387), but the questions were created to fit the offline festival experience.

After detecting what motivates the participants to engage online and offline with Roskilde Festival, their level of online and offline engagement were also discovered by questions inspired by Men and Tsai's (2013) interpretation of online engagement which was adopted to offline engagement as well. The main goal by this was to find out whether the Consumer Online Brand Related Activities (COBRAs) typology of consuming, contributing and creating customers by Muntinga et al. (2011) can be also fitted to an offline engagement context.

The next key theme was about online and offline psychological sense of community and the questions regarding this topic partly differed in the interviews before and after the event. The questions were inspired by Carlson et al. (2007) definition of psychological sense of brand community and by the quantitative items in Madsen' (2010) Master Thesis. Questions regarding the offline psychological sense of community aimed at detecting how the participants perceive their other festival attendees, while questions regarding the online PSOC tried to find out how the participants perceive other attendees on Facebook and how much they interact with them.

The next topic covered in the interviews was the Facebook and offline WOM of the participants related to Roskilde Festival. The questions inquiring WOM were the same before and after the festival in order to ensure that the data is comparable and observe how WOM activities have changed. The questions were inspired by the WOM definition by Sönderlund (1998, p.172) and the e-WOM questions by the quantitative items of Men & Tsai (2013) detecting consumer's ways of interacting with Facebook brand pages.

The last key interview theme was aimed to inquire about re-attendance intentions regarding Roskilde Festival and these questions were inspired by Zeithaml et al.'s (1996) and Leenders' (2010) definition. The interview questions before Roskilde festival and after the festival were more or less the same: before the event, the



participants were asked why they would re-attend Roskilde festival and after the festival, the question was whether and why they would re-attend Roskilde Festival.

The interview ended with some closing questions with the purpose to slowly reduce the rapport with the participant. The interviewees were asked if they had any recommendations for Roskilde Festival or if they have anything else to add. Finally, the interviewer summarized the key points of the interview and asked the participants if the summary is in alignment with what the interviewee meant to tell or if they have any corrections. The interviewer said thanks to the respondent for participating in the interview and at this point, the recording has ended.

## 20. QUANTITATIVE QUESTIONNAIRE

After the qualitative interview, participants were asked to complete a self-completed questionnaire.

One of the main disadvantages of self-completed surveys is that the response rate/return rate is low since it can take up to 15-20 minutes to fill in a survey. At the same time, the respondents can be careless while answering, for example, they do not take that much time to consider their answers. Another problem could be that not every question is clear for the participants and if the survey is not face-to-face, they do not have the opportunity to ask the researcher about their doubts. To overcome the aforementioned problems, the interviewer stayed in the room while the participants filled in the questionnaire to make sure that they have the opportunity to ask questions. Finally, the presence of the researcher ensured that the respondents took the questionnaire more seriously.

### QUESTIONNAIRE DEVELOPMENT

The questionnaires were integrated into the study with the aim to support the answers given by the participants in the qualitative part, therefore the questionnaire covered the key themes mentioned above in the qualitative interview, namely brand attachment, online and offline engagement motivations, online and offline engagement level of the participants, online and offline psychological sense of brand community, online and offline WOM related to Roskilde Festival and re-attendance intention.

Since one of the aims of the qualitative interviews were to build rapport with the participants, the opening and closing questions were omitted from the questionnaire. Only demographic questions were included in the beginning that verified the age and the country of origin of the participants ensuring that they fall into the target segment of this thesis.

The key topics or variables mentioned above were measured by closed ended questions consisting of rating questions. Close-ended questions are usually faster to answer than open-ended ones and they are easier to compare because they were “predetermined” (Saunders et al., 2016, p.452). Additionally, rating questions are an adequate way of collection opinion data (Saunders et al., 2016) and are usually presented in the form of “Likert-style rating in which the respondent is asked how strongly she or he agrees or disagrees with a statement or series of statements, usually on a four-, five-, six- or seven-point rating scale” (Saunders et al.,

2016, p.457). The present questionnaire questions were measured on a six-point Likert scale where the response categories were the following: strongly disagree, disagree, neither agree nor disagree, agree, strongly agree, no opinion. The questionnaire adopted items used in other questionnaires, as well as own questions were developed (Saunders et al., 2016) based on the extent and nature of available research on the key themes. For the comprehensive questionnaire guide see Appendices E-F.

Similarly to the qualitative interview, the questionnaire starts by assessing emotional and cognitive brand attachment. The emotional brand attachment items were borrowed from Keller (2001) and contained questions such as “I love Roskilde Festival” and “Roskilde festival is special for me”. The cognitive items were self-developed based on the given definition of cognitive brand attachment in the theoretical framework and contained questions such as “Roskilde Festival provides high-quality services.”

The next topics covered were offline and online engagement motivations, namely information, entertainment, remuneration and self-expression. The questions in the before- and after-the-event surveys were more or less the same, except from the questions where the original version did not fit the during- and after-the-event phases. For example, for offline entertainment motivation in the prior the festival interview, one item sounded like “I have been to pre-events connected to Roskilde Festival”, while in the post survey a similar question was “I participated in day-time activities like yoga, table tennis and quizzes during the festival.” The items measuring offline engagement motivations were self-developed in accordance with the theoretical definition given in the framework. Offline self-expression motivations, instead, were borrowed from Wallace et al.’s (2014) online questionnaire, and due to the nature of the applied questions, they have been included in the emotional brand attachment sections. This was deemed necessary according to the given definition of the construct. Online engagement motivation items were borrowed from Men & Tsai’s (2013) study. Questions about remuneration motivations for engagement both online and offline were excluded in the after-the-event interview round as no reward incentive was identified on the brand Facebook page nor in the offline experience.

After the engagement motivation items, the level of the offline and online engagement with Roskilde Festival was measured by self-developed items informed by the previous qualitative interview questions and the theoretical definition given in the framework of this thesis. The items were designed in order to help identifying whether the participant is a consuming, contributing or creating type based on Muntinga et al. (2011) COBRA typology. Offline engagement levels after the event were evaluated through the oral interviews and not confirmed with the questionnaire due to the very broad nature of the context in which the individual could have engaged.

After the engagement sections, questions regarding online and offline psychological sense of brand community followed. Both the online and offline items were inspired by Madsen (2010) and the questions were created to fit the actual festival context and the Facebook brand page of Roskilde Festival.

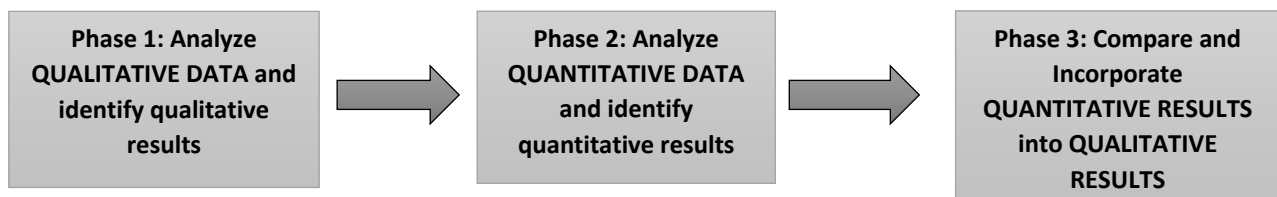
The next variable measured was online and offline WOM and the items were adapted from Wallace et al., (2014) in order to identify the level of WOM activities.

Finally, re-attendance intention was also measured based on self-developed questions inspired by the definition given for re-attendance intention in the theoretical framework.

## 21. DATA ANALYSIS

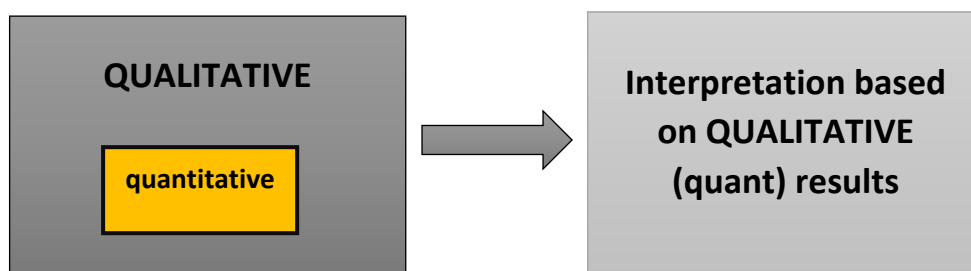
Given the mixed-methods nature of the data collection, data analysis is essentially a qualitative-dominant mixed analysis, whereby major importance is given to qualitative data, while believing simultaneously that the inclusion of quantitative data and analysis is likely to provide richer data and interpretations (Johnson et al., 2007).

The data analysis process is divided in three phases, which respectively relates to the two types of data collection, namely qualitative and quantitative, and the final interpretation based on the qualitative-dominant results, typical of the embedded design method described above. The process undertakes a sequential timing, which means that we first analyzed qualitative data and we further integrated them with the quantitative part, as shown in Figure 5.



**Figure 5: Data analysis phases**  
Source: Own Creation

In Phase 1, we analyzed qualitative data by applying the method of “Thematic Analysis” to systematically analyze the large and rich amount of data from the 16 transcripts (eight before and eight after the event). In Phase 2, we analyzed quantitative data and identified the quantitative results from the 16 questionnaires in order to confirm each construct of the theoretical framework. In Phase 3, we incorporated quantitative results into qualitative results and highlighted comparison and divergence. Finally, the interpretation based on the combined results was conducted.



**Figure 6: Qualitative-Dominant Embedded Design**  
Source: Own creation

## Phase 1: Analyze QUALITATIVE DATA and identify qualitative results

### Thematic Analysis

Thematic analysis is recognized to be a common and generic method to analyze qualitative data (King & Horrocks, 2010, p.149; Saunders et al., 2016, p.579). Specifically, the purpose of this type of analysis is “to search for themes, or patterns, that occurs across a data set” (Saunders et al., 2016, p.579). It offers a systematic and flexible approach to the analysis of qualitative data (Braun & Clark, 2006, p.79) providing a logical flow in the analysis exposure which allows to “draw and verify conclusions” (Saunders et al., 2016, p.579).

Adopting a combination of deductive and inductive approach, the analysis started with theoretically-derived themes which follow the initially established framework, and are further modified or added according to along the data set exploration (Saunders et al., 2016, p.579). In particular, within-interviews analysis was conducted to secure the inclusion of each participant's specific contextualization and how this influences the singular motivations of engagement and consequent brand attachment and loyalty outcomes formation. Further, cross-interviews analysis was meant to generate collective findings in relation to the theoretical framework, as we seek to understand the relationship between the different constructs.

It should also be noted that the thematic analysis process is about continuously moving back and forth between the data analysis stages (Braun & Clark, 2006, p. 86-87; King & Horrocks, 2010, p. 152; Saunders et al., 2016; p. 580). However, while the number of stages varies, the essence of the process is essentially the same. We divide our process into three stages, which reflect and illustrate the process of our data analysis, in accordance with Saunders et al. (2016) procedure (p.580).

### Becoming familiar with the data

The first step in *familiarizing* with the data occurred as transcribing the interviews (Saunders et al., 2016), which can be seen in Appendix G. The transcription process was split between the two authors, but both read each other transcripts to get an overview of the entire collected data. While transcribing, the passages for each theoretical framework construct were separated in order to facilitate the analysis. When overlapping or repetition of the same construct occurred, we highlighted the text passage and put notes on a side. In addition, new themes that had not been considered in the framework were further underlined. The process of highlighting and taking notes allowed to create reminders, analytical ideas and helped identifying potential links between the constructs.

### Coding the data

Coding helped categorizing data with similar meanings in order to make each piece of data easily accessible for further analysis (Saunders et al., 2016, p.580). Initial coding process took a purely deductive approach as we derived codes from prior theoretical work (Saunders et al., 2016, p.582). We further undertook a more inductive approach in order to identify possible unit of data, which were not included in the initial framework.

Some of the codes were based on the actual terms used by the participants ('in vivo' codes - Saunders et al., 2016, p.582), others were labelled based on the title which best described the specific piece of data; finally, others were derived from terms in the existing literature ('a priori' codes - Saunders et al., 2016, p.582).

The coding process has been conducted manually by labelling unit of data with appropriate code in the margin of the transcript (Saunders et al., 2016, p.584). We further created a codebook, which outlines the identified codes for each construct of the theoretical framework. The codebook comprises how the researchers interpreted each code to ensure consistency and an example sentence from the transcript that illustrates each code (Hennink et al., 2011). In order to illustrate the coding process, an excerpt of the codebook can be found in Appendix H.

### Recognize relationships

This stage of analysis involved searching for patterns and relationships between the codes and the different theoretical constructs (Saunders et al., 2016, p.584). The process has been guided by the existing literature in order to confirm or reject previous theories (theory-driven). At the same time, a higher level of detachment was deemed necessary in order to identify new patterns (data-driven).

### Phase 2: analyze QUANTITATIVE DATA and identify quantitative results

The quantitative data analysis consisted of collecting the questionnaire results in tables according to each construct under investigation. This provided a clearer overview to facilitate the comparison between the two phases of the research, namely before and after the event.

### Phase 3: Compare and Incorporate QUANTITATIVE RESULTS into QUALITATIVE RESULTS

The quantitative results were compared to the qualitative data previously analyzed in order to highlight any divergence. Once quantified the constructs, both before and after the event, we looked at the differences between each construct in the two consequent timings.

## PART 6: FINDINGS

In the following chapter, the analysis of the findings from our qualitative and quantitative studies will be presented.

To recapture what has been done throughout the research, first, a theoretical model was developed based on the literature review. Further, through semi-structured interviews combined with a self-completion questionnaire, data were collected, and finally analyzed using an abductive approach. In particular, the data analysis will be based on the defined theoretical framework (Figure 2) and the main themes, issues and constructs relationships will be identified. All the quantitative results in the questionnaire are displayed in Appendix H and each construct will be referred to as e.g. Q1.

We present the findings in a chronological order making sure to focus and deal with the research questions (Gustaffson, 2017) and the theoretical framework variables. In particular, the analysis will be divided in three sections, as follows:

- **Part 1** describes the findings about the participants' brand attachment (emotional and cognitive), word-of-mouth (online and offline), re-attendance intention and PSOC (online and offline) *before* attending the event. Results will be used as a benchmark in order to evaluate the four constructs after the event, and draw conclusions in relation to their evolution as a consequence of the consumer online and offline engagement with Roskilde Festival.
- **Part 2** identifies and conceptualizes to what extent and why attendees engage with the brand-fest, both on the Facebook page and offline, in the three different phases of the experience, namely before, during, and after the event.
- **Part 3** provides the results obtained from the after-the-event data collection, namely the attendees' final brand attachment, word-of-mouth, re-attendance intention and psychological sense of community.

In some cases, the findings will also be reflected on, as constructs such as brand attachment, self-expression and PSOC have been difficult to measure during the face-to-face interviews because of their psychological nature. Finally, as the theoretical framework outlines the relationships between each construct, being either independent variables, moderators or dependent variables, any connections or influence between them will be further explored. Before proceeding, the eight respondents will be briefly introduced. In order to ensure anonymity, their names have been changed.

## INTRODUCING RESPONDENTS

Roskilde Festival attendees interviewed were four women and four men ranging from 21 and 26 years old and all currently living in Copenhagen. Four of them were first-time visitors and four were repeat visitors.

Rasmus is a 24-year-old Danish, recently-graduated student. He works for a Marketing Agency in Copenhagen and after the summer, he will start working full time. Even though he has known Roskilde Festival for a long time as the biggest music festival in Denmark, he never had the chance to attend. He participated in other music festivals before but he defines himself as a “non-festival” type of person. The music line-up and his friends are the main reasons why he decided to attend. He attended the festival full week, namely the “warm-up” “motion” days and the “emotion” days (see section 3.2).

Matteo is a 24-year-old Italian, recently-graduated student and currently looking for a job in Copenhagen. He found out about Roskilde Festival one year ago when he moved to Denmark to study, but he did not have the time to go. He attended other music festivals in Italy but it is his first time at Roskilde. He regularly goes to concerts as he is a musician himself. He attended the “EMOTION” days only.

Valeria is a 24-year-old Polish student at CBS. She heard about Roskilde Festival when she moved to Denmark one year ago and it is the first time she attends a music festival in her life. She decided to volunteer at Roskilde Festival to have a free ticket, but also to be involved in the festival organization and meet new people. She was at Roskilde Festival during the music days only.

Hanae is a 23-year-old student at DTU. She is Danish but she has Moroccan origins. She has known Roskilde Festival for many years but she never had the time to go. She only attended another music festival before. Among the four first-time visitors, she is the most skeptic and less enthusiast before attending, but still curious to see how the experience is. She attended Roskilde Festival for one day only.

Sebastian is a 22-year-old student at KU and he comes from Greenland. He attended Roskilde Festival for four times with the same group of friend from the high school. Roskilde Festival is the only music festival he attended in his life. While at the beginning he was mostly interested in the music side of the festival, this year his aim is just to have to fun and meet his friends.

Lorenzo is a 25-year-old Italian student who is almost to graduate at CBS. This year is his second time at Roskilde Festival. He attended other smaller music festivals, but his reason to come back to Roskilde was due to his passion for music and his willingness to spend some good time with friends. Last year he volunteered, while this year he normally attended the festival.

Camilla is 26 years old and she comes from Germany. She has been living in Denmark for four years and she has a Danish boyfriend who brought her to Roskilde Festival for four years in a row. The thing she likes the most about Roskilde is the camping atmosphere. Music wide, she is interested in experimenting new artists and music genre during the festival, as well as meeting new people.

Alba is also 26 and she comes from Spain. She works in Copenhagen as an architect and this year was her second time at Roskilde Festival. She defined it as one of the most awesome experiences of her life. She defined the festival as deeply connected to the Danish identity and this was her reason to re-attend it.

Figure 7 summarizes the respondents' personalities and social media use.

<i>First-time visitors</i>	Personality	Social Media Use	<i>Second-time visitors</i>	Personality	Social Media Use
<b>Rasmus</b>	Structured, busy, active, introvert, work and education	Passive, sensitive, mostly Facebook and Snapchat	<b>Sebastian</b>	Easy, social with people I know, introvert, helpful, active, party "hard", stick to traditions	Medium-high, mostly Facebook
<b>Matteo</b>	Extrovert, social, outgoing, passion for music, rarely alone, party "hard"	Medium-high, mostly Facebook and Instagram	<b>Lorenzo</b>	Structured, extrovert, social with people I know, can be lazy,	Medium-high, mostly Facebook
<b>Valeria</b>	Social (friends, family), easy, helpful, outgoing	High, mostly Facebook and Instagram	<b>Camilla</b>	Active, social, extrovert, helpful, outgoing	Medium-high, mostly Facebook and Instagram
<b>Hanae</b>	Introvert, social with people I know, distracted, skeptic	Medium	<b>Alba</b>	Busy, social, time for myself, structured	High, mostly Facebook and Instagram

**Figure 7: Respondents' characteristics**  
(Source: Own creation from in-depth interviews findings)

## Part 1 - BEFORE THE EVENT, T<sub>0</sub>

### 1. BRAND ATTACHMENT

Brand attachment was assessed before the event in order to establish the individual's emotional and cognitive connection with Roskilde Festival brand.

#### Emotional Brand Attachment

Before the event, emotional brand attachment significantly differs between first-time and second-time visitors. During the in-depth interviews, first-time visitors manifest low emotional brand attachment score when asked about their feelings and connection with Roskilde Festival brand. They emphasize different aspects associated to the brand but none of them expresses strong "feelings of connection, affection, love and passion" (Thomson et al., 2005, p.78) in relation to the brand features and values. This is confirmed by the results from the questionnaire (Q1). All of them "neither agree nor disagree" to the statement "I love Roskilde Festival" and 3 out of 4 express the same in relation to the feeling of distress if the brand did not exist. The brand's self-expressive role in enhancing their "inner self" and "social self" scores higher for three of them, but this is believed to be due to the service category in general, i.e. music festivals, as expression of their passion for music, rather than Roskilde Festival brand (Q2), as shown in the following comment.

*Matteo: "With respect to what I think and what it represents for me, I think for me it's more about a festival in general, it's not about Roskilde Festival in particular. I generally think that it's cool to go to festivals and listen to a lot of artists (...) so that's what I really like about festivals, and that's linked to my passion for music. (...) I would say going to a festival is something that fits with what I like to do and my personality"*

Rasmus, instead, does not express any self-connection with the brand as he describes himself like a non-festival type of person; at the same time, he is influenced by Roskilde Festival's reputation and as such, he decided to attend:

*Rasmus: "I'm really not the camp kind of guy or you know, this dirty and the mess we hear about Roskilde (...) but I've heard very good things about participating in Roskilde Festival (...), and I know from other festivals' set up that there's usually a very good vibe and very nice atmosphere during music festivals. So I think I have to experience it"*

With regard to Roskilde Festival's commitment towards being a non-profit organization as well as its efforts in reducing waste and support the environment, Valeria shows great enthusiasm and devotion. Matteo, Rasmus and Hanae, instead, give secondary importance to the topic in a music festival context. In particular, Valeria is the only participant who spontaneously associates the brand to its non-profit identity, while all the other participants expressed their opinion when asked about it. This can be regarded as low brand awareness, in other terms the ability of the attendees to spontaneously recall the brand identity and salient attributes. (Percy & Elliot, 2012)

*Valeria: "I think Roskilde maybe has something more since being not for profit it kind of gives out something more than the festival per se, which is good music, but also something to other people not directly involved. Also, based on the fact that it's not for profit I think they have a huge community of volunteers which I don't think other festivals have in the same amount of people actually working for free for them. (...) I like the fact that (...) all the profits from*



*the festival, actually are being invested into charities or organizations for social purposes (...)it makes me feel like I'm also, again, doing it for myself and for my friends, but also for a good cause in a way"*

Matteo supports Roskilde Festival mission but he admits it did not affect his decision to patronize the event.

*Matteo: "There was an advertising saying that it was non-profit or something like that. When I saw that I thought "Wow, that's cool!" I don't think other festival are ... I think other festivals are for profit, I don't know. If it's the case for Roskilde that it's the only one not for profit, then that's cool. I don't think it's a reason why I would go to a festival, it's mainly the line-up and how famous is the festival, the location and whether I'm going with friends or not. I wouldn't say that this might impact this decision, neither would do the fact that they use organic products, since I go to a festival and I kind of think I'm just going to drink beer and eat, like, junk food that is not that expensive. My idea is, I mean, I like organic product, I think that I'm moving more towards them, but it's not something that I would consume at a festival"*

Rasmus is willing to pay higher price for organic food; however, this is not a determinant for his choice to attend the festival.

*Rasmus: "I think the organic part and the sustainability part is nice to have for me. I think it's not the main determinant why I would go to Roskilde Festival or not. (...) if the lineup was bad but it was 100% organic, I would probably not go. But I think it's very nice to have and I like that, and also would be more willing to pay for organic food. So I think it's great."*

Hanae, instead, firmly states *"When people are drunk they only want junk food, whether it's organic or not; as long as they have food in their stomach I don't think it matters that much."*

Finally, Matteo and Hanae mention how Roskilde Festival is an integrant component of the Danish culture and being themselves part of it, they feel connected to the event.

*Matteo: "It's symbolic in the sense that it's a kind of historical festival in Denmark. (...) If you talk with some Danish people they all say "Roskilde Festival is a must-go in Denmark. You have to go, it's super-cool, it's super-fun." (...) But before coming to Denmark I didn't know anything about it. I think it's something very strong in Denmark and that people like it a lot in Denmark."*

*Hanae: "I think it's more something that is embedded in the Danish culture. It's kind of a shame if you haven't had a taste of it."*

Second-time visitors, on the other hand, express stronger brand-self connection due to previous experience with the brand, as shown in the questionnaire results (Q3; Q4), but two of them give low score to the brand inner-self-expressive component (Q4). Still, when asked about their emotional attachment to the festival, they display passion and personal connection. For instance, Lorenzo, Sebastian and Camilla strongly support the brand commitment towards organic food and sustainability as unique bonuses, which differentiate the brand from other music festivals. Alba, instead, remarks the role that the volunteers play for the festival success. In addition, while Lorenzo highlights how the brand values reflect his personal ones, Camilla links the brand mission to the culture (i.e. Danish) it. At the same time, it should be underlined that none of them spontaneously associates Roskilde Festival to its core values and mission, but rather to their previous experiences with it.

*Lorenzo: "I am fighting for the environment in my own personal life (...). It's also this kind of fulfilment of my own personal values through enjoying the festival and enjoying music, so it's (...) doing something that you have fun doing it, but also with a purpose. So, I mean, I can see my values reflected in Roskilde (...). Usually festivals are damaging, like they're there probably destroying the environment, but I think Roskilde is doing a step more than other festivals (...)"*

Sebastian: *"I really think it's cool. It's a massive bonus, I'd say, to Roskilde, that they care so much about human values. That all the profit goes to charity and they try and do organic ... yeah, I really think that's cool, I really want to support this one. I don't know how much other festivals do, but I really think it's worth supporting"*

Camilla: *"(...) apart from the vibes that are different, I've been to a festival in Germany, and there wasn't any focus on no profit or organic, it's different. It seems like they target more "Okay, we're partying hard and we're going to listen to good music," and here [Roskilde Festival] it's more full experience of Danishness, in a way. Danes tend to be this first in green economy, green mobility, green whatever and recycling, I don't know. It seems like Roskilde is kind of the face of this Danishness, in a way."*

Alba: *"I think one of the things I was more impressed about last year was knowing that actually most of the people are volunteers (...) I don't know the numbers, but really a small number of actual employees (...) and I was thinking actually that maybe I was getting that feeling of everyone in a super-good mood and helping each other because they are all volunteers. Maybe that's creating that magic feeling."*

Camilla is the only one who associates Roskilde Festival to its core symbol and brand logo, the Orange Stage:

Camilla: *"Their Orange Stage, because that's the symbol of the festival and it's all the time pictures, they refer to the Orange Stage, so you know it's this big tent with a specific shape and it's where the main concerts are, and the first concert opens on that stage."*

And when asked about the differences she experienced at Roskilde Festival compared to other music festivals she attended, she scores high in brand prominence defined as "the extent to which positive feelings and memories about the attachment object are perceived as top of mind" (Park et al., 2010, p.2). In fact, she mentions "Orange Feeling" as the unique atmosphere characterizing Roskilde Festival.

Camilla: *"I guess it's just the people that when they're there they just become something different. They refer to this as Orange Feeling, like "This Orange Feeling." And you really feel this different. (...) you create some kind of atmosphere that you cannot create anywhere else. Like if we meet the same people and we go on holiday, then it's not the same, with Roskilde it's just you have this feeling. I don't know how to explain, you're probably going to experience it. (...) It's very nice and random people tend to be very friendly and it's very different from Copenhagen, like you just know another side of things."*

Likewise, Lorenzo, Sebastian and Alba emphasize the distinctive ambiance they experienced at Roskilde Festival underlining how it differs from the everyday life, but they do not refer specifically to the Orange Feeling.

Sebastian: *"I think craziness could be a good way to describe it. It's a different world, you step into a different mentality, I would say. People just behave differently. That's what I think of a lot, music isn't always the first thing I think of. (...) The first year I remember I was really looking forward to the artists and I was really thinking about that a lot. Whilst this year I'm ... the line-up isn't as good as I had hoped for, but it's ... half of the festival is just living in a camp and partying with your friends. (...) It is a routine, it's a tradition (...)"*

Lorenzo: *"I link Roskilde Festival to another feature that I like, it's like living outside. Living at the open air, so with a tent and with friends. (...) it's like basically enjoying freedom, enjoying life with ... just parties, but not organized parties, like something popping up random and staying with friends, just chilling. (...) I think it's a good way to just get out of the city, get out of your routine that maybe is one year long working, one year long studying and then you have one week when you go there and just cut your ties, your links, with all the people around, you just enjoy the people there."*

Alba: *"It's very nice and random people tend to be very friendly and it's very different from Copenhagen, like you just know another side of things. (...) I don't know, it kind of creates like a really nice atmosphere. I don't really know from where is... why it happens. (...) I'm super-excited. (...) Because I see it now as a kind of playground for grown-ups."*

In particular, Sebastian underlines the sense of freedom he perceived during previous editions of Roskilde Festival, which has increased his attachment to the brand:

*Sebastian: “(...) Something I really like about Roskilde, I'm not really into dressing very fancy, I just like ... if it was, so to speak, socially accepted, I would walk in sports clothes all the time because ... and I feel you can just wear whatever you want at Roskilde, as well, without people thinking you are weird and look different. I really enjoy the chilled setting that you can just wear whatever you want, and, almost, do whatever you want.”*

While Alba strongly emphasized how her attachment to the brand is due to its symbol and image within the Danish culture.

*Alba: “It was one of the most awesome experiences of my life, it was just like so intense. (...) I feel it was just so cool and (...) something that's kind of very necessary. I mean, it's really part of the Danish identity somehow, because so many Danes have been there. (...) for me, it's very important, I don't know, it's kind of part of knowing a little bit more about the country and the culture.”*

In conclusion, while first-time visitors display low emotional brand attachment before attending the event, second-time visitors show stronger emotional relationships with the brand due to past experiences. When asked about what they associate to Roskilde Festival in the first place, only one participant mentioned aspects of the brand identity.

### Cognitive Brand attachment

In order to assess the participants' cognitive brand attachment before attending the event, we evaluated their impression and knowledge about the festival organization and services it provides, from the camping area to the transportation management, toilets, showers and phone-charging stations to mention a few.

Among first-time visitors, three out of four admit not to be much informed about Roskilde Festival services and facilities since they rely on the brand experience and its good reputation.

*Matteo: “I'm not really informed about that (...)Because I kind of trust the fact that a well-known festival like that would have what is necessary for people attending the festival, because it's been there for many years so it's not like the first year festival, whatever; they have experience in what they do (...). I've heard that they have everything, like showers and stuff. So it's basically a matter of I trust the festival, like Roskilde Festival, since it's a well-known brand”*

*Rasmus: “I don't know much about it. (...)I mean, so many people have done this before and I feel quite confident that, you know, assuming that they have done it before and they just think it's important to have your tent, your mattress, your whatever, I think everything will be fine.”*

*Valeria: “I don't really know much about it, because I haven't been there yet. I feel like, for example, they are pretty organized”*

The fourth participant, instead, shows concerns about the quality of the services because of negative word-of-mouth she was exposed to.

*Hanae: “I have only heard small things. I heard, for example, that when you go to place your tent you have to do this huge run to make sure you have the best spot with your friends. I've heard that hygiene in toilets is really, really bad. Yeah, previous years I've heard from friends that, of course, people just like piss wherever they have a spot outside because toilets are just so disgusting. So I don't know if it's like that, but if it is then they could concentrate on that area and make it better for people.”*

Overall, although they have not experienced the organizational side of the festival personally, three of them seems to trust the brand. Brand trust emerges as a significant factor positively linked to cognitive brand attachment and negatively linked to the search for information about the brand. The fact that they rely on the festival being a mature and well-known organization means that they have a positive cognitive brand

attachment. Therefore, brand trust will be considered as a new variable within the initial theoretical model we established. The questionnaire scores confirmed what the participants express in the interviews (Q5).

While most of first-time visitors score high in cognitive brand attachment because of brand trust, second-time visitors exhibit high level of cognitive brand attachment due to previous experience with the brand. While Sebastian is disappointed with the festival line-up, Lorenzo admits to be the main determinant for attending the event this year.

*Sebastian: "The first year I remember I was really looking forward to the artists and I was really thinking about that a lot. Whilst this year ... the line-up isn't as good as I had hoped for, but...half of the festival is just living in a camp and partying with your friends"*

*Lorenzo: "(...) differently from probably many people that go there just to have fun and party I will probably go there mostly for music."*

However, both of them together with Camilla and Alba express positive thoughts about the festival services and organization, as confirmed by the questionnaire (Q6).

*Sebastian: "I think the service level is ... I'd say it is quite high. Of course, you can't keep a festival with hundreds of thousands of people, you can't keep that clean completely, but I think the service is good"*

*Lorenzo: "I think Roskilde compared to maybe other few festivals that I went to, it's very, very well organized on not only food stands, not only drink and whatever, but also (...) there are a lot of, like, side services"*

*Camilla: "Being such a big festival with thousands of people, I think they are very organized. Of course you might wait some time to get the train as well as to go to the toilets but that's normal. But I've never experienced something negative. Everything was smooth, also the camping area I think is quite safe."*

*Alba: "I was really impressed last year that it's like huge space, a lot of things are going on, but it felt like super-friendly environment, and welcoming, and super-well organized (...) I was amazed. I don't know, with all the toilets everywhere, and super-clean and toilet paper everywhere and everything felt, like, so organized"*

## 2. WORD-OF-MOUTH

### Offline Word-of-mouth

Before attending the event, the participants' intention to spread positive information about the brand offline differs from first-time to second-time visitors. First-time attendees tend to promote less Roskilde Festival since they have not experienced it personally. Matteo, for example, told some Italian friends he was going to attend it and invited them to join but he did not actually recommend it. Hanae, instead, firmly stated: *"No, I haven't recommended. I haven't been myself, so I don't feel I'm in the position to tell people that they should go"*.

While Valeria and Rasmus expressed concern in recommending the festival before experiencing it:

*Valeria: "Since I haven't been there yet, I wouldn't strongly recommend it just because I first have to experience it myself."*

*Rasmus: "Yeah, I have done so (i.e. recommend) because now I'm going there so I would like my friends to go as well. So that's why I recommend to them, but honestly I've never been there. So if it's shitty I might not recommend them to go to next year (...)"*

Second-time visitors instead, talked more about Roskilde Festival to their friends. Lorenzo is the one who shows the greatest enthusiasm in spreading positive word-of-mouth.

*Lorenzo: "I talked to all my friends in Italy, and to all my friends in Denmark. (...). If I had to tell you which person, which people, I'd have problems because I told everybody (...)"*

Camilla and Alba emphasized the fact that they mainly talked about it with their Danish friends, as a way to add "value" to their *social role* in the context they are living in, i.e. Denmark, and feel more accepted and integrated. On the other hand, they both show concern in promoting the brand to their national friends because of fear of being judged or misunderstood. Therefore, it can be concluded that as the social-self-expressive component of the brand is low, they are skeptic about spreading positive comments about the festival.

*Alba: "I'm proud, actually, to say this specifically to my Danish friends, because (...) I have the feeling of being really a part of the Danish culture. So, I don't know, I kind of feel that it's kind of important for them, as well"*

*Camilla: "Well, (I recommend it) in Denmark. I mean, because there is this culture that it's a big festival and it's something you have to do if you're coming to Denmark. But at home, I mean, people don't think that it's so cool to go, I think, to a festival where you just get drunk and party hard. My friends are a bit different, they don't ... they find these things maybe a bit teenager style"*

Finally, Sebastian argues that he used to promote Roskilde Festival in the first editions he attended; but now he feels to own the festival, he defines it as a "routine" and as such, he tends to promote it less.

*Sebastian: "I think maybe two, three years ago I would (recommend it). (...) Before I used to be more excited about things that I knew were going to happen, like if I knew an artist was going to come or if I knew a friend that would come and "Oh, let's meet up." But now I just look forward to the whole thing. The whole thing is ... I wouldn't say I look forward to it less than I did before, but I guess I just know what's going to happen now".*

In sum, first-time visitors score low in offline word-of-mouth as they are first willing to attend the festival and experience it themselves before recommend it to others (Q7). Second-time visitors instead, are more inclined to promote Roskilde Festival even before attending it again (Q8), but personal cues negatively influence their word-of-mouth activities.

### Online Word-of-Mouth

Data analysis shows that participants do not promote Roskilde Festival on Facebook before attending the event. None of them shared brand-related content, nor did they create their own content related to Roskilde Festival, as confirmed by the quantitative results (Q9; Q10).

Among first-time visitors, Hanae argued that she did not find anything engaging or entertaining enough to be shared on her profile. Rasmus, instead, would share brand-related content only in case of extraordinary events or last-minute information: *"I think I would if it was, "Now we have got a cancellation from one of the artists but as a stand in we get Kanye West." (...) if it's something really out of this world. Like if Daft Punk would do their only concert in 2017. And now they are announced for Roskilde Festival. Or like, hell yeah."* And when asked about whether he would invite his Facebook friends to like the brand page he states he has no incentive to do so. This can be explained by his low brand attachment before attending the event. At the same, he shows high sensitivity to participate in the public debate on Facebook when he argues.

*Rasmus: "I don't know, I just have some, I think also prejudice or you know, bad experience about people who are too much into these public debates. I'm really not that kind of, oh now you see me and now I want many likes for my awesome comment. I'm just not into that. If the viewer needs some help, I might help out but I might just write him directly in a private conversation."*

Matteo, instead, points out how the way he uses Facebook has changed.

*Matteo: "I don't really share that often stuff on my wall, like I usually share maybe once a month, not even once, every two months; mainly photos not links or stuff from other pages. I would have done it maybe some years ago because I think that Facebook has kind of changed in his nature or role over years I think what I share is usually something personal that relates to me strongly, not just a general information or general article that talks about a band or ... Yeah, it must be something that I really like for me to share it, otherwise I usually don't share."*

He remarks how his view of Facebook has changed from being an active social media application to share and interact with other users, to a more passive tool where to get more practical information from and share only extraordinary life events. Hence, he did not promote Roskilde Festival on Facebook before attending the event. Finally, Valeria confirms that she would promote the brand after having experienced it, but she 'attended' Roskilde Festival Facebook event to show her friends she will go to such a big event. Hence, one can conclude that she is indirectly promoting the brand on Facebook to enhance her social 'role' on Facebook.

*Valeria: "My friends every time I attend an event that is concerned with music, or something, they just start commenting like "Hey, that's so cool, you going there. (...) I think it's a cool thing to do, so they also enjoy me going and (...) they're kind of jealous, as well (...) they told me they wanted to come, as well, after they saw that I was going"*

Likewise, second-time visitors displayed little activity aimed at promoting Roskilde Festival on Facebook. For instance, Sebastian stated he has never shared anything from Roskilde Festival Facebook page, as he did not find anything linked to his interests and personality. Consequently, online word-of-mouth has a link with inner-self-expressive motivations, namely the lower the self-expressiveness, the lower the online WOM.

*Sebastian: "I sent the map in a group chat, but I don't share it from my own profile normally. If I share something on Facebook it's often because I think it's funny. Or if it's something a little bit political sometimes I can also do it something, but not Roskilde, I don't really share anything from Roskilde. I often assume people will find out what they need if they're going to Roskilde anyway"*

Lorenzo admitted he did not share any posts from the brand Facebook page but he stressed how 'liking' the page and contributing to some brand-related posts increase his Facebook friends awareness of the festival. In particular, he showed excitement and enthusiasm about letting them know about the brand and how cool his experience was. Therefore, the social-self-expressive component of the brand is positively related to online WOM.

*Lorenzo: "(...) using the Facebook pages is also a good way to spread around the ... Roskilde is not that famous outside of Denmark, I think (...) I haven't shared any video, but I would have probably done that with that video that I told you, the one with that artist. Just because like you want to make other people aware of how crazy and how fun is this festival. Even if it's raining, because in that video it was heavy raining and you know that you can have fun anyway. To get some kind of wildness, some craziness through those videos, you don't want, of course, boring videos, but I think they are never boring. Even the one more socially responsible, the one about the environment, are never boring. That's what you want your friends to perceive, this kind of wildness."*

Finally, while Camilla admitted she would not promote the festival on Facebook, Alba said she tagged some friends in some brand posts related to the music side of the festival.

### 3. RE-ATTENDANCE INTENTION

Participants' intention to re-patronize the event in the future differs between first-time and second-time visitors. Before attending the festival, three first-time visitors are skeptic in declaring that they are considering going to Roskilde Festival next year again. They all want to try the experience before actually considering re-attending it again. Valeria is the only one who admits she might consider re-attending the festival again if she has time and money available.

*Rasmus: "I would consider it. But you know, I've not tried it yet so I would be much more...you know, I would know much better after attending (...)"*

*Matteo: "I'm not really a kind of person that plans one year ahead things. I guess it will mainly depend on how the experience is gonna be, so if it's gonna be cool I might want to re-attend. Then I don't know, it also depends on the line-up. Right now I wouldn't consider to re-attend, I first want to see how the experience is"*

*Hanae: "It was quite impulsive to go this year, and I can't speak for next year. Maybe after the concert I'll be like "Oh, yeah, I'll definitely go next year," but I can't say that now"*

First-time visitors absent re-attendance intention is further confirmed by the questionnaire results (Q11).

On the other hand, having clearer ideas and expectations on what the experience at Roskilde Festival is, second-time visitors display high re-attendance intention for next year (Q12). Lorenzo is convinced he is more likely to re-attend it next year *"If I would be in Denmark I would definitely"*. Sebastian shows high brand attachment arguing that he knows the setting and he has always friends to go with, therefore he would go back to Roskilde Festival, rather than choosing other music festivals.

*Sebastian: "(...) I think it's just now I know the place, now I know the routines, and what can be done there, what's acceptable and because I know my friends go every year, so I know I'll always have someone to go with. It's just somewhere to go and have a break from my everyday life. (Why?) I guess it's because it's Roskilde. (...) Because I know the setting, I know what to expect, as I said. I have considered going to other festivals but I think many of them are either far away or they're sold out quickly. Some other festivals don't have a camping area and I think that the camping and the parties (...) are just a big part of Roskilde like the music"*

Likewise, Alba argues: *"Let's see after this year. Yeah, I don't think it's expensive (...) but after last year I think it's worth it, because I was really ... I mean, for example, like there is non-profit and I think the organization was really good, and I think the line-up is really good, as well. I think it's totally worth it"*.

Camilla, instead, is considering other factors which could influence her future decision but she clearly admits that for Roskilde Festival she is always more inclined towards re-attending.

*Camilla: "(...) it's definitely the price, line-up and location that will make me choose if I go to another festival or not. But Roskilde it's more ... like I'm always more in the yes than on the no" (Why?) It's very close, and also because a lot of my friends here from Denmark are going, so I have a community in a way. It's an experience that you share with your friends"*

Individual location, line-up and price are the three main criteria that second-time visitors take into account for their future decision to attend Roskilde Festival again. All of them "agree" and "strongly agree" to the statements: "I have the intention to re-attend Roskilde Festival next year" and "It is likely that I will re-attend Roskilde Festival next year". Therefore, we conclude that their re-attendance intention before the event is high (Q12).



## 4. PSYCHOLOGICAL SENSE OF COMMUNITY

### Offline PSOC

When asked about the perceived bonds with the other festival attendees before the event, all the participants displayed medium high psychological sense of community.

Two first-time visitors manifest a stronger sense of community in relation to the other festival-goers as they assume that if they are attending the same event, they might have similar interests and goals.

*Matteo: "Of course they are strangers, but I kind of assume that since they are going to an event that I'm probably interested in and I expect to have fun while doing that, I think they're going there for the same reason; so we probably have some interests, passions, in common. Which, of course, is music and having fun, drinks, stay with friends (...) I have many friends that would never go to a festival like that. (...) The fact that you go there and there are a lot of people you don't know, strangers, make the experience unique in that sense. You don't know them, but when you are listening to a song that everyone knows and everyone sings, this is what makes a festival or a concert in general special"*

*Valeria: "I think that if we are all going there, I think that's for having fun and enjoying and meeting new people if you're at festival you're sharing an experience already, it's easier to make friends because you can share the moment with them"*

Rasmus and Hanae, instead, expressed mixed feelings about the other people attending the festival. While Rasmus is more concerned about their younger age, which implies different attitudes and mentality than him, Hanae states that Danish people are known to socialize less than people from other countries and being Roskilde Festival attendees mostly Danish, this affects her perceived sense of community.

*Rasmus: "I'm sure when I'm there I will have fun and you know, just leave out any of my prejudices and I'll be open to other humans. So I'm just looking forward to that. But my general notion is that people are typically quite young at Roskilde Festival. But I look forward to them and I'm not, you know, these are strangers, I think we are all in this together. I think that's a huge take away. (...) so I'm very open to meeting new people"*

*Hanae: "In Denmark people are, I wouldn't say cold, but that's the only word I can think (...) The other thing is that Danes are also socially the kind of people who stick with their own...like, with one group of friends...and don't like adventure like meeting other people"*

Despite few concerns, first-time visitors showed openness to meet new people as well as excitement about sharing their experience with strangers (Q13). This is because the "social facet" (Packer & Ballentyne, 2010) of music festivals plays an integral role on the overall experience. Socializing and being around like-minded people are one of the key motives for attending music festivals (Gelder & Robinson, 2009; Brennan & Webster, 2010). And this sense of community can exist also in the absence of social interaction (Carlson et al., 2008), therefore also before attending the event.

Second-time visitors, on the other hand, revealed a stronger psychological sense of community given by their previous experience with the brand (Q14). In particular, they all remarked the communal and unique atmosphere characterizing Roskilde Festival.

*Sebastian: "I think people are very kind and open at Roskilde Festival, I feel there's just a vibe going where everyone is nice. You can always ask someone "Would you like to help us?" People are always really friendly and helpful at Roskilde Festival. (...) They are just part of the experience, other people are just interacting and really, really interesting part of the experience"*

*Lorenzo: "Everybody is fun, everybody is open (...) they are just part of the experience, other people are just interacting and really, really interesting part of the experience"*



Alba clearly stated how the other festival attendees are one of the main reasons why she decided to go back to Roskilde Festival this year. One can therefore conclude that psychological sense of community has a positive influence on re-attendance intention.

*Alba: "Once you are in the festival I think ... you see, I don't know, it creates like a crazy feeling of friendship, like, instantly. That we are together here. (...) Definitely the people is one of the reasons I'm coming back after last year. I was feeling like, I don't know, like a lot of support from ... I don't know, everyone is there, like, just for really helping each other. I don't really know how or why, it's that feeling. I don't know how it's created"*

Camilla argues how during Roskilde Festival she accepts things that she would never do in her everyday life. This is what Packer and Ballentyne (2011) include in the "social facet" of music festivals, and refer to as "social acceptance" (Keyes, 1998) which relates to "holding favorable views in human nature" and accepting people who would be seen as different in other contexts (p. 171).

*Camilla: "There's some people that I manage to consider friends, even if I don't know them, because they're very nice and friendly and helpful. But, of course, there's always some people that you kind of get annoyed by, because they may be not behaving according to this unwritten rules that you feel like (...) but you know you're going to get that, so you just accept it and it's fine"*

In conclusion, it can be observed that while first-time visitors describe offline PSOC as being with like-minded people with same interests and goals, therefore they refer to general attributes characterizing any community, second-time visitors express offline PSOC in relation to the specific community of Roskilde Festival.

### Online PSOC

Before attending the event, both first-time and second-time visitors perceived low psychological sense of community on the brand Facebook page. This is likely to be because of the informative nature of their online engagement before the event, therefore more detached and mainly cognitive. Another reason could be the nature of the brand posts, either merely informative or enhancing the participants' sense of community. Other reasons are the ones outlined by the participants as follow.

Valeria and Camilla are the only ones who show openness to help the other Facebook users on the brand page.

*Valeria: "If it happens that I see a post about somebody asking for something and I know the answer of course I will help them. Of course I have to be sure about the information that I have, but it's something that I usually do, so, yeah, I would definitely do that"*

Alba expressed how she feels the same community vibes she experienced during the festival reflected on the Facebook page even though she struggled in finding an explanation for that.

*Alba: "I don't know, it's difficult to say (...) I don't know about the comments; because I don't really read them. But I can definitely see that feeling in the publication. Yeah, I think that every ... generally seem very close of what I perceived from the festival"*

In opposition, Sebastian and Hanae did not perceive a sense of community on the brand Facebook page. For Sebastian, this is likely to be because of the different atmosphere he experienced when interacting with the festival community offline compared to the online one. For Hanae, instead, it seems because her main interaction with the festival Facebook page was motivated by information seeking, hence she did not interact or paid attention to other users.

Matteo motivates his low perceived sense of community online by the fact that he has not attended the festival yet; hence, he does not feel part of the community.

*Matteo: "I didn't really feel any feeling of community of people. I mean, I see them as a community, but since I've never participated then I see the people maybe who have already participated as a community already. Maybe I will feel part of them once I have participated. But before I didn't really feel that"*

Lorenzo revealed how the different language represented a barrier for him as an international to interact with other users and feel part of the community.

*Lorenzo: "On Roskilde posts I usually maybe interact with my own friends and since there is also a language barrier, it's hard to interact with other people for internationals"*

Rasmus confirms his high sensitivity and skepticism towards being exposed on social media.

*Rasmus: "I don't know, I just have some, I think also prejudice or you know, bad experience about people who are too much into these public debates. I'm really not that kind of, oh now you see me and now I want many likes for my awesome comment. I'm just not into that. If the viewer needs some help, I might help out but I might just write him directly in a private conversation"*

Surprisingly, second-time visitors display very low level of online psychological sense of community, despite previous experience with the brand either online and offline. This is likely to be because of their low activity on social media, and especially on Facebook, as well as because of the different nature of the experience, namely the offline festival experience versus the festival Facebook page experience.

The findings from the in-depth interviews are confirmed by the related quantitative sections (Q13; Q14).

In sum, before the event first-time visitors display low emotional brand attachment, as well as intentions to recommend and re-attend Roskilde Festival. However, they show medium levels of psychological sense of community offline. Their cognitive brand attachment, instead, is higher due to the brand reputation and previous word-of-mouth exposure. Repeat visitors, on the other hand, express higher self-brand connection due to previous experience with the brand, as well as strong offline PSOC and re-attendance intention. Surprisingly, they do not promote much the brand offline. In relation to both online PSOC and WOM, all the participants score low.

## *Part 2 – CONSUMER ENGAGEMENT*

### **BEFORE THE EVENT, T<sub>0</sub>**

#### **1. ONLINE ENGAGEMENT, T<sub>0</sub>**

##### **Motivations for "Liking" Roskilde Festival Facebook page**

As mentioned in the Sampling (see section 16.), all the respondents 'liked' Roskilde Festival Facebook page. In order to investigate any relationship between the participants' engagement on the brand page and the described loyalty outcomes, it became imperative to understand the motivations for 'liking' (Wallace, 2014).

More specifically, when asked about the reason for ‘liking’ all the respondents argue to be motivated by the search for information and updates about Roskilde Festival. In particular, information about the festival line-up and artists’ announcement represent the content all the participants were mainly interested in, followed by practicalities related to the preparation for the festival (e.g. transportation and camping area). Lorenzo is the only one who mentioned he was curious about pictures and videos of the previous festival edition he attended.

*Rasmus: “It’s just to **keep myself updated**. I assume and expect that the most important information would be distributed on the Facebook page. Whether it’s **how to get there**, whether it’s the **lineup announcements** or whatever. I just feel like in so many other parts of my life, when I follow the Facebook pages, I’m getting updates (...), in the beginning, you know, when the lineup was still about to be announced, I had most focus on that. But while we are maturing and getting closer to the actual festival, I think also I’m very conscious about the practicalities.”*

*Valeria: “I think I liked it last year already because (...) before coming to Denmark I didn’t really know about Roskilde Festival (...) I just started following them on Facebook **to get news and updates on what the line-up** was because they’re not putting it out altogether but they’re just giving out acts, like, in a way. So I was just following it to know who was playing and, yeah, to **have an idea of what the festival would be**.”*

*Matteo: “I think I ‘liked’ it at the very moment I decided to go to the festival, if I’m not mistaken. Just to **stay updated** if they said there was some **new artists or some practical information or some events**, some specific events that maybe they would have done before the festival”*

*Hanae: “I think I did it a while ago, just to **be updated with the big names**. To see if I actually wanted to go or not, because I wasn’t exactly sure. I think that’s the only reason”*

*Sebastian: “It’s because of course I also **like the festival**, but also to be able to **follow what’s going on at Roskilde**, and follow what is **going to be different this year**, what are the updates, who are the **new artists** and stuff. (...) For example, the other day they put out the **new camping map**, like where the new areas are and stuff, because they just opened a new area in Roskilde”*

*Lorenzo: “Reason number one is that I knew from September last year that I would have gone to Roskilde 2017 so from September they start usually posting (...) **the line-up** (...). Other reasons are for example, **the posts, videos, from previous year**, so it’s like reminding me what I did and maybe sharing and commenting with friends that went with me. Also they post videos of artists that maybe I missed”*

*Camilla: “It’s after I participated to the festival that I ‘liked’ the page and I think I did it so that I could have an **update** for the next year because I didn’t know when it would be and they always announce **the names** very clearly and very easy on the page”*

*Alba: “I think I ‘liked’ it like three years ago when I moved to Denmark. I was thinking about attending the festival from the very beginning when I moved here. I wanted to be **updated** about what was going on”*

First-time visitors state that their initial motivations for ‘liking’ the Facebook brand page was to get general information about the festival and in particular, about the festival line-up. Based on what they say, Roskilde Festival Facebook page represents the first touchpoint between new festival-goers and the brand. As such, it constitutes the first impression they get about the brand and the main source of information before the actual experience. In particular, Hanae underlines how ‘liking’ the Facebook brand page and following its updates convinced her to attend the festival.

Second-time visitors hardly remember their main reason for ‘liking’ since they did it a while ago. While Camilla ‘liked’ the page after having attended the festival for the first time, Alba ‘liked’ it at the very beginning when she found out about the brand. Generally, all of them expressed interest in the festival line-up and updates on possible changes from previous editions.

In sum, the main motivation for ‘liking’ Roskilde Festival Facebook page is **informative**. Only one participant had *entertaining* motivations too.

With regard to *remuneration* motivation, none of the participants stated that ‘liking’ the brand page was motivated by reward seeking.

Finally, the *self-expressive* component is found relevant in one case. Matteo, in fact, argued that Roskilde Festival reflects his interests and passion for music, as opposed to other product categories which he would not ‘like’ on Facebook. Therefore, the brand plays a self-expressive role since it allows Matteo to “self-represent” (Muntinga et al., 2011 – “inner self”) himself. At the same time, he underlines how ‘liking’ the brand page enhances his “social self”, as he can show other Facebook users he will attend the event and if interested, they might join him as well. In this case, behind his motivation for ‘liking’, we identify “social interaction” motivations too (Muntinga et al., 2011).

*Matteo: “(...) that's something that reflects my personality (...) and my interest in music. While I would have a problem in putting a 'like' on a fashion brand maybe, if it's not something I really like. In that sense it kind of reflects my tastes, my interests, so it's also pretty cool that my friends see that I put a 'like' on that.(...) “at the same time, I put 'like' on the festival and another friend of mine see I put it and maybe he's going, or she's going, as well, in the festival, so maybe he reach out and he or she says "Oh, you're going to the festival as well. I saw that you put a 'like.'” It can also be like a way to show other people that you're doing something so that they can reach you out and you can go there together or you can meet at the festival”*

### Online engagement levels, T<sub>0</sub>

In order to establish the nature of the relationship between the users and the brand Facebook page, we investigated the participants’ activity online before attending the event in accordance with Muntinga et al. (2011) consumer online brand-related activities (COBRAs).

The online engagement levels (consuming, contributing and creating) do not differ between first-time (Q15) and second time visitors (Q16). Before the event, they rarely went on the brand page spontaneously but rather, after receiving brand notifications, or after seeing brand-related posts on their Facebook wall. If the specific post got their attention, they landed on the brand page and read it carefully. They mostly read posts about the released artists, and practical information about the camping; they viewed pictures and videos. None of them mentioned other users’ content, but only brand’s content.

*Valeria: “I got news in a feed automatically, so I just, when I was scrolling down sometimes, when they published something, I just saw it. I think the times I went into their Facebook page was because maybe they'd published something very specific, like, I don't know, this band is playing and then maybe they'd put up media or an article”*

*Matteo: “The first time was to put 'like' and I just quickly skimmed that. Then probably I went into that a few times more when they published something and it was in my homepage, so maybe knowing that I was going to the festival I just clicked on that and the Facebook page pop up. (...) If I wanted information about the festival I went to the website, because I think it's kind of a more structured”*

*Hanae: “I scrolled down and I looked at the pictures and eventually went on the website just to see the previous years and information about it because I was curious”*

*Rasmus: “So it's not really that if...something new happens I'll go and check. But only if I get notified”*

*Sebastian: "It's often if I see something on the wall, or if ... for example, with the map, I went in again to check. So it's often if it pops up on my screen, on my feed"*

*Lorenzo: "Few, few, few times I went there on my input"*

*Alba: "Just when the notifications pop up, you know, not really checking the Facebook page. But now I do. I want to know what's going on now with the people setting up the camps and, I don't know, its special important updates about maps or events or ... Yeah, now I really check Facebook. And the Instagram accounts, as well"*

*Camilla: "I don't go directly and check the page, but it's just like when I get a notification on the wall then I might go up and see it. There's one time where I check the page directly, it's when I want to know the names, when they reveal the full schedule, then I go there and then they probably have a link to the festival website and you see the whole schedule"*

None of the participants actively interacted with Roskilde Festival Facebook page. This is because of the nature of their Facebook activity before the event is mainly informative, therefore, only when they needed specific information about either the festival line-up or the camping map, they went themselves on the brand page and consumed information. Otherwise, they interacted with the brand occasionally and most of the time by chance while scrolling down their Facebook wall. Matteo, Hanae and Camilla mentioned the Roskilde Festival official website as alternative source of information beside the Facebook brand page.

Rasmus is the only one who argues that his engagement level is low because he found no incentives for sharing or contributing to the Facebook brand page, but he would do it in case of big and unexpected announcements:

*Rasmus: "I just, I don't know. I don't have the incentive to do so. (...) But if it's something really out of this world. Like if Daft Punk would do their only concert in 2017. And now they are announced for Roskilde Festival. Or like, hell yeah (...) If let's say I manage the Facebook page. Or you know, if I was employed at Roskilde Festival or it was one of the artists playing at Roskilde Festival I might have the incentive but now I feel like I'm here and some third party is providing this festival, so I'm just going there. You know."*

The last sentence denotes some detachment from the brand, a feeling of not being part of the festival community, but rather a mere participant. This feeling of passive observer can be perceived in the other participants' comments whose engagement is very low if compared to their online activity after the event. This is likely to be due to lower level of attachment to the brand as they have not experienced it yet. Therefore, we can conclude that the participants' low brand attachment affects their online engagement. It is relevant to underline that this is true also for repeat visitors who are supposed to have higher emotional and cognitive brand attachment due to previous experience, but they still passively consume online brand-related content. This aspect will be further elaborated in the discussion (see Part 7).

According to the questionnaire results (Q15;Q16), most of them (7 out of 8) **contributed** with 'likes' to some brand-related posts, but none of them engaged in public conversations on the brand Facebook page nor shared brand-related content. Four participants, namely two first-time and two second-time visitors, tagged friends under some brand posts, as an easy way to inform them about the specific piece of information the brand provided. None of them **created** own brand-related content like pictures and videos. One repeated visitor said to have recommended Roskilde Facebook page to her Facebook friends.

## Online engagement motivations, T<sub>0</sub>

After assessing the participants' level of online engagement, we investigated their motivations for engaging. All the participants consumed Roskilde Festival's Facebook page content motivated by the search for **information**. According to Muntinga et al. (2011), "information covers four sub-motivations: surveillance, knowledge, pre-purchase information and inspiration" (p.27). "Surveillance stands for observing and staying updated about one's social environment" (p.27). This is what all the participants did on the brand Facebook page before attending the event. In particular, repeat visitors engaged on Roskilde Festival Facebook page in order to follow updates and changes with respect to previous editions. Hanae is the only one who consumes brand-related content "in order to make well-considered buying decisions" (Muntinga et al., 2011, p.27); in other terms, she monitored the brand page in order to acquire "*pre-purchase information*" and decide whether to buy the festival ticket or not, as shown in the comment above.

Except from one, the other interviewees found the information provided by the brand useful and relevant.

Regarding the **entertaining** motivations to engage on the Facebook brand page, first-time visitors gave lower scores (Q17) when compared to second-time attendees (Q18) and none of them mentioned entertaining content during the interviews. This might be due to their higher focus on practical information before attending the event: as their first time, they are more concerned with information above all. Second-time participants, on the other hand, put more emphasis on entertaining content like pictures and videos of the festival previous editions, but they are also interested in informative content, particularly regarding the music side of the festival and any changes in the organization. The reason for this might be because viewing pictures and videos of previous editions make them recall those times at the festival and it is likely to enhance their memories and therefore, excitement for their repeated experience. In particular, two of them argued as follows.

*Lorenzo: "On the Facebook page I usually just get flashed by their videos and I think they're really, really good quality videos, good quality content"*

*Camilla: (Yesterday there was a post) "it was funny and cool. It was nothing related to information, but it was just their sharing what's going on, and I think it's nice."*

According to the questionnaire (Q17; Q18), two first-time visitors and three repeat visitors consumed brand-related content with "*enjoyment*" motivations (Muntinga et al., 2011). And, one first-time and one second-time visitor "agree" to the statement "I visited Roskilde Festival Facebook page as a pastime activity". This finding supports previous argument about online engagement motivations before attending the event, namely most of the participants consumed brand related-content because of information seeking.

Lorenzo is the only one who **contributed** to some brand posts for both "*personal identity*" reasons and "*integration and social interaction*" ones. As shown in the comment below, by 'liking' and 'commenting' a video, he showed his friends what he likes (i.e. "*self-representation*", Muntinga et al., 2011) enhancing his "*social self*" (Wallace et al., 2014), and at the same time, it is a way to interact with like-minded people with whom he shares the same interests with (i.e. "*social interaction*", Muntinga et al., 2011). It is also relevant to

underline how Lorenzo's contributions have online word-of-mouth repercussion as this way, his friends found out about Roskilde Festival, and consequently, they would love to attend the festival. Therefore, the "empowerment" motivation described by Muntinga et al., (2011), as part of the "creating" COBRA type is likely to be part of the "contributing" type too. In other terms, users serve as brand ambassadors not only by "creating" their own brand-related content, but also by "contributing" to it. And this is because of the nature of Facebook which allows users to see their friends' activities.

*Lorenzo: "I have some friends that in the end they didn't come here this year, but they started planning. Actually they just saw that I went there, they saw that I pressed 'liked' and I commented on a video, and they said "How crazy is that one?" It was Stormzy, I don't know if you know Stormzy, he's a UK rapper that went to Roskilde last year. I just commented and pressed 'liked' on the video and then all my friends that like him they just said "We want to come. We want to come." Then, in the end, they didn't come. So that's like using the Facebook pages is also a good way to spread around the ... Roskilde is not that famous outside of Denmark, I think"*

Another participant who states how her activity on Facebook always catches the attention of her Facebook friends further confirms this. In particular, when her Facebook friends saw that she 'attended' Roskilde Festival event on Facebook, they showed interest as well as disappointment for not going themselves too. This validates the aforementioned argument in relation to the "empowerment" motivation characterizing the "contributing" COBRA type.

*Valeria: "My friends every time I attend an event (on Facebook) that is concerned with music, or something, they just start commenting like "Hey, that's so cool, you going there." I mean, I know I told all my friends that I'm going, because ... I think it's a cool thing to do, so they also enjoy me going and they are very interested and they're kind of jealous, as well (...) they told me they kind of wanted to come, as well, after they saw that I was going"*

The latter cases are also significant with regard to the *self-expressiveness* component of online brand engagement. For both Lorenzo and Valeria, engaging with Roskilde Festival Facebook page gives them the opportunity to express their "social self" (Wallace, 2011) as well as "self-assurance" which "denotes people contributing to brand-related content in order to receive other members' recognition" (Lampel & Bhalla 2007, cited in Muntinga et al., 2011, p.30). Additionally, as mentioned before, the self-expression motivation to engage on the brand Facebook page seems connected to online word-of-mouth. By engaging with the brand they promote the event to their Facebook friends, and at the same time, it works as a form of brand advocacy. Recent study also uncovers the role that Facebook event pages have to facilitate the access to information and connect to people with same interests (Fotis, 2015). At the same time, the resulting "happiness" and "pleasure" deriving from such interactions are likely to lead to favorable attitude towards the brand page, as engagement enhances social interaction and enjoyment (Sas et al., 2009, cited in Fotis, 2015).

For Sebastian, instead, 'liking' and interacting with Roskilde Festival Facebook page enhances his "inner self" (Wallace et al., 2014) as it reflects his values.

*Sebastian: "If they post something that's organic I think it's cool but it's not something that breaks my heart... but I often want to support organic products and stuff, that's also what I wrote my project about (...) I think it's cool that they do everything organic at the festival."*

In conclusion, the **self-expressive** component in engaging with Roskilde Festival page on Facebook is found relevant in four participants out of eight. The main reason lies in the level of engagement as well as the



motivations for engaging that the remaining four participants revealed before attending the event. In fact, they all show very low online engagement, mainly consisted of passive consumption of the content provided, like Rasmus, Hanae and Alba.

*Rasmus: "I'm not...you know, if there's an announcement on Facebook about who will be there, food trucks or something about the values, I'm not like...okay, I'll skip through it, but I will figure out anyway when I'm there."*

Camilla, instead, stated that the brand average user is young and when asked about her opinion on the brand Facebook content, she denotes very low "social identity" with the brand Facebook community.

*Camilla: "I think it's quite, like, you can see that there are young ... I think they're young people writing because they're kind of writing in the same languages. (...) But I don't really see myself posting on the page"*

Online engagement motivated by the search for **rewards and benefits** has been found irrelevant in most of the cases. Only one interviewee mentioned to have seen remuneration content on Roskilde Facebook page and subscribed to a contest "*just for fun*" (Camilla). The other participants did not show any knowledge or interest in brand rewarding games.

## 2. OFFLINE ENGAGEMENT, T<sub>0</sub>

### Offline engagement levels, T<sub>0</sub>

Before attending the event, first-time visitors mostly "consumed" offline brand-related content by collecting information about the festival from friends. One of them contributed to the brand by attending one of Roskilde Festival pre-events. Second-time visitors, on the other hand, performed more "contributed" type of behavior due to previous experience with the brand. Two of them "created" their own brand-related content.

According to the questionnaire results, none of first-time visitors bought nor planned to buy brand merchandise (Q19), as opposed to second-time visitors who showed higher interest (Q20). Furthermore, three out of four repeat visitors "agree" to the statement "I created special outfits for Roskilde Festival" versus one first-time visitor (Q20).

While three out of four first-time visitors mainly rely on their second-time-visitor friends to organize practicalities before the event, all second-time interviewees contributed to their group of friends in organizing for the festival, except for Lorenzo who actually led his friends in the preparation, as shown in the following comments.

*Matteo (1<sup>st</sup> time): "A friend of mine (who attended Roskilde Festival last year) took care of that, luckily, so I really didn't really put any effort, basically"*

*Lorenzo (2<sup>nd</sup> time): "Since I was the expert, I'm the only one attending again the festival so I was the one taking all the burden to organize, I think I spent like half a day to buy all the stuff, going around the city to find the cheapest one, and then probably another half a day, one day, to coordinate everybody. (..)"*

Lorenzo and Camilla are the only ones who can be classified under "creating" types before attending the event since they built their own material in order to enhance their brand experience as well as their friends' experience. Therefore, we can conclude that their offline engagement is higher.



*Lorenzo: "I made an Excel chart with the artists and my shifts, when I work with the volunteer, just to be able to see when I can work, when I can trade my shifts to see my artists"*

*Camilla: "Now I usually print the schedule first and then I circle what I want to see, then when I'm there with other people I know already and say "Okay, I would like to go to this concert at three, is anybody interested?"*

Their "creating" behavior is likely to be due to learning from previous experience with the brand. By creating brand-related content before the event, they are willing to improve their experience with the brand. This further denotes higher engagement and consequently higher brand attachment.

### Offline engagement motivations, To

Offline engagement motivations before attending the festival differ between first-time and second-time visitors. First-time visitors engaged offline mainly motivated by the *search for information* from friends on how to prepare for the festival, what to buy and bring, and about the experience in general. Alba is the only second-time visitor who admitted she was still looking for information from peers before the event.

*Valeria: "I basically talked a lot with the friends that went there last year, because they knew, of course, everything. It was very helpful, actually, because if I didn't have them probably I would be more worried about getting to understand how it works because, I mean, you have to know when to pick up the tickets and the bracelets and when you have to put up the tent, and stuff like that; so they really helped me a lot in, kind of, figuring out how it works."*

According to the COBRA motivations (Muntinga et al., 2011), first-time visitors consumed brand-related content from their peers who already attended the festival with "*knowledge*" motivations, in other terms they "profit from other people's knowledge and expertise in order to learn more about" the brand and the experience (Muntinga et al., 2011, p. 27).

Rasmus and Matteo justify their lower offline engagement activity to search for information with the fact that they trust Roskilde Festival being a big and well-known organization. Therefore, we conclude that higher brand trust leads to lower search for information offline.

*Rasmus: "I think if I went to on vacation for visiting another country, I would've done a lot more homework. (...) so many people have done this before and I feel quite confident that, you know, assuming that they have done it before and they just think it's important to have your tent, your mattress, your whatever, I think everything will be fine. So I guess I'll talk with my friends tonight or tomorrow about going together, but I'm not organized very much yet"*

Hanae is the only first-time attendee who did not engage offline at all and she admits this is because she will attend Roskilde Festival for one day only.

Among second-time visitors, Camilla and Lorenzo consumed brand-related content with both "*information*" and "*entertainment*" motivations. In particular, they were concerned about the artistic side of the festival rather than organizational matters. While preparing for the event, they spent most of their time listening to the artists to acquire more "*knowledge*" about this festival edition, hence improve their experience, but also for "*enjoyment*" reasons (Muntinga et al., 2011, p. 31).

*Camilla: "You start listening to the music before you go so you have a better experience"*

*Lorenzo: "I checked all the artists from the first to the last on (...) and try to organize all the technical stuff"*

At the same time, Lorenzo “contributed” to the brand offline by helping his friends who attended the event for the first time. This goes under the “*helping*” COBRA motivations (Muntinga et al., 2011, p.31), which denotes people who help others to improve their experience with the brand.

Finally, Sebastian underlined the traditional role that meeting-up with friends before the event has. This indicates higher offline engagement with entertainment motivations, namely “*enjoyment*”, as well as “*social identity*” and “*interaction*” (Muntinga et al., 2011). In fact, by engaging in offline brand-related activities, he can interact with his friends and this is likely to strengthen their social connection.

*Sebastian: “We've had the same tent every year, so it's a tradition that we meet up and set it up, check everything's good.”*

Matteo is the only participant who attended a pre-event organized by Roskilde Festival, showing higher offline engagement as a “*pastime*” activity (Muntinga et al., 2011) since his friend told him about it and he does not show particular excitement about it.

*Matteo: “It was a collaboration between SMK Museum in Copenhagen and Roskilde Festival. They did this like a small gig outside the museum and I saw the event on Facebook ... No, actually a friend of mine told me about the event. I looked at the event on Facebook, it looked pretty cool so I just went there and grabbed a beer and listened to some music”*

Offline engagement motivations for rewards have been found irrelevant. None of the participants had knowledge about offline rewarding games or contests, but most of them showed interests in participating.

The questionnaire scores confirm the above findings (Q21; Q22).

To conclude, before the event consumer engagement with Roskilde Festival motivated by the search for information about the brand (e.g. line-up) takes place mainly online. The brand Facebook page and the official website are the two most used tools by the participants. With regard to practicalities and organizational matters (e.g. transportation, camping gears, and services), first-time visitors show higher concern and they largely rely on their friends' information and suggestions, rather than on the brand online applications.

Most of the participants passively engage on the festival Facebook page by consuming brand-related content for both informative and entertainment reasons. Half of them contributed with ‘likes’ and comments with self-expressive purposes, which have been found positively correlated to online word-of-mouth.

In sum, we conclude that before the event, consumer engagement, online and offline is largely influenced by information motivations to engage for both first-time and repeat visitors. Entertainment motivation is found relevant on the brand Facebook page only for second-time visitors, while no relevance emerged in the offline context. Online and offline engagement motivated by the search for rewards was found irrelevant in both online and offline settings. Finally, the self-expressive component of the brand significantly affected the individual engagement on Facebook.

## DURING THE EVENT, T<sub>D</sub>

### 1. ONLINE ENGAGEMENT, T<sub>d</sub>

#### Online engagement levels, T<sub>d</sub>

During the festival, participants did not interact much with Roskilde Festival Facebook page. Four of them engaged with the brand Facebook page by mainly “consuming” brand-related content. None of them ‘liked’, commented nor shared brand or users posts, as confirmed by the quantitative statements (Q23; Q24). They were concerned with updates and announcements on the current situation at the festival, as well as entertaining content like videos of music performances and fan facts. In alternative of Facebook, most of the participants engage with the brand Instagram account as presented in the next section.

#### Online engagement motivations, T<sub>d</sub>

Rasmus and Camilla checked the Facebook page on a daily basis to stay updated with news and announcements; hence, they consumed brand related-content for “*surveillance*” (Muntinga et al., 2011).

*Rasmus: “Just to see, you know, I think, announcements on different stuff. At some point there were discussions in the camp about a guy having meningitis or a disease and they said “Oh, we read that on the Roskilde Facebook page.” And I “Okay, it seems kind of severe so I will go to check it out.” I also think every morning, or every day I woke up I just browsed through it and see were there photos from yesterday, were there any important announcements or anything. I actually used it every day”*

Likewise, Lorenzo engaged with the brand page to review the concerts videos he could not attend and check on-time events, hence he was motivated by both “*knowledge*” and “*enjoyment*” (Muntinga et al., 2011).

*Lorenzo: “I used it mostly to watch again some performances from the artists. Both from artists that I missed and also from artists that I really liked, so I watched the videos of performances during the festival. Then, I think there were some side events that I checked on Facebook, some events about, like, one I remember Absalom, but I didn't go there. Yeah, I checked on events but I actually didn't go there.”*

Matteo clearly expressed how his online engagement has increased because of having experienced the festival. We can then conclude that offline engagement has a positive impact on online engagement.

*Matteo: “I was following on Instagram the account of the festival, both during the festival, so looking at the stories and stuff, and also afterwards. But I would say that my interest in it kind of grew over time. Because at the beginning, I wasn't really ... maybe like as I said in the first interview, I was 'liking' the page on Facebook and that's it. During the festival I felt much more involved in the festival. So I really liked looking at what the page was posting. I also remember that the Facebook page posted about some updates I don't remember about the concerts and stuff, so it was also useful for that. But mainly I was looking at Instagram stories, because it was super-funny to see people dressed in weird ways or wasted.”*

Sebastian, instead, ran out of mobile data on his phone and even if there was Wi-Fi, he spontaneously decided to avoid using it and enjoy the experience away from social media and external influences.

*Sebastian: “I ran out of internet on my phone, so I didn't have internet three, four days during Roskilde. (...) There was Wi-Fi, but in the end I just decided not to, just to get away from it. (...) I was tired to look at my phone.”*

The other participants did not engage much on the festival Facebook page. Hanae only used the festival app. Valeria and Alba interacted with the brand Instagram profile and uploaded their own Instagram stories, while

Rasmus uploaded one picture about the festival on Instagram and he used Snapchat on a daily basis. In particular, they all agree that Instagram and Snapchat are more immediate and personalized channels than Facebook, which is seen as a more informative application.

*Valeria: "I was keeping track of stuff that were going on, or like videos they were popping up. But mostly Instagram, I was following the Instagram stories from Roskilde and also tagging them in my stories on Instagram (...) I think it's more immediate, since ... I know that you can put up stories also on Facebook but nobody uses that mostly, and Instagram stories are faster and you can just do it and then leave it there"*

*Alba: "I remember I checked many times their Instagram profile because they were posting videos and stories but not Facebook. (...) Because I think that Facebook is more if you need some information, you know. Or maybe about events. While Instagram is better to see something live. It's faster and more real time kind of"*

*Rasmus: "During the week I uploaded a picture to Instagram, but I think that would probably be it. Then also I think every day I did something on Snapchat. I'm not sure I will share any more to avoid spamming my friends who didn't go. (...) it's been kind of a shift the past years where more people tend to go to other channels than Facebook because it's some kind of too big, or there are too many people there who you're not necessarily close with and then it's just packed with super-much information already. I think people have the tendency to go to these smaller channels, or the smaller, let's say, more intimate channels where you have a more narrower audience and more closer relationships, where it's okay to share posts. At least, that's what I experience with myself. I'm not posting a lot on Facebook, and my friends, as well, they also post more on the other channels"*

These statements suggest how during the experience participants are willing to maintain a relationship with the brand not through Facebook, which is considered as an informative online tool, but rather Instagram, which better suits the on-time nature of what they are experiencing. On Instagram, in fact, the users-brand interaction are faster, giving space to enjoy the offline setting and atmosphere, and at the same time, it better satisfies the need for entertainment and self-expression, as opposed to information seeking. Such differences will be deeply discussed in Part 7 (Discussion).

The described findings reflect the questionnaire results (Q25; Q26). As during the festival no reward content has been provided on the brand Facebook page, the "reward" motivation section was not included. The self-expressive section, instead, is discussed in the "After the event" section.

## 2. OFFLINE ENGAGEMENT, $T_d$

### Offline engagement levels, $T_d$

During the festival, the participants interacted with both brand-organized activities, like artistic sections and concerts, and festival-goers-organized games and competitions. All of them passively engaged in such activities by simply attending concerts, and exploring the several festival areas and the camping section, as confirmed in the questionnaires (Q29; Q30).

*Rasmus: "We just got some breakfast and then started beer bowling, I did that for a couple of hours and just sitting at the camp. Some of the days we went to the east side to see some music or for the countdown or rising scenes or to just explore. Then at night we went to the C area where there were a lot of parties and had fun. That was typical, I would say, of pre-music days. Then in the music days I think we all slept a bit longer, we were quite devastated after a tough week, then, I don't know, woke up around 12 or something, got some breakfast or lunch, got some beers, and went into the festival area if there was something to explore. Then, you know, just went back and forth from the festival side to the camp, depending on if there were anything to see."*

Matteo, Sebastian and Camilla are the only ones who showed more “creating” COBRA type of behavior. Matteo and his friends bought unicorn costumes, Sebastian dressed up like a Mexican and Camilla was part of a self-organized radio program in the camping.

*Matteo: “We built these unicorn costumes. (...) While we were going around the festival with the unicorn costumes, people were stopping us asking to take a picture.”*

*Sebastian: “I had a moustache at Roskilde and then I wore a silly cap where the screen goes upwards, and I wore a poncho because we had a Mexican theme.”*

*Camilla: “We had a radio program, in the camp. (...) It's called A Camp with Radio. We sit around in circle every day and we take out speakers and there's a guy with the microphone, then there is the topic of the day and we have a phone number and people can send us dilemmas. Then we discuss about what we think and people can just come and ask questions. So it's pretty funny, actually. It's an activity we do all together, every day.”*

As a volunteer, Valeria described her experience as being divided between working and exploring the festival areas.

*Valeria: “Apart from working we went at the concerts that we wanted to go to and we kind of made a plan beforehand so that we were sure that we didn't lose that much time in just wandering around; that we wanted to go to a few concerts for sure so we went there when they started. And also that free time that we had we just went around and kind of explored the area and maybe see also what they had, like the art scene or with the graffiti or the volunteer centers and the food corners and stuff like that. There a mix between kind of planning a little bit of the major concerts, but also kind of following the, I don't know, the mood of the moment.”*

All the respondents confirmed their offline engagement level during the experience in the questionnaire, mainly consisting of passive consumption of brand-related activities (Q27; Q28).

#### Offline engagement motivations, T<sub>d</sub>

During the festival, participants mostly engaged motivated by entertainment reasons, specifically “*enjoyment*” and “*pastime*” (Muntinga et al., 2011). Concerts, food stalls and extra activities like visiting art installations or watching the camping self-organized games were the main attractions. All of them passively engaged by simply watching such activities; none of them participated or organized themselves. The following comments provide an overview of the typical day at Roskilde Festival for all the eight participants.

*Rasmus: “Even though I just lived right across the skate scene where most of these stuff were I didn't participate in any of them. I went to watch part of the skate competition just as a spectator but didn't participate myself. I think the nearest we'd come to, let's say, extra-curricular activity would be beer bowling in the camp, (...) I had enough in the camp, it was enough for me, it was fun and cozy where I am. I didn't have the incentive to go, I think.”*

*Valeria: “Apart from working (i.e. volunteering) we went to the concerts that we wanted to go to and we kind of made a plan beforehand so that we were sure that we didn't lose that much time in just wandering around; that we wanted to go to a few concerts for sure so we went there when they started. And also that free time that we had we just went around and kind of explored the area and maybe see also what they had, like the art scene or with the graffiti or the volunteer centers and the food corners and stuff like that. There a mix between kind of planning a little bit of the major concerts, but also kind of following the, I don't know, the mood of the moment.”*

*Matteo: “(...) the day was basically knowing which the best performing artists were during the day. So these were like the 'must do' things during the day. (...) The cool thing was that you never had time in the day in which you were bored because there was always something to do. So if you didn't know what to do, you just walked around and there was a party in the corner or some kind of weird activity going on.”*

When they had to look for information (“knowledge” – Muntinga et al., 2011), their closest friends represented the primary source, followed by Roskilde Festival volunteers. Two respondents have mentioned the festival app as a very useful tool to support their experience and help them to move around the Roskilde Festival city.

*Rasmus: “I think I started with the app first, I think the app was really good especially I think I used the map function in the app every day, it was very, very good. To find both scenes, to find stages, to find food stalls, to find beer stalls, it was really, really good. If I didn't find it there I would ask the other guys from the camp who had been there before. If that didn't work I would go to information desk something at the festival side. I think it was very clear where all the things were, I don't think I even asked the officials about something.”*

*Hanae: “The best thing they did create that app, with the map. Because as soon you open the map you have this blue point that shows where you are, and you can just direct yourself where you need to go. So I don't think that you need to ask anyone, like, you know, the toilets or bars or anything or even the stages. I think it is pretty well done in that sense.”*

The three “creating” COBRA participants mentioned before (Matteo, Sebastian, and Camilla) seemed motivated by “enjoyment” and “social interaction” reasons (Muntinga et al., 2011) as by creating special outfits and extra activities they can enjoy the festival better and interact with other people.

From the questionnaires, it emerges that two first-time visitors asked for information about the festival to stay updated as well as to increase their personal knowledge (Q29), as opposed to the four repeat visitors who display little (if any) interest in acquiring information about the brand during the event (Q30). This highlights the need for new customers to be informed even during the event.

Even though the eight participants engaged offline by attending as many concerts as possible, visiting the art sections, as well as intensely living the camping area, some of them criticized aspects of the festival organization as described in the section “Critique to Roskilde Festival Facebook Page”.

## AFTER THE EVENT, T<sub>1</sub>

### 1. ONLINE ENGAGEMENT, T<sub>1</sub>

#### Online engagement levels, T<sub>1</sub>

After the event, the participants’ engagement on Roskilde Festival Facebook page significantly increased. According to the questionnaire results, both first-time (Q31) and repeat visitors (Q32) consumed online brand-related content by watching pictures and videos, and reading brand posts.

*Camilla: “I mostly looked on the Facebook page. I watched videos and pictures”*

Six respondents contributed to some posts with “likes”, and only Alba shared brand-related content on her own Facebook profile. Valeria, Alba and Lorenzo tagged friends on Roskilde Festival posts.

*Alba: “I actually shared one of the videos at Foo Fighters concert. It was so emotional. I loved it.”*

*Lorenzo: “I 'liked' the posts, I think I tagged also one of them, I don't remember which one, but I also tagged one of them. It was mostly from the people 'liking' the posts that I 'liked' by myself. So it was like Facebook was, for example, showing that some friends that I went with to the festival, they were 'liking' some videos and I 'liked' too”*



Matteo expressed how his online engagement has increased after having attended the event, although he did not go on the brand Facebook page on purpose; he just saw brand-related posts that appeared on his Facebook wall.

*Matteo: "I didn't go directly go on the page, but on my home page I had a lot of posts from them, like with the pictures, and I probably noticed them much more than I would have done before. Because, of course, it's stuff that I've seen, kind of, or artists that I went to ... like I went to those artists' concerts. When it's something you know, your attention is captured much more"*

After their experience with the brand, one first-time visitor (Q31) and two repeat visitors (Q32) recommend the brand Facebook page, and two of them respectively uploaded their own pictures about the festival online, displaying more "creating" COBRA type attitude.

### Online engagement motivations, T1

All the participants interacted with the festival Facebook page because of entertainment reasons (Q33; Q34), specifically "enjoyment" (Muntinga et al., 2011, p.21). Lorenzo and Matteo stated to be also interested in more specific information, like the number of attendees and the camping management ("knowledge" motivations – Muntinga et al., 2011, p.27).

*Lorenzo: "I was waiting for all the after-festival movies and all the news about attendance, about how is the disposal of the tents going, and some pictures because there are usually some incredible pictures about the aftermath of the festival. Then maybe some videos from the artists, saying their opinions about the festival. So that was what I was looking for on the Facebook page."*

*Valeria: "I most likely looked at videos from the festival, or pictures, or contests that have been going on during the festival. So mostly about people being there, not as an organization per se, because I kind of looked at it beforehand, before going. But not in specific, I was mostly interested into kind of seeing the things that I hadn't seen while I was there, afterwards (...) mostly on Facebook and Instagram (...).I wanted to see if there were any pictures, maybe, of us. Or just random things that I could have seen as well while I was there."*

*Alba: "I remember I just watched the videos that Roskilde posted on the Facebook page. It was so funny to see the festival from another perspective. (...) Because it gives you the idea of how huge that place was and it's so cool to realize that you were actually there. I don't know. I really felt lucky to having been there, and I actually shared one of the videos at Foo Fighters concert. It was so emotional. I loved it."*

*Camilla: "I wanted to have nice memories and special updates about the festival....I also saw that they already created the event for Roskilde 2018 and all the pictures taken during the festival."*

In particular, when asked about the reason for sharing the video of Foo Fighters concert, Alba argued:

*Alba: "Because I think it was so unique and emotional that I really wanted to show the world that I was there. And then you know, it was Foo Fighters, they're so famous, everyone knows them so I felt kind of important."*

Her comment shows how her motivation to contribute to brand-related content by sharing on her personal profile was driven by "self-assurance" (Muntinga et al., 2011) as she clearly stated she "wanted to show the world" that she was there.

Lorenzo and Matteo, instead, remark that by "liking" they support the brand activities and effort for what it did. Rather than brand advocacy, this motivation can be regarded more as a form of support and gratefulness to the brand for having provided an amazing experience. Lorenzo further adds that tagging his friends stresses the group "social identity" (Muntinga et al., 2011) for having taken part all together in the experience.

*Lorenzo: "I mean since I like them, I think it's nice to contribute to that with a 'like' just kind of in support of that. It's automatic I'd say. And yeah..I tagged my friends just to show them that was something we did together. I think it's nice"*

Hanae and Rasmus, instead, expressed a more passive attitude online, as merely consumption of brand-related content (Q31). Hanae saw some pictures and videos without focusing too much on them. While Rasmus emphasized the informative role, Facebook has for him.

*Hanae: "There are some videos that came out on my feed. But, I mean, it's not like I've stopped and watched them. I've just seen the images and been like "Oh, yeah, okay."*

*Rasmus: "For me it was useful, it was primarily to get the information, not to interact with it. I remember we also discussed last time if I would comment and stuff, and I think for me it worked pretty well that it's just information for me as a participant at Roskilde Festival; so no need for any engagement here."*

Matteo and Sebastian added that after the festival they also engaged with other online sources to see what happened during the festival. This denotes higher level of engagement with the brand as well as increased brand connection.

*Matteo: "I Googled that just to see, because I was curious to see the news and fun facts about that. I saw this post from the Copenhagen Post that was talking about ten facts about the Roskilde Festival. One was that crime was much lower this year because of much more police. And then they talked about that also like, you know, rock was replaced by rap because there was Ice Cube and that was the most popular concert, like 100,000 participants"*

*Sebastian: "I did watch some videos from Soundvenue, the Danish music magazine. They cover Roskilde quite closely."*

In relation to the self-expressive component of the brand Facebook page, the questionnaire scores highlight a positive shift when compared to the before-the-event assessment. Even though none of the participants specifically argues about it, due to psychological influence, two first-time and three repeat visitors "agree" to the statements regarding the inner-self-expressive component of the brand Facebook page as reflecting the personality. Regarding the social-self-expression, three second-time and two first-time visitors "agree" to the statement "This brand has a positive impact on what my Facebook friends think of me" and "This brand improves the way my Facebook friends view me", confirming the self-expressive role of the brand fest.

The reward section was not included in the after-the-event questionnaires (Q33; Q34) since to the authors' knowledge, no rewarding content was provided by the brand after the festival.

## 2. OFFLINE ENGAGEMENT, T<sub>1</sub>

### Offline engagement levels, T<sub>1</sub>

After the event, the participants' offline engagement seemed low when compared to their online brand-related activities. Only half of the participants engaged in offline brand-related activities by either privately sharing pictures and videos about the festival or meeting with friends as shown in the following comments.

No questionnaire was used to assess the respondents' levels of offline engagement after the event due to the very broad nature of the construct. In other terms, no specific questions could have been set in order to assess



offline brand-related activities after the event. Rather, only through general questions in the in-depth interviews. At the same time, by assessing the offline motivations to engage both qualitatively and quantitatively (Q35; Q36), the different levels of engagement have been highlighted.

#### Offline engagement motivations, T<sub>1</sub>

Rasmus shared his own content about the festival with some friends who did not attend the event as a form of brand advocacy. According to the “creating” COBRA motivations (Muntinga et al., 2011), his behavior can be classified under the “*empowerment*” motivation since he displays enthusiasm for his experience with the brand and “more importantly, enjoys convincing others that the brand is worth using” (p. 34), in this case attending or experiencing.

*Rasmus: “I definitely shared some stuff with the friends I know who didn't go, that are big Foo Fighters fans, as in some videos and said “Hey, it's nice. It was incredible, you should go”.*

Matteo, Lorenzo and Valeria met with their friends after the event to remember about their experience at Roskilde Festival. Matteo used the same costumes he wore during the festival to better recall those moments; Lorenzo expressed how meeting his friends remind him about the “Orange Feeling”, and Valeria stated that she personally shared pictures and videos with her friends to “have a common memory”. While Matteo and Valeria display “creating” type of behaviors as they engaged in brand-related activities after the event with objects of their own creation (i.e. costume and pictures), Lorenzo “contribute” by sharing feelings and thoughts with friends.

*Matteo: “We built these unicorn costumes and so we decided after the festival to meet up and go grab a beer with the unicorn costumes on it. It was kind of a reunion before like one of our friends went back to Italy. So, yes, we met also after the festival”*

*Lorenzo: “We left the festival as a group, we stayed there probably some more hours discussing about the festival and remembering maybe the best moments and trying to enjoy still the Orange Feeling as much as possible since we got home. At the same time, next day and the following days, we also met again and we met again with the same feeling, so it was somehow a way to still be part of the Orange Feeling”*

*Valeria: “We met right after, like two days after that, and we just saw all the pictures together again, and all the videos, and we shared them so that everybody had the pics and videos and stuff. So that to have a common memory.”*

Their behavior seems reinforcing their “social identity” given by the common experience with the brand as well as “entertainment” (Muntinga et al., 2011). Therefore, it can be concluded that the increased emotional attachment derived from the experience with the brand consequently impacted the offline engagement after the event.

The remaining four participants, namely one first-time and three repeat visitors, did not engage offline after the event due to time and personal reasons.

*Hanae: “I just watched the snaps people have sent me. Other than that I haven't done anything”*

*Camilla: “No because I had to pack my stuff and leave for my holidays, so I didn't have much time to meet my friends or talk to them.”*

*Alba: “No I didn't meet anyone actually because I had to start working. I just remember that a friend of mine texted me like “I want to go back to Roskilde” and I actually felt the same.”*

*Sebastian: "I didn't do much. I actually left the festival two days before the end because I was too destroyed. After almost one week of partying, you really get tired."*

### Critiques to Roskilde Festival Facebook page

Before proceeding with the final part of the analysis, it is deemed relevant to underline that three first-time visitors report some negative aspects in relation to Roskilde Festival's Facebook page. Given the importance that the brand Facebook page has for new-acquired customers, as it represents the first and most important touchpoint, their comments undermine that the brand should improve its online communication through Facebook, as further discussed.

In particular, Valeria underlines that the brand does not stress enough its mission and values and her brand knowledge comes from her own research from other sources rather than Facebook.

*Valeria: "What I remember that they publish is mostly about music and volunteers (...) that's my opinion but maybe they should stress more about this not for profit value. Because, I mean, I know that it's not for profit because I kind of documented myself, but I think that if somebody is not aware of the festival and doesn't know maybe it gets a little bit behind as a message. Because, of course, they stress a lot about the music because they want people to join, but they probably didn't get that most festival goers they go to festival just to have the feeling of it and being there, and not really who's playing. I mean, that's a good reason, but I, myself, for example, my shifts are pretty bad, honestly, because I have to work (i.e. volunteer) when some good bands are playing; but I just don't really care, I mean, I know I'm going to have a good time, anyway. (...) I just looked on the website and kind of searched a little bit on the website and online. Like, random information about it, about Roskilde."*

Hanae states that being a well-known and mature organization, Roskilde Festival does not put much effort in its Facebook activities when compared to Distortion, a smaller music festival taking place in Copenhagen.

*Hanae: "Of course, their (i.e. Roskilde Festival) pictures are always on point because now they have a reputation and they try to keep it. But, to be honest, I don't think they make as much effort as they do for Distortion, because every year they're sold out and every year people are fighting to be volunteers and get this free ticket. So I don't think they're that worried as long as they have the names they need on the screens."*

And Matteo argues that *"If I wanted information about the festival I went to the website, because I think it's more structured and basically you find the information you need"*.

### Other online applications

It is also relevant to underline that all the participants mentioned Roskilde Festival official website as online tool to get more precise information about the artists schedule and the festival organization as a whole.

Valeria is the only one who shows higher online brand engagement since she signed up for the brand newsletter to receive updates on volunteering.

*Valeria: "I have been registered in their email newsletter from last year because I was interested in it. So I kind of kept on receiving emails from them during the year (...) I kind of wanted to keep updated on when to register for being a volunteer."*

## Part 3 – AFTER THE EVENT, T<sub>1</sub>

### 1. BRAND ATTACHMENT

The eight respondents were assessed a few days after Roskilde Festival in order to explore how their perceptions, thoughts and connection with the brand have changed. Overall, brand attachment is positively influenced by the offline experience with the brand, as none of them refers to the brand Facebook page as integral part of the experience.

#### Emotional Brand attachment

The participants' emotional bond with Roskilde Festival significantly increased after the event. When asked about their feelings, they all showed excitement and enthusiasm.

First-time visitors' emotional brand attachment grew largely than repeat customers. The related questionnaire (Q37) shows higher scores to all the statements assessing the construct; in particular, two of them “agree” and two of them “strongly agree” to “I love Roskilde Festival”, “Roskilde Festival is special for me”, “Roskilde Festival is more than a festival for me” and “The experience at Roskilde Festival was unique”.

The quantitative results found prove in the in-depth interviews. Matteo refers to it as a “life-changing experience”, Hanae feels “blown up”, while Rasmus is “enlighten”, and Valeria feels she owns the festival now and she is sure she will re-attend it next year. It is interesting to notice how the strength and intensity of the words they all used has positively change if compared to the before-the-event responses.

*Matteo: “(...)It has been a really incredible experience, I would say unbelievable (...) I would say like maybe that's a bit too much, but kind of life changing experience in the sense (...) that I will go to much more festivals now that I saw how f\*\*\* crazy it is and how f\*\*\* cool it is. So it's kind of a life changer”*

*Hanae: “It was amazing! It was, you know when you sign up for something you don't really know what to expect? And you go and you have like very low expectation and you get just like blown up? (...)I really liked how people were like warm-hearted. Like how no one was left out, it just felt like everybody belonged there”*

*Valeria: “I feel like I kind of own the festival now but in a way that I feel I'm part of it so that I think for sure I'm going next years, too”*

*Rasmus: “(...) I'm so happy I went and didn't really know what to expect and all the things just lived up to my expectations. I think I'm happy and I'm also kind of, you can say, enlightened in some ways, because it was like a world I didn't know of before”*

Concerning their experience, Rasmus and Hanae showed higher self-brand connection in terms of the brand ability to enhance their “inner selves”. More specifically, while Hanae could express her personality through the experience with the brand, Rasmus discovered new aspects about himself.

*Rasmus: “I actually think it's kind of an achievement to succeed a full week because it's something that people would normally not associate me with. I would say indirectly I'm proud, but I would more express it as being happy or I'm delighted to have participated, it was a good experience for me”*

*Hanae: “I do photography, I think that was like a main trigger point for me. I had my camera on me all the time and took a lot of pictures and really enjoyed it in that sense. It was like playing in a field of ... like everything had photography potential and it was really interesting in that way”*

Second-time visitors displayed similar emotional response to their experience with the brand; but they expressed more brand-related thoughts and feelings due to higher brand awareness and knowledge. For instance, Sebastian, Lorenzo and Camilla emphasized their excitement and higher awareness about the “Orange Feeling”, as Roskilde Festival main distinctive attribute.

However, second-time visitors do not use strong impactful words to emphasize their feelings as first-time visitors do. A further differentiation can be drawn between Lorenzo and Alba, who attended Roskilde Festival for the second time, as opposed to Sebastian and Camilla, who attended Roskilde Festival for the fourth time. Lorenzo defines his experience as “brand new” and underlines the positive impact that “Orange Feeling” had on it. And Alba shows stronger emotional attachment when she expressed a sense of loss once the festival was over.

*Lorenzo: “Even though it was the second time, it has been a brand new experience again. (...) Full of new emotions, like for example, like the survival mode. (...) The camping experience has been crazy, as well. I think it was a really, really intense edition of the Roskilde Festival. (...) This is the Orange Feeling - that everybody is there, nobody judges, nobody has anything to say against you and you can really enjoy the festival as part of a broader movement of people doing the same. (...) The Orange Feeling is also feeling sick and cold and then with cough and fever, maybe, the day after, but, yeah, this is basically the Orange Feeling.”*

*Alba: “(...) It’s pure fun with a magic atmosphere. Cool people and super good music. This is Roskilde for me. And (...) being so part of the Danish culture I really felt kind of part of it again. (...) I just remember that a friend of mine texted me like “I want to go back to Roskilde” and I actually felt the same. That it has been so cool and so out of the world that I really would love to go back there”.*

Sebastian and Camilla, instead, state that they enjoyed it but with visibly less enthusiasm if compared to the other respondents. This negative trend is a consequence of repeated brand experience, which seems to decrease the enthusiasm given by first-brand usage (see Part 7 - Discussion).

*Sebastian: “It was great. I went to all the warm-up place and I left early from the concerts, but I had a blast, I had a good time.”*

*Camilla: “It was very very nice even though there were not so many big names on the line-up...I followed other people suggestions and had a really nice time with my friends at the camp”*

Naturally, second-time visitors tend to compare their experience at the festival with their previous ones but them all display positive feelings and increased emotional brand attachment. In particular, according to the questionnaire scores emotional attachment has increased for all the participants after the event. For first-time visitors the increase between before and after the event is significantly higher (Q37) but second-time visitors show greater overall emotional brand attachment after the event (Q39).

Furthermore, it can be noticed that also the effect of the offline PSOC is limited for the two most experienced attendees, as opposed to the other participants who largely emphasized it as determinant factor which strengthen their bond to the brand. In particular, when asked about what they liked the most about Roskilde Festival, Hanae said the feeling of “*belongingness*”, Lorenzo in the comment above described the “*Orange Feeling*”, and the others argued as follows:

*Rasmus: "So many happy and welcoming and partying people it was ... I'd never experienced anything like that before."*

*Valeria: "I think the general atmosphere that was at the festival, the fact that everybody was so happy and so friendly with each other and they were willing to help you if you needed or give you advices and everyone was just cheering up (...) The sense of community, I think, so that you feel that you're part of something when you're there that is separated from the rest of the world, it's like living in another space"*

*Alba: "Now I would say freedom and happiness. Of course, there was again this strong feeling of friendship and helping each other, like as a whole...but this year I really felt this sense of freedom and kind of "forget about all the shit of the everyday life" ...just have fun!"*

*Matteo: "I think there was not like a specific thing, it's more like the overall atmosphere and experience that I had. So people were going crazy, wherever, for whatever reason, there was music everywhere and parties everywhere. People were happy, super-weird people with costumes. Yeah, having fun like on top of buses in the mud and rain, no matter what. So it was really a super-cool experience."*

This shows that the offline PSOC during the event has a strong positive influence on the emotional brand attachment.

With regards to the brand self-expressive component, three first-time visitors (Q38) and three repeat visitors (Q40) "agree" to the statement "Attending Roskilde Festival contributed to my image" as well as to the ability of the brand to enhance their social self. This is likely to be due to the communal nature of the experience during the festival as well as the brand reputation.

### Cognitive Brand attachment

First-time participants' cognitive brand attachment is enhanced by their experience with the festival. Three of them gave positive feedback to the brand overall organization, as shown in the following comments.

*Rasmus: "I felt very comfortable. Of course, the festival toilets were, you can say, not as clean as the ones we are probably used to at home, but, of course, I think that you could go to the more nice bathrooms if you wanted, where you pay 5kr or something. I think the organization was very good. I've heard some things from people living in the east side, or some other sites, there were really long queues to get into the festival area. But I don't think I had that problem at all, I think it was nicely organized and I didn't queue that long for beer or food."*

*Matteo: "(...) from a more practical point of view I was also impressed by how well those people were managed by the festival. It was a mess but at the same time everything was in order. (...) I think everything was just perfect in terms of organization. Like the toilets, they were dirty, but nevertheless there was always toilet paper in every toilet; or like the bars there was a lot of different types of bars, and like both in terms of food and drinks that you can chose among. There was a lot of originality and it was super-cool with the art installation, I really liked that a lot. A lot of alternative kind of stands and places that you can visit with some shows, like virtual reality yoga or dance contests, street art, and all these things. I really think it's cool, it really gives the sense of being in a city in itself, because there was everything, even supermarkets."*

*Hanae: "There was a lot of work behind it. You don't know ... like even if something went down, I don't think you would realize."*

In particular, they were impressed by the size of the festival, all the services provided and how well the organization managed the big amount of people.

Valeria, instead, underlines how proud she is for having been part of a festival with so many volunteers who work there free and make the festival actually happen. This aspect not only underpins her strong psychological sense of community, but it also contributes to her greater brand attachment.

*Valeria: “(...) If you're not there you don't understand the real feeling of people ... I mean there are a lot of people working there for free. They're all volunteers, they're like thousands of people, they're just there to enjoy the festival and working for free and without them the festival wouldn't be there, so I think it's just great to be part of it and I feel proud because of that”*

First-time visitors' cognitive brand attachment is confirmed by the questionnaire results (Q41).

On the other hand, three of the four second-time visitors expressed concerns and disappointment in relation to the festival management and organization compared to previous editions, as described in the section below (“Critiques to the organization”). For Camilla this seems to have negatively influenced her attachment to the brand, as confirmed by the scores she gave to the questionnaire statement (Q42); for Lorenzo and Sebastian, instead, lower services and poorer organization did not affect their brand attachment (Q42).

*Sebastian: “It didn't ruin my experience as such that the information was a bit low, it didn't ruin my experience as such. But I think if I was going to a concert with one of my favorite artists and I was late I would have been a little bit madder about it, I think. I didn't miss out on anything that I really needed.”*

Alba, instead, seems satisfied about the services the festival provided:

*Alba: “For what I've seen I think they managed everything pretty good. Of course it could also be better but being so many people I think it's a big challenge. But overall I think it was good. The toilet of course they were dirty because it rained a lot but there was always toilet paper. And for example, in regard of being safety I always felt completely comfortable. The same as last year.”*

### Critiques to the festival organization

In order to assess the participants' overall attachment to Roskilde Festival we asked them to give the festival some recommendations, in particular on what could be improved.

Matteo remarks the importance of Roskilde Festival volunteers and how this makes it unique. At the same time, he would love it to be more international and less “Danish” in order to enhance his sense of belongingness.

*Matteo: “Remain the same I would say basically everything, from an organizational perspective, like from what the festival can do, I think they really did a great job. My personal opinion is like they can do this thanks to the enthusiasm of **volunteers** that worked there which really contribute to make this festival a great festival. Everyone is young people and at the same time they want to have fun. Basically everyone wants to have fun there. Like from those who work to those who just go there. I think that's the big strength of the festival. Maybe a weakness, something that could be better, which I kind of felt from my perspective is that it's **not very international as a festival**. Which from one side I like, because it's very Danish orientated because you're in Denmark and you kind of experience the way Danish people experience a festival, so it's fair that it's Danish. But also from ... like for the lineup, and some small details and stuff, I noticed that maybe there can be a bit more attention to the international crowd (to give) more sense of belonging”*

Rasmus underlines that the food stalls selection could be improved and diversified in terms of food choices.

He also mentions queue issues and toilet facilities as further elements, which can always be improved.

*Rasmus: “Recommendations to improve, even though it should be fantastic or, you know, very extraordinary, I felt the **food court** was not as good as I had hoped. I checked the food stalls out, I wasn't really impressed. So perhaps they could get more different types of food stalls there (...) what they complain mostly about is the **queues**, I didn't have a problem with that. Or the **toilet facilities**, of course I think they can always improve that.”*

Valeria remarks the lack of stands for water.

*Valeria: “There were not so many places where to **take water**, so that was an issue. Like, if you wanted to have water there wasn't many places to take that. I think it's vitally important to have”*



Sebastian underlined how he struggled to look for information at the festival and he outlines other management aspects (i.e. queue system and camping area) that could be improved for next year.

*Sebastian: "I think sometimes it can be hard to find the exact **information** you need at Roskilde (...) because there are so many volunteers and it's hard to inform all volunteers about everything. I think that would be my point of critic (...) it was really frustrating that people didn't know why the festival area didn't open on time on the first festival day. And the **new queueing system**, because there was a queue for the queue on the first day when we had to run into the camping area, there was a queue to the queue and that was a mess. That didn't work out, at all. I would recommend to change that, at least. Then I would mark all areas that you can **NOT camp** in, as well, because we put up everything, our tents, everything, then we were told "You can't camp here." I know it's not the first time it has happened in Roskilde, so I would recommend they somehow show that it's not possible to camp there, as well."*

Camilla found the transportation facilities less organized than other times she attended Roskilde Festival, as well as the queueing system inside the festival area.

*Camilla: "This year I found the **transportation** a bit worse than previous year...you had to wait for a long time both the bus and the train. I was very disappointed...and another thing that kind of shocked me is **the queueing** up to get to the concert area... I understand that they were probably following other secure procedures but I think people should have been warned"*

In addition, Lorenzo mentioned the presence of fewer services in comparison to Roskilde Festival 2016.

*Lorenzo: "There were **fewer services**. (...) for example, the presence of supermarkets but this year it wasn't available, or other kind of services (...) I felt there were **fewer recreational areas**. For example last year there was a place where you could probably stay in hammocks, then there was a piano ... this year it was there but I think smaller, and fewer art installations. (...) I enjoyed more the festival, probably, this year, but (...) I felt there were a lack of something (...) for example, clock rooms, the charging stations and all that stuff that last year, probably, I didn't use. I just felt that this year probably there were **fewer space on the cloakrooms** so I couldn't use it that much because sometimes I was rejected by that, it was full or there was **too much queue**. I think like this kind of services were probably less available than last year"*

Hanae and Alba, instead, did not mention anything specific that could be improved.

*Alba: "Being such a big festival, there's always something that be improved, but if I think at my experience I can't really mention anything in particular that annoyed me or disappointed me. Overall, I think the organization and services provided were good."*

In conclusion, most of the festival-goers (6 out of 8) stress negative aspects in the festival management and organization, but according to the questionnaire scores as well as the overall festival assessment, brand attachment has increased after engaging both offline and online with the festival. Emotional brand attachment increase is significantly higher than the cognitive one and this might be because of the hedonic nature of the service. At the same time, none of them expresses strong brand-related thoughts nor self-brand connection in relation to the brand identity and mission, but rather to their experience with the brand as well as the other festival attendees. This could be due to the low brand awareness in terms of low brand attributes recognition.

## 2. WORD OF MOUTH

### Offline WOM

Before attending the event, first-time visitors were reluctant in spreading positive word-of-mouth about the festival since they wanted to experience it first. In the second interview round, three of them talked with

enthusiasm about Roskilde Festival to their friends and gave positive recommendations. Hanae is the only one who promoted it less, but she still showed great excitement along the whole interview.

*Matteo: "I already told a lot of friends like "Guys, this was super-cool, you have to come next year. It's really crazy, we're gonna have a lot of fun." A lot of friends that didn't come I sent them videos and photos, I told them how it was and they were really eager to come next year"*

*Rasmus: "Absolutely. I told all my friends that it was epic and they should definitely come next year"*

*Valeria: "I told all my friends! I was so excited actually that some of them thought I was crazy. When I got home, I remember I call two friends of mine and I started sending them pictures of the event"*

*Hanae: "I mean, if people haven't tried it I will try to convince them, but for those who have been I don't need to convince them, they will go anyways"*

Among repeat-visitors, on the other hand, Lorenzo and Alba spread positive offline word-of-mouth with excitement about their experience, and this might be because they attended the festival for the second time, therefore they have similar excitement like if it was the first time.

*Lorenzo: "I'm really spreading around the voice, I just met a few people here when I came back and I'm already trying to convince people to join me next year, because I am sure that I will go back to Roskilde next year. (...) I'm trying to convince other people to come, first because I think it's also good experience to make at least once in life, and then second because I would like also to have many more people that I know around at the festival"*

*Alba: "Of course I recommend it. And I would probably say that if you want to have a crazy experience with happy people who love music and sharing, then Roskilde Festival is the best place to live that"*

Sebastian and Camilla, instead, showed less enthusiasm and, although admitting that they would still promote the festival, they did not spread much positive word-of-mouth. On the one hand, they are the only ones who expressed stronger disappointment to the organization of this festival edition. On the other hand, this was their fourth time at Roskilde Festival, and the excitement one experiences at the first-time consumption might fade away.

*Camilla: "I mean, of course if they ask me I would tell them to go because it's amazing but it's not like the first time when I went...I remember I was telling everybody. Now I know what to expect and what it is about so I don't really talk about it with people who weren't there, unless they ask me"*

*Sebastian: "To be honest, not really (recommend). I mean, I love Roskilde Festival and I would always support it, but it's not like at the beginning that you're excited because the first time is always like this and you really tell everyone. And also because most of my friends came with me so of course I recommend it but this year it didn't happen I think"*

In conclusion, while for new visitors the questionnaire scores confirm their oral statements (Q43), for repeat visitors this is true only for two of them, namely Lorenzo and Alba (Q44). Sebastian and Camilla, instead, "agree" to the statement "I recommend Roskilde Festival to my friends" even if in the in-depth interviews they actually say the opposite. Despite this, we will only take into account their oral statements as more accurate measure of their actual thoughts.

## Online WOM

First-time visitors' activity aimed at promoting Roskilde Festival on Facebook was found limited or absent. None of them shared brand-related content, except from Valeria who argues, "if it's, for example, a nice after



movie thing or a live video of a concert I attended” she would share it but she has not done it yet. Rather than Facebook, three of them shared pictures on Instagram and tagged Roskilde Festival.

*Rasmus: “During the week I uploaded a picture to Instagram, but I think that would probably be it. Then also I think every day I did something on Snapchat. I'm not sure I will share any more to avoid spamming my friends who didn't go.”*

*Valeria: “Mostly Instagram, I was following the Instagram stories from Roskilde and also tagging them in my stories on Instagram.”*

*Matteo: “I already published one picture on Instagram and then other friends published some picture on Facebook. Maybe I would publish something, like share or publish something from the Facebook page of the festival if there is some picture in which I'm sure I was in it, or maybe group pictures that show I am there or something like that, but otherwise no, I don't think so.”*

In particular, Matteo stresses the importance of personalized content, expressing his desire to share brand-related content only if he knows he was part of it. He further states that he would rather share his own pictures than the ones by the brand. This underlines the importance of the self-expressive component for the users to engage, and specifically contribute to the brand online.

*Matteo: “I have so many pictures and stuff on my phone. So when I publish I like things to be kind of personalized, like coming from my own experience. I loved that fact that the festival page is posting pictures and stuff that I maybe can save or 'like,' or 'love' if it's a super-cool picture. But if it is about publishing myself stuff, I would publish something that is mine, it comes from my camera roll or whatever.”*

Hanae, instead, clearly stated she would not share any brand-related content nor promote the brand online: “I don't think that people need to know how much I liked Roskilde.”

Second-time visitors showed more activeness on social media. Lorenzo argued his friends tagged him in several pictures on social media but he did not share any posts from the brand Facebook page.

*Lorenzo: “I'm already promoting it really well, through the pictures that we made on Facebook, through the videos we made, I don't have snaps of my group, some people have snaps of what we did. So through the social media a lot of friends of mine are getting a good feeling about Roskilde without me saying anything, just posting pictures or being tagged in pictures.”*

Sebastian did not promote the brand on Facebook. He just updated his profile picture and put one where he was at Roskilde Festival

*Sebastian: “I didn't share any photos I took myself. I sent a video and a photo to one of my friends and he shared it from Instagram, but I didn't share anything from my profile. I sent some photos through Facebook Messenger to my friends but I didn't post anything. (...)I changed my profile photo because a Danish newspaper put up a photo of me and my friends running”*

Likewise, Camilla did not share any brand-related posts nor promoted the brand online, but rather through private messages to friends by sending pictures and videos about her experience.

*Camilla: “I think I did share it but in a private message...a friend of mine was involved in a fight and someone posted a picture or a comment, I don't remember, but of course I tagged him! And then I remember reading Roskilde post about meningitis and I think I shared it in our private group that we have on Facebook”*

Alba is the only one who shared a video about one of the concerts that the brand Facebook page posted.

When asked about the reason for not promoting Roskilde Festival online, some of them show high sensitivity in being exposed in an online context; in contrast, they are more active in private conversation with friends. Others stressed the importance of personalized content or that they did not find anything engaging enough to be shared or recommended on the brand Facebook page.

When engaging in word-of-mouth activities, participants mostly emphasized the emotional and artistic side of the experience, rather than brand-related attributes, such as volunteering, being non-profit and sustainable.

Quantitative statements regarding online WOM are not aligned with the interviews outcome. In fact, in the questionnaires, one first-time visitor (Q43) and three repeat visitors (Q44) positively assessed their online WOM activities, even though when asked about it, they said they did not promote or recommend the brand page on Facebook. For the nature of the research as primarily qualitative, only the interview statements are considered.

### 3. RE-ATTENDANCE INTENTION

The questionnaire results show that first-time visitors' re-attendance intention has increased after attending the event (Q45). They all express their intention to go back to the festival next year. However, while Valeria "agrees" to both of the statements "I would choose Roskilde Festival over other holidays" and "I would choose Roskilde Festival over other music festivals", Rasmus and Matteo would choose Roskilde Festival over other music festivals, but "neither agree nor disagree" to the former statement, hence showing lower brand attachment. Hanae, instead, "strongly disagrees" and "neither agrees nor disagrees" to "I would choose Roskilde Festival over other holidays" and "I would choose Roskilde Festival over other music festivals" respectively. We can therefore conclude that despite her positive intention to re-patronize the event in the future, she would switch to competing brands and other types of experience.

When asked about their intention to re-attend Roskilde Festival in the future, Matteo underlines how the festival itself and his friends motivate him to go back and live the same experience again.

*Matteo: "When you have such a great time, both because of the festival itself and because of the people which you were at the festival with, you really want to come back, because it creates kind of a memory in your mind that tells you like this was a great time, I want to be back here. It's kind of an automatic thing that you think, like I had a great time, I want be back."*

Valeria is willing to volunteer again and this implies above all, that she would not pay for the ticket; therefore, she is highly price-sensitive. At the same time, though, she would rather experience something she already knows, like Roskilde Festival, rather than opting for something new. This finding contradicts the novelty-seeking theory, stating that the individual is likely to opt for new hedonic services rather than stick with the same one (Gandhi-Arora & Shaw, 2000).

*Valeria: "First of all because I know I can volunteer there, I guess. And because, I don't know, since I already know how it is I would just go for something that I'm sure I'm going to love. Rather than if I had to choose*

*between two, first of all I would go as a volunteer so I get the full experience and I know what I'm expecting, what I'm going to get."*

Hanae is convinced to go back next year for the full festival week. In particular, her re-attendance intention is linked to the self-expressive component of the experience, giving her the opportunity to express her personality and interest in photography.

*Hanae: "It kind of has convinced me to try and go next year, but for the whole week. First of all I would go back for the music, of course. But second of all because I do photography, I think that was like a main trigger point for me. I had my camera on me all the time and took a lot of pictures and really enjoyed it in that sense. It was like playing in a field of ... like everything had photography potential and it was really interesting in that way. (...) If you like music and you like to dance with strangers go to Roskilde - it's not the best weather but it's the best ambience"*

Rasmus is the only one who validates his intention to re-attend the festival, but he argues that this is highly dependent from his future work situation.

*Rasmus: "I definitely am. I'm hoping to, but now the situation's a bit different with full time jobs next year and stuff. But if I can get a week off I'll definitely go. I think it was a nice experience. It's also just if you live in Copenhagen, I mean, if you still work you can still go there during the nights and go back again, or take a weekend or stuff, so I think I would, in one way or another. Right now I don't know if it will be entire week, but one way or another I think I will go next year"*

Second-time visitors are all willing to re-patronize the event in the future. In particular, Sebastian, Camilla and Alba "agree" to the statement "I would choose Roskilde Festival over other music festivals", and "neither agree nor disagree" to "I would choose Roskilde Festival over other holidays" (Q46), showing high brand attachment when compared to competing brands within the same service category, but not towards other types of experience. Lorenzo, on the other hand, is the only one who reveals his intention to experiment other music festivals because of the poorer artists' variety Roskilde Festival proposed this year. At the same time, he admits that Roskilde Festival is still worth re-attending.

*Lorenzo: "I'm not sure that I will go only to Roskilde Festival, maybe I will open up to other festivals because I've seen that on the musical part, on the artistic part, Roskilde Festival this year was poorer than other festivals. If my musical side will require some kind of satisfaction I will probably go to other festivals, but I will still go to Roskilde for, as I told you, the feeling of being free, the freedom of being yourself, the feeling of being with your people and live in a camp ... even if you live in a camp you don't feel the pain or the difficulties of being in a camp. That's the reason why I want to go back to Roskilde because it's a hard experience but you cannot really feel this harshness during the festival and that's why you really like it, then you also like it more once you come back because you feel that you have done something hard, something difficult maybe, but you haven't felt it, you haven't feel it yet. You just enjoy it, and so that's why I'm probably, no, I'm almost sure, that I will go back to Roskilde and maybe open up for other festivals."*

The other second-time visitors all confirmed their intention to re-attend Roskilde Festival. For all of them the factor influencing their future decision is whether they will be in Denmark or not, as shown in the following comment.

*Alba: "It was simply amazing and crazy as I told you and you know, I'll be most likely here in Copenhagen next year. And I kind of convinced other friends to come so yeah, I really hope to go back next year. (...) I think, that first of all because now I feel that I know how it works and I know I'll have fun 100%. And then again because I leave here and I know it will be easier to just go to Roskilde rather than other festivals further away, I mean in terms of organization especially. But again also for atmosphere and the vibes. I have never experienced anything like that."*

## 4. PSYCHOLOGICAL SENSE OF COMMUNITY

### Offline PSOC

When asked about the psychological sense of community after the event, all the participants revealed they experienced strong bonds and connection with the other festival attendees. In particular, three of the eight participants associated Roskilde Festival brand to a sense of community and belongingness, and they argued that this is the thing they liked the most.

*Valeria: "I think the general atmosphere that was at the festival, the fact that everybody was so happy and so friendly with each other and they were willing to help you if you needed or give you advices and everyone was just cheering up, I guess (...) The sense of community, I think, so that you feel that you're part of something when you're there that is separated from the rest of the world, it's like living in another space, basically"*

*Hanae: "I really liked how people were like warm-hearted. Like how no one was left out, it just felt like everybody belonged there. (...) in my previous interview I was expressing how Danes were very cold unless they had alcohol? Maybe because they were already drunk, but it just felt like there was no like different clans or people, there was a big sense of unity. (...) I feel like it's mostly music and where you would go, you would meet people who enjoys the same music and because you have this one thing in common, then you can just start talking about anything else"*

*Alba: "There was again this strong feeling of friendship and helping each other, like as a whole. This is one of the things I liked the most about Roskilde Festival"*

Since Valeria was a volunteer, her psychological sense of community was even greater after the festival. In addition, she remarks how being part of it makes her feel proud.

*Valeria: "If you're not there you don't understand the real feeling of people ... I mean there are a lot of people working there for free. They're all volunteers, they're like thousands of people, they're just there to enjoy the festival and working for free and without them the festival wouldn't be there, so I think it's just great to be part of it and I feel proud because of that"*

The remaining five participants report strong sense of community experienced during the festival, as shown in the questionnaire scores (Q47; Q48), and this seems to have positively impacted their experience and emotional brand attachment.

*Lorenzo: "It's a huge festival, but I think it never makes you feel lost, there are always people that you can ask for directions. (...) the more people that are coming, even if not in my specific group but maybe with other groups, it makes the festival even better because you maybe can end up meeting randomly somewhere with other people that you might know"*

*Matteo: "I think that without other attendees there wouldn't be a festival. It is being there with other people, sharing the same experience and having fun together that makes the festival unique, and makes concerts in general unique. You kind of feel that you are connected in that specific moment listening at that specific song or that artist or partying in the mud, like getting dirty and whatever. If you do it alone probably, or with five friends, you'd probably feel stupid or whatever, but if you do it with other thousand people they just don't care and it's like this is group feeling for which everyone is doing the same and no matter what we're having fun. That's the cool thing about being with other people, even though you don't know them."*

*Rasmus: "It was incredibly big and everybody ... I don't know how many people, is it 120k people at Roskilde Festival? And so many happy and welcoming and partying people it was ... I'd never experienced anything like that before."*

*Sebastian: "What is impressive at Roskilde is to see that also other people have the same feeling with you and it's happy to understand that it's something that it goes all over, not just yourself, it's all around you. It's like a big community in the end."*

*Camilla: "It's always hard to explain that feeling. I mean, you're aware to be there with thousands of people which might be scary because basically you don't know them, but actually it just makes you feel part of a big family for one week. It's a feeling that you have when you're there"*

Data analysis confirms that music festivals foster the sense of community and it reveals that offline psychological sense of community during the event has a strong positive influence on brand attachment, mainly emotional.

### Online PSOC

Since most of the interviewees' engagement on Roskilde Festival Facebook page was low, the perceived online psychological sense of community was limited, as confirmed by the questionnaire scores (Q47; Q48). When asked about it, none of them perceived a strong sense of community online.

*Lorenzo: "I mean, the people who follow the Facebook page can be considered as a community but of course this feeling of helping each other, having fun together with the same purpose, you can't really reproduce it online. Or at least, I didn't feel it."*

*Matteo: "I don't know because I didn't really focus on it, but I don't know if I felt like this sense of community on the posts, not really I think."*

Sebastian, Hanae and Rasmus did not engage with the brand Facebook page, hence they could not perceive any sense of community.

Being a volunteer, Valeria is the only one who felt involved in the community online due to one of the brand posts towards the volunteers after the festival.

*Valeria: "I think it was great that they underlined that ... I mean they said many times thank you for all the people being there and to the volunteers, which I really much appreciated, and they published some after festival videos. They were very much about joy and playfulness and having fun, so I think it was great, to kind of have that feeling afterwards, as well."*

Finally, Alba and Camilla perceives a sense of community from the videos and pictures the brand posted after the event, but this does not seem to have any impact on their attachment to the brand.

*Camilla: "Well a little bit yes. As I said, the pictures and videos about the festival where you see all those people having fun and drinking. Again it makes you feel part of it because you were also there with them. In that sense, yes, it gives you the idea of being the community of the festival but I don't know."*

*Alba: "I mean of course you don't really feel the Orange Feeling on Facebook because you're not at the festival, but I think that the videos and some posts really make you feel grateful for being part of the festival."*

## PART 7: DISCUSSION

### 1. FINDINGS SUMMARY AND NEW CONCEPTUAL MODEL

As previously discussed, the aim of this research was to investigate the loyalty construct from the festival-goers' perspective by assessing them before and after the event. Being customer engagement “a strategic imperative for generating enhanced corporate performance, including sales growth (Neff 2007), superior competitive advantage (Sedley 2008), and profitability (Voyles 2007)” (Brodie et al., 2015, p. 252), it became crucial to understand how and why festival attendees engage in music festival brand-related activities, both online and offline, in the different phases of the experience (i.e. before, during and after).

To do so, we employed the COBRA behavioral construct, which is related to the “consumer activities pertaining to online brand-related content” (Muntinga et al., 2011), and we applied it to the offline context in order to compare virtual and offline settings. We further integrated the initial engagement motivations (i.e. Wallace et al., 2014; Men & Tsai, 2013) with Muntinga et al. (2011) COBRAs motivations as the latter provides a more satisfying explanation of our findings.

Previous studies underline the importance of gaining a complete view of the social worlds of a community by combining the online and offline perspectives (Felix, 2008; Brownlie et al.; 2008; Ostberg, 2007; Kozinets, 1997). However, event and music festival researchers have largely investigated the construct of the festival community engagement in relation to loyalty outcomes from only one perspective, either online (e.g. Hudson & Hudson, 2013; Hudson et al., 2015) or offline (e.g. Geus et al., 2016; Packer & Ballentyne, 2014). In contrast, our findings reveal aspects of the attendees' activities that would have been hidden in the absence of a combined approach. This is further enhanced by the use of the same group of participants, which were assessed before and after the event, providing more elements for comparison.

Given the role of consumers as co-creators (Vargo & Lusch, 2008) as well as the online social networking proliferation, companies are gradually losing control over their evaluation process (Kim & Hardin, 2010). Such a complementary approach, instead, could overcome this issue by highlighting potential gaps, both online and offline, in which the brand could intervene in support of the consumers and better satisfy their needs. This is likely to assume higher relevance when it comes to satisfying the consumers' motivations to engage, which this study found to change depending on the different phases (i.e. before, during and after), the different setting (i.e. online and offline) and the different level of the consumer-brand relationship (i.e. first-time versus second-time visitors).

In conclusion, by viewing consumer engagement, comprising of both online and offline brand-related activities, festival organizers can design specific strategies aimed at increasing engagement and consequently, build loyalty.

In the following section, a deeper discussion of the findings is provided leading to the formation of a new conceptual framework, which will be differentiated between first-time visitors (Figure 8) and second-.

## 2. BEFORE THE EVENT, $T_0$ – It's all about information!

### Consumer engagement on Roskilde Festival Facebook page

Based on the four variables, Information, Entertainment, Rewards (Men & Tsai, 2013) and Self-expression (Wallace et al., 2014), the analysis showed that information was the most important reason for 'liking' Roskilde Festival Facebook brand page. This finding complies with previous studies (e.g. Brodie, 2013) describing information as the most important motivation for 'liking' and following Facebook brand pages.

Before the event, participants engage in online brand-related activities largely motivated by the search for information. This complies with Huang, Basu & Hsu (2010) who posit that obtaining travel information is the primary motivation driving leisure travelers' use of social media.

In particular, first-time visitors engage with Roskilde Festival Facebook page because of the brand reputation as the biggest music festival in Denmark, as well as word-of-mouth exposure, mostly from friends and acquaintances (Point 1 – Figure 8). On the other hand, second-time visitors' engagement is initiated by the attachment to the brand they developed in previous experiences, as a continuum of the self-brand relationship; therefore, for repeat-visitors brand attachment is regarded as an antecedent of consumer engagement (Point 1 – Figure 9).

On Facebook, participants' engagement (Point 2 – Figure 8) mainly consists of passive consumption of informative brand-related content. Obtaining information has been identified as one of the chief reasons individuals participate in virtual communities (Dholakia et al., 2004; Wang & Fesenmaier, 2004). 'Liking' brand-related posts was the only contribution, but given the motivation for engaging informative, it does not have any impact on the participants' emotional attachment to the brand. Rather, it positively influences the cognitive component of attachment, as informational value only requires cognitive thoughts (Point 3 – Figure 8). This is found particularly true in relation to first-time visitors, which are passive participants of the brand Facebook community. According to Madupu & Cooley (2010), such "non-interactive behaviors are also referred to as 'lurking' (p.130), as they merely read and observe without contributing. In addition, findings reveal that both first-time and second-time visitors consume information provided by Roskilde Festival in relation to line-up, time schedule, the "city" map and camping area.

Second-time visitors emphasized entertaining content, such as videos and fan facts, denoting higher engagement due to previous experience with the brand, and therefore great attachment. This is in compliance with Papacharissi & Rubin (2000) who found that along with seeking information, the primary motivation for using the Internet was entertainment. In addition, as engagement is thought to reflect a process in which its intensity may develop over time (e.g. Resnick, 2001), previous experience with the service brand – online and offline, seems to determine their increasing level of engagement (Bowden, 2009). This is likely to be due to



higher community identification (Dholakia et al., 2005), as “longer duration (i.e. in the relationship with the brand) strengthens the social identification of members with the group” (Thompson & Sinha 2008, cited from Madupu & Cooley, 2010, p.142).

The role of the brand Facebook page will be further discussed.

## Offline engagement

In the offline context, first-time participants (Point 2 – Figure 8) mainly engage with friends by consuming brand-related content to acquire information about practical things, such as how to get to the festival site, camping gear and personal items. Repeat visitors (Point 2 – Figure 9), instead, contribute to the brand by providing information to first-time-visitor friends and organizing technical stuff before the event. Only two second-time visitors create brand-related content in support of their future experience at the festival. This further underlines their higher brand attachment, which leads them to spend more time in offline brand-related activities and enjoy better the experience at the festival. As previously mentioned, in this case engagement is considered as an outcome of brand attachment (Point 1 – Figure 9).

For first-time visitors, instead, *brand reputation* (Point 1 – Figure 8) was found to have a negative impact on their engagement motivated by the search for brand-related information, both online and offline. In particular, assuming that Roskilde Festival is a mature and well-known organization, they did not spend much time in actively searching for specific information. Reputation is claimed to be a key factor to facilitate and enable trust, as it represents a sign of trustworthiness of the trustee, namely Roskilde Festival (McKnight et al., 2002; Resnick & Zeckhauser, 2002). This finding helps explaining why, even with limited engagement in brand-related activities, first-time visitors displayed certain level of cognitive brand attachment before attending the event (Point 3 – Figure 8). In contrast, second-time visitors display higher level of emotional brand attachment due to previous experience with the brand (Point 3 – Figure 9).

## 3. DURING THE EVENT, $T_D$ – It’s all about the experience

### Offline engagement

During the event, the offline experience is what engages festival-goers the most (Point 4 – Figure 8 and 9). Their experience is the primary benefit or value they get from the festival (Manthiou et al., 2014). The overall atmosphere and festivalscape influence the participants’ emotions and behaviors (Lee et al., 2008). The combination between entertainment, given by the festive surrounding, and “escapism”, namely seeking change and extraordinary experience in order to escape from the everyday life (Getz, 2007), contribute to the optimal experience. Packer & Ballentyne (2011) describe the music festival experience as composed by four facets, the music experience, the festival experience, the social experience and the separation experience. They argue that they all have the potential to positively affect the “psychological, social and subjective well-being” of the participants (Packer & Ballentyne, 2011, p.173), therefore, increasing their emotional attachment to the brand.



*“The music experience provides the common ground on which both the social experience and the festival experience are built. It facilitates a sense of connection between participants, between audience and performers, and between those who celebrate and the object of celebration.”*

Packer & Ballentyne (2011 p. 173)

According to a recent study on the lodging industry (Kang et al., 2017), brand experience is identified as a comprehensive concept including sensory, emotional, behavioral and cognitive aspects which significantly impact brand attachment. The ecstatic, out of one-self experience during a music festival can be regarded as the manifestations of what Emile Durkheim calls “collective effervescence”, which is the ecstatic euphoria people in groups get from being together in a mass (Jennings, 2014 p.13). “Collective effervescence” emerges from collective emotional excitement (Fisher & Chon, 1989). This is what intensifies passions and emotions, “by bringing all those who share them into more intimate and more dynamic relationship” (Olaveson, 2001, p.100). The emotional arousal results from the unique atmosphere of friendship, support and belongingness they all experienced while engaging at the festival, which some of them refer to as the “Orange Feeling”. Consequently, we derive that attendees’ experience with the brand offline during the event has a compelling positive impact on their emotional brand attachment (Point 6 – Figure 8 and 9).

## Psychological Sense of Community

Previous research suggests that engagement in a music festival context can lead to the creation of a sense of community as the joint participation and interaction promote the participants’ bonds (Frith, 1996; Gibson & Connell, 2005, cited in Packer & Ballentyne, 2011). Greater sense of community was also found to increase members’ interactions and intention to help each other (Algesheimer et al., 2005, p.21). Our study confirmed the latter statement as respondents report perceived sense of community at the festival as unexpected, surprising and exciting; they therefore displayed more openness in interacting with other festival-goers, which clearly differed from what some of them stated in the before-the-event interviews.

According to Karpinska-Krakowiak (2014), the sense of community during the festival is driven by the physical presence of masses of people in a particular location; actions performed collectively - like dancing, jumping, clapping hands, singing, etc.; and the sense of ‘out of ordinary’. Since crowds provide anonymity, people are more talkative when in crowds, and they feel no awkwardness in breaking social conventions (Karpinska-Krakowiak, 2014). Sense of ‘unusual’ leads to excitement, triggers emotions and stimulates pleasure, joy and involvement at the music festival site.

However, while some researchers assume brand attachment as a precedent of the individual integration and participation in the community (Wirtz et al., 2013), our findings propose that brand attachment, mainly emotional, derives from the attendees engagement in brand-related activities offline during the festival. While PSOC, given by the joint consumption, plays a *moderating* role between the two constructs (Point 5 – Figure 8 and 9). More specifically, first-time participants’ engagement during the festival (Point 4 – Figure 8) is not motivated nor prompted by the sense of community, as they have not experienced Roskilde Festival communal

atmosphere yet. Although some of them expressed certain level of PSOC before attending the event as they assume others to have the same interests and mentality, none of them associate it to the brand nor to their reason for attending. Accordingly, the perceived sense of community cannot be seen as a catalyst for attendees' engagement. In fact, regarding brand community identification as a strong and positive determinant for community engagement, we argue that first-time visitors did not show any specific identification before attending. Since their only interaction with Roskilde Festival community occurred on Facebook and their reason behind interacting was merely informative, they did not focus nor expressed any sense of community online.

On the other hand, repeat visitors showed higher PSOC before attending and this is because of previous interactions with the brand and its community. As they all remarked the unique communal atmosphere characterizing Roskilde Festival community, we confirm previous study arguing that brand community identification – due to previous experience, is positive correlated to the individual engagement with the community (Algesheimer et al., 2005, p.21) before attending the event. At the same time, though, results validate the moderating role of offline PSOC during the experience in strengthening their attachment to the brand also in case of second-time visitors (Point 5 – Figure 9).

Finally, we underline that the strong emotional connection to the brand resulting from the during-the-event experience and moderated by the offline sense of community is what induced participants to engage in brand-related activities after the event (Point 7 – Figure 8 and 9).

## Online engagement

Respondents' offline engagement, namely their experience during the festival, largely influenced their engagement with the brand online channels. This is likely to be due to the high level of emotions involved during the event, which increases the individual attachment to the brand, and as such their engagement with the brand online tools, including the Facebook page.

Previous studies uncover that the user's emotional connection to a Facebook event page is likely to increase the user's perceived enjoyment and the event page's perceived usefulness (Saadé & Kira, 2006; Venkatesh, 2000; Lee et al., 2012). In our case, the emotional connection to Roskilde Festival Facebook page emerges from the offline engagement during the event and the strong emotional arousal, which led participants' to perceive the brand page as more relevant.

## Facebook versus Instagram

However, none of the participants actively engages on Roskilde Festival Facebook page. They mostly consumed brand-related content motivated by the search for information and entertainment reasons. This is in compliance with a study conducted by MacKay et al. (2016) on social media use during music festivals which found out that viewing (i.e. consuming) Facebook is more common than posting (i.e. contributing or creating). Rather than Facebook, respondents mention other social media tools, which had better suit their experience,

namely Instagram and Snapchat. Instagram, in particular, seems the most used application during the festival for both sharing personal content about the experience and interacting with the brand. The reason behind the use of this alternative online channel lies in its different nature and scopes. Facebook emphasizes text first, image second. In comparison, Instagram emphasizes image first, text second. Therefore, while Facebook is more about information and storytelling, considered by some as the largest “news” organization in the world (Gans, 2011), Instagram is specifically made for visuals (Weilenmann, Hillman & Jungselius, 2013) and instant live sharing. It derives that they work differently for different kinds of businesses, but also different kind of engagement strategies along the consumer journey with the brand. In the case of music festivals, our research reveals that in the pre-event phase, Facebook better suits the participants’ needs for information, as opposed to the during-the-event phase when attendees seek entertaining and especially fast-to-consume content, which Instagram provides. Studies have also shown that “engagement with businesses on Instagram is 10 times higher than on Facebook” (brandwatch.com, 2016) representing a fundamental tool to enhance consumer engagement.

#### Facebook perceived ‘social risk’

Data analysis further disclosed respondents’ sensitivity in actively engaging on Facebook as opposed to Instagram and Snapchat. This is because of the social risk they associate to being exposed in such a big and spread environment. Mandel (2003) introduced the concept of “*social risk*” defined as “one in which a negative outcome would result in embarrassment or disapproval among one’s family or peers, whereas a positive outcome would result in approval or esteem among one’s family or peers” (p.31). Instagram and Snapchat, instead, are more intimate mobile applications and as such, people are unafraid to engage because the content they share will not connect or appear directly and permanently on their profiles.

## 4. AFTER THE EVENT, T1 – It’s all about sharing!

### Online engagement

After the event, respondents’ online engagement on Roskilde Festival Facebook page was higher, even though the in-depth-interview analysis reveal that they mostly shared personal content like pictures and videos on Instagram and Snapchat, as opposed to Facebook. Privacy concerns and time issues were found to be the major barriers among those who did not engage in sharing their experience on social media (Lee, Xiong & Hu, 2012).

Previous research has found a number of reasons for posting travel-experience-related content on social media. Fortis et al. (2011) reveal that social media are predominantly used after holidays for experience sharing. Pan, MacLaurin & Crotts (2007) found that sharing life experience and social interaction are two major factors motivating users-generating content (UGC). According to Zubeck (2014), sharing music festival content on social networks is about educating others or recreating the festival experience for people who weren’t there” (p.25). By sharing content festival-goers aim at showing their excitement about the event or why it mattered

so much to them (Zubeck, 2014). “There is also a desire to ‘see the festival’ through the eyes of others, as everyone’s experience is deeply personal and unique, but of course is still centered on the same basic activities and musical performances” (Zubeck, 2014, p.26).

In particular, participants’ motivations to consume and contribute to brand-related content on Facebook is in compliance with Muntinga et al. (2013), namely motivated by information and entertainment and, more importantly, by social interaction and personal identity (p.59). Zubeck (2014, p.26) argues that sharing music festival experiences is about two things:

- “*Personal satisfaction*: sharing the meaning of the individual experience, a personal expression of a strong feeling of excitement and enjoyment
- *Social sharing*: sharing knowledge and information, whether for fun or to develop a common ground or understanding”.

And this is true in both the online and offline environments.

## Offline engagement

Meeting with friends after the event is part of what Packer & Ballentyne (2011) defined as “the separation experience” (p.73).

*“The separation experience distinguishes the festival event from everyday life. It provides a sense of disconnection that prompts festival attendees to reflect on their lives and their understanding of themselves”.*

Packer & Ballentyne (2011, p.73)

This is likely to develop a sense of loss and as such, strengthen the emotional attachment to the brand, as shown by the respondents’ comments (see Appendix I; Q 37, Q 39). Therefore, after the event both online and offline engagement (Point 7 – Figure 8 and 9) seem to affect the individual attachment to the brand (Point 8 – Figure 8 and 9).

## Brand attachment and online PSOC

Brand identification is a social construct that refers to “the integration of perceived brand identity into self-identity”, resulting in emotional and self-expressive benefits (Wirtz et al., 2013). In the present research, results suggest that brand identification, as a component of brand attachment, has increased as a consequence of the participants’ engagement during the festival, and consequently led them to engage in brand-related activities after the event, both offline and online.

More specifically, brand identification strengthen the connection with other festival attendees (Muntinga et al., 2011; Muñiz & O’Guinn 2001, p.418) leading to stronger community identification. Community identification is also referred to as “social identity” (Muntinga et al., 2011; Muñiz & O’Guinn 2001, p.418), which is what leads some participants to engage in brand-related activities after the festival.

With regard to the Facebook brand page community, this dynamic seems to justify the higher perceived sense of community online (Point 9 – Figure 8 and 9), which can be referred to as an outcome of brand attachment (i.e. brand identification, Point 8 – Figure 8 and 9) after the event, rather than a moderator. This is in compliance with previous study arguing that active engagement in online brand communities, such as commenting, sharing and tagging friends on the brand page, enhances the individual identification with the other users (Zheng et al., 2015). Consequently, we conclude that online engagement on Roskilde Festival page has a positively influence on online psychological sense of community through emotional brand attachment, which in this case *mediate* the relationship (Point 8 – Figure 8 and 9).

However, it is important to underline that even though results allow to draw conclusions, the effect of the online PSOC was found limited. This is because “many of the social interactions occur outside of the virtual environment” (Wirtz et al., 2013).

## Loyalty

As established in the initial framework, word-of-mouth and re-attendance intention (Point 10 – Figure 8 and 9) are confirmed as outcomes of brand attachment (Point 8 – Figure 8 and 9). However, unexpected results emerged and therefore, further discussed.

## Word-of-Mouth

### Online WOM

With regard to online WOM, attendees are found to be less willing to promote the brand on Facebook, as confirmed by Eisingerich et al. (2015). Results show reluctance to spread positive word-of-mouth because of the perceived social risk associated with being exposed online (Eisingerich et al., 2015), as previously described. More specifically, while offline word-of-mouth occurs in private conversation and face-to-face interactions, on Facebook the audience to which the participant is exposed to, is larger, therefore, a feeling of vulnerability exists (Eisingerich et al., 2015). Rather than Facebook, participants promote Roskilde Festival on Instagram and Snapchat by posting pictures and videos after the event.

It derives that although WOM is motivated by self-expressive and social interaction reasons, online platforms, such as Facebook, might intimidate users to share personal thoughts and opinions. As previously argued, Instagram and Snapchat provide more intimate settings which had better support the individual sensitivity.

### Offline WOM

First-time visitors' offline WOM activities significantly increased after the event. They mostly engaged in private offline conversations with friends who did not attend the festival, by sharing pictures, videos and excitement about their experience. Results suggest that WOM is largely motivated by self-expressive reasons to impress others, hence supporting previous study (Kozinets et al., 2010). By promoting the festival, they enhance their self-esteem and assurance; at the same time, we found that given the communal nature of the

consumption, offline word-of-mouth is motivated by social interaction reasons. More specifically, positive word-of-mouth aims at convincing close others, such as friends, to join the festival next year hoping that with them the experience would be even better.

Similar conclusions can be drawn in relation to two out of four repeat visitors, specifically the ones who attended Roskilde Festival for the second time. In contrast, the two respondents who attended the festival for four times display less enthusiasm in spreading positive WOM. A recent study on the use of self-service technologies (Cetto et al., 2015) shows that the hedonic value of re-usage intention, such as fun, enjoyment and excitement, was found more important for users with low experience with such technologies. More specifically, higher experience levels were found to decrease the first-usage excitement, hence decreasing the hedonic value of the repeat usage intention (Cetto et al., 2015, p.6). From the same perspective, we can interpret the decreased offline WOM activities of the two most experienced festival-goers as a consequence of their repeated experience with the brand, which negatively influenced their excitement and therefore, their intention to recommend.

### Re-attendance intention

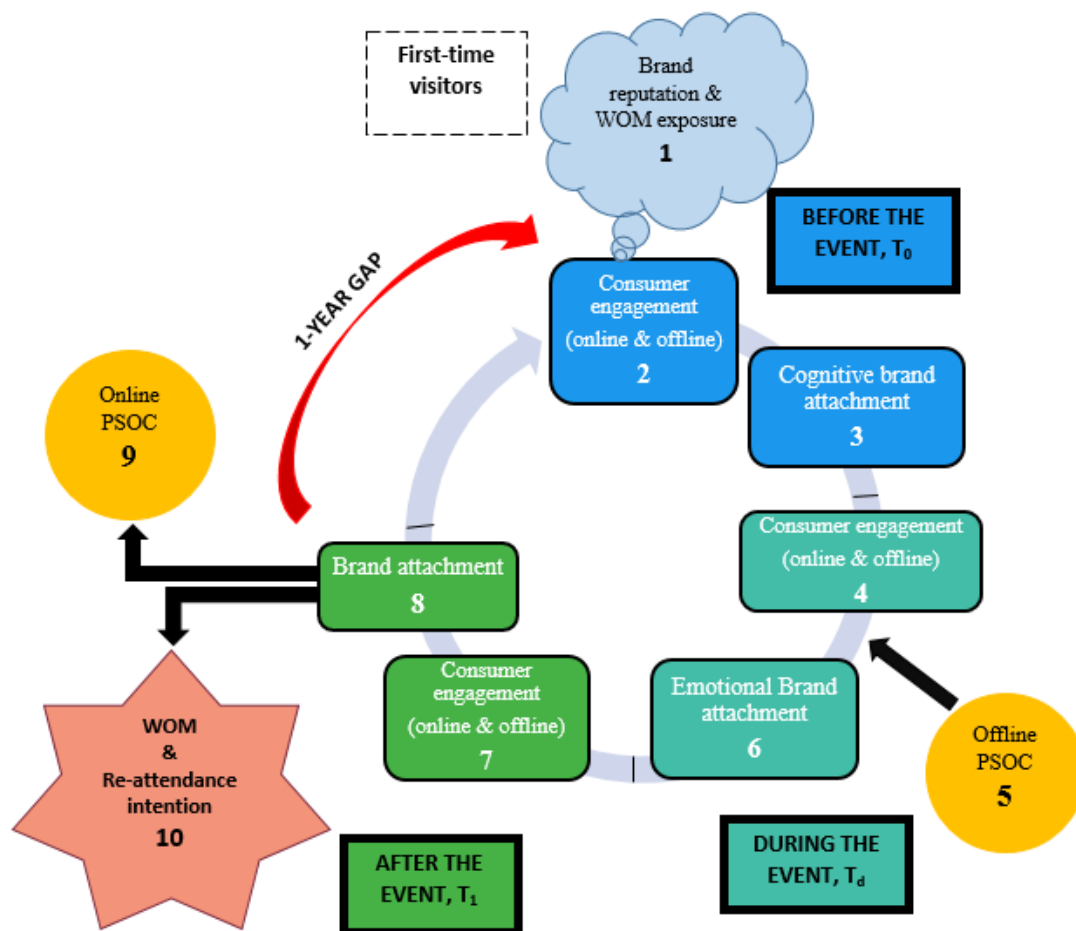
Data reveals that all the respondents have the intention to re-attend Roskilde Festival. From the qualitative statements, it emerges that the presence of friends and the individual future location are the variables affecting their future decision to return to the event. While Roskilde Festival atmosphere, its offline community and sense of belonging are the components, which positively influence the attendees' intention to return. This confirms the positive influence of brand attachment on re-attendance intention, which complies with previous study showing that the feeling of emotional bond increases the individual purchase intention (Chieh-Peng et al., 2011).

Although some participants expressed complaints and critics to both the festival organization and the brand Facebook page, they all express positive intention to re-patronize the event in the future. It can be therefore concluded that in this case, satisfaction is not a necessary factor for loyalty, as the shared experience and emotions involved are likely to determine their re-attendance intention to a larger extent. In particular, results uncovered that the brand identity, its reputation, and the emotional arousal are the key drivers for future loyalty, therefore in compliance with Leenders's study (2010, p.299).

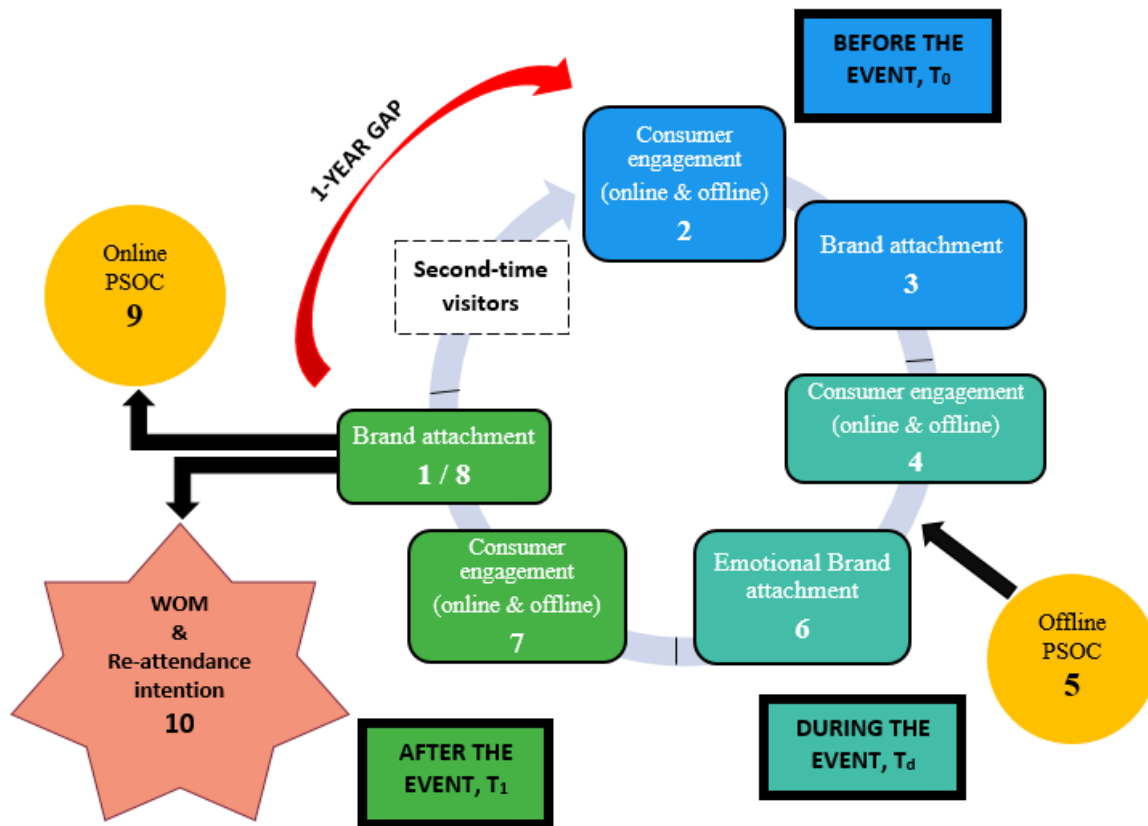
## 5. REVISED FRAMEWORK

Based on our findings and reflections a new revised framework has been developed (Figure 8 and 9) trying to meet the lacking perspectives of the initial theoretical framework (Figure 2).

**Figure 8: First-time visitors revised framework**  
Source: Own creation



**Figure 9: Second-time visitors revised framework**  
Source: Own creation



### Remuneration Motivations on Consumer Engagement

Offline and online engagement motivated by reward seeking was found irrelevant on the respondents' intention to engage with the brand. While contradicting previous researches stating that users engage in social media to gain future rewards or economic incentives (Muntinga et al., 2011; Men & Tsai, 2013), this finding is in line with other studies showing that "although both the perceived hedonic and utilitarian attributes of a festival represent motives for people attending a festival, perceived hedonic attributes are likely to have a stronger impact on attendance patterns than perceived utilitarian attributes" (Gursoy, Spangenberg & Rutherford, 2006, p.289). Even though this statement refers to the motivation for attending a music festival, the same conclusion can be drawn with regard to the motivations for engaging, as the primary hedonic, high involvement nature of music festivals is more likely to stimulate the emotional, communal and self-expressive treats of human needs, as opposed to utilitarian purposes. This is in line with Holbrook and Hirschman (1982, cited in Leenders, 2010) who argue that hedonic aspects are more important than utilitarian aspects in entertainment and art.



### Roskilde Festival as self-expressive brand

Music festivals are defined as collective hedonic services (Drengner et al., 2012) as they are consumed by a large number of individuals in one location and at a specific point in time with the purpose of pleasure and enjoyment (Russell-Bennet & Dagger, 2007; Drengner et al., 2012). Carroll & Ahuvia (2006) found that hedonic product categories and self-expressive brands are associated to stronger brand love. However, the question that remains unsolved is whether hedonic products are self-expressive. It derives that if a positive correlation exists, it would lead to even higher brand love.

Our findings reveal that Roskilde Festivals can be considered as a self-expressive brand. In the first place, the self-expressive component is found positive associated to higher level of engagement on the brand Facebook page. Previous literature suggests that Facebook is a self-expressive medium (Schau & Gilly, 2003), and brands have self-expressive functions (Carroll & Ahuvia, 2006) on the social network, leading consumers to engage more with those that reflect their self-concept (Sprott et al., 2009). By engaging in brand-related activities online, some respondents expressed enhanced “inner self” and “social self”. The brand fest allows festival-goers to enhance their identity in their social exchanges with other users on Facebook as it reflects their interest in music and “fun-loving” personality.

In addition, we found a positive correlation between the self-expressive dimension of the brand-fest and online WOM. Wallace et al. (2014) suggest that “brand-engaged consumers who ‘like’ the brand on Facebook, will offer WOM for that brand if the brand resonates with their inner selves” (p. 38), while if the brand appeals to the social selves, they will offer lower WOM but have higher acceptance in case of wrongdoing. Our study found positive correlation with WOM in both cases, namely when the brand resonates with their inner self and social self. In fact, respondents offered positive WOM on Facebook by ‘liking’ brand posts or attending Facebook brand-related events when the brand was a reflection of their true “inner self”, but also when the brand served to enhance their Facebook social ‘role’ and gain others’ recognition (“self-assurance”). This might be due to the social, communal nature of music festivals and the pleasure derived from its consumption that motivate users to advocate for it. At the same time, the brand reputation further enhances the “social self” on Facebook and as such, increase the user’s motivation to engage.

However, the present study did not disclose any correlation between inner and social self-expression, and consequent variation in WOM activities and wrongdoing acceptance (Wallace et al., 2014). Therefore, further research is needed in order to estimate any variation in the case of music festivals.

### The role of Facebook on brand attachment

Before the event, participants mainly rely on Facebook as online source of information about the event. However, the research suggests that the brand Facebook page does not influence the formation of brand attachment, as most of them passively engage with the content provided and more importantly, few of them visited the brand page intentionally along the three phases of the experience.

At the same time, the research reveals a new topic, which is worth of further investigation, namely the different role that users associate to Facebook as opposed to other social media applications. Although the average age of the present research participants is slightly higher than the Millennials-teenager classification, none of them shows intense Facebook activity. Instead, they mostly consume and contribute with ‘likes’ to the brand or other users’ content. More importantly, some of them revealed how their Facebook use and perception of it have changed, from being a social media application to interact with other people to a mere source of information about brands and events. Some also pointed out how the increased number of Facebook users made it turn into a dispersive and too broad channel, as opposed to other applications like Instagram and Snapchat, which provide users with settings that are more intimate and higher predisposition towards exposure.

Our finding complies with a recent survey conducted by Pew Research Center (2017), which displays how a big proportion of Facebook users considers the platform as a source for news about events and issues outside the realm of friends and family. It derives that Facebook brand pages and related events satisfy the users’ information seeking. However, given the importance of emotional connections, self-expressiveness and community feeling in the case of music festivals, other social media platforms, like Instagram and Snapchat might function better to achieve these purposes.

“Without emotional engagement, customer-brand relationships emerge as no more than fragile, convenient repeat purchases, which are devoid of emotional depth and which are subsequently, highly susceptible to situational influence and deviations in service quality”

Bowden (2009, p.592)

Accordingly, it might be relevant for music festival organizers to re-consider their social media strategies, in particular, when the main goal is to actively engage their users and create long-term relationships.

## PART 8: ACADEMIC AND MANAGERIAL IMPLICATIONS

The insights presented in this thesis can be valuable for both academics and music festival organizers to understand and manage the formation of word-of-mouth and re-attendance intention. In the following, we first discuss the relevant implications for academics and secondly, the most important insights for Roskilde Festival managers.

### 6. ACADEMIC IMPLICATIONS

In the above Discussion of findings (see Part 7), it emerged how our research aligns, contrasts and complements the existing literature on consumer engagement, motivations to engage, brand attachment, PSOC and loyalty outcomes. As a result, the insights of our thesis provide several implications for academics, who might have to reconsider or extend some of their findings based on our study.

The research topic constitutes one of the promising fields in the event literature that Getz & Page (2015) identified in their most recent review on “Progress and prospects for event tourism research”. In particular,

they identify “loyalty versus novelty seeking” and “post-event evaluations of experiences and effects on future intentions” as research objectives that deserve further development and understanding (Getz & Page, 2015, p.20). Following the authors’ directions, the present thesis provides a further step towards a deeper *consumer-centric* understanding of the multi-phase music festival experience and discloses potential solutions to better assess and manage post-event evaluations and future behavior.

A further relevant implication derives from the explorative mixed-method approach, consisting in a primary qualitative set of data collection designed to explore each variable of the framework, followed by a quantitative component aimed at confirming each construct. Such methodology was deemed necessary, as studies about the festival experience first require an interpretative approach in order to deeply understand the dynamics behind the consumer emotional and behavioral response. In addition, previous literature on the topic generally took quantitative approaches; therefore, a richer and more detailed description of the phenomena was necessary. More specifically, to the authors’ knowledge, there has been no attempt to apply mixed methods in social media research in tourism (Lee et al., 2015). Therefore, the use of a concurrent embedded design (Creswell, 2007) with an interpretivist dominant approach is likely to uncover latent meanings that can help to develop conceptual research models specifically tailored to music festival settings.

Finally, a noteworthy contribution of this thesis is the conceptual framework on the music festival experience (Figure 8 and 9). To the authors’ knowledge, this framework is the first attempt to provide a comprehensive overview of the Facebook dynamics and offline activities in the music festival experience for first-time and repeat visitors. Previous literature shows how and why consumers’ engage on social media and in the offline music festival experience. However, researches mostly considers one perspective only, either online or offline. Even with the limitations that come from the application of an online-established framework (i.e. COBRAs, Muntinga et al., 2013) to the offline context, we argue that it provides valuable contributions towards a compelling understanding of the distinct dynamics of engagement on Facebook and offline. Therefore, academics can benefit from our framework to explore the interrelationship between the use of Facebook and the offline activities in the music festival experience.

Applications on other contexts in the event and tourism research could be accomplished in order to test the present combined approach within the experience economy studies.

## 7. MANAGERIAL IMPLICATIONS FOR ROSKILDE

The proposed conceptual framework is specifically suitable to describe Roskilde Festival attendees’ experience, as the research was conducted on a single case study. Still, results provide a comprehensive view on festival-goers’ online and offline brand-related activities, which allows to derive valuable insights for Roskilde Festival organizers in terms of brand attachment formation and consequent intention to recommend

and return to the event. In particular, our research identifies four crucial points on which Roskilde Festival should concentrate before and after the event.

### Build brand identity on Facebook

Social media provide big opportunities to build and maintain consumers' relationships (e.g. Hudson et al., 2015). "Since consumers sharing a festival's values maintain their loyalty over time", this study highlights the need for Roskilde Festival to better communicate its brand identity on Facebook. Extant literature demonstrates that brands have their own personalities, a "set of human characteristics associated with a brand" (Aaker, 1997, p.347). To succeed in a highly competitive environment such as the European market (Frey 1994), it becomes imperative for festivals to develop their own brands around values that are shared by visitors.

Given the self-expressive role that the festival has for attendees, brand features like image, values and mission should be strongly emphasized. In particular, data analysis uncovers low brand awareness before attending the event. This is particularly true for first-time visitors who do not associate Roskilde Festival brand to its main attributes as no-profit festival, committed to sustainability and characterized by a unique atmosphere, the "Orange Feeling". Failure in properly transferring brand image and values leads participants to develop cognitive attachment, largely based on the brand reputation (Figure 8), rather than emotions and passion resulting from the ability of the brand to reflect their values and personalities.

As emotional brand-self connection is likely to lead to stronger attachment and intention to recommend (e.g. Wallace et al., 2014), Roskilde Festival should focus on better promoting, especially via Facebook, its unique attributes which made it become one of the biggest and more popular music festival in the world.

The implementation of such strategy should address first-time visitors in order to acquire a differentiating position in the consumer's mind, as opposed to the competition. Likewise, this is likely to be effective towards second-time visitors in order to strengthen the relationship and foster their *personal identity*.

### Build online psychological sense of community

Another important element emerging from data analysis is the sense of sharing and belonging dominating the participants' offline experience during Roskilde Festival. While this component has been largely emphasized in the offline context, resulting in stronger emotional self-brand connection, it was found absent on the brand Facebook page.

Fan pages represent an excellent tool for companies to build stronger long-term relationships, and the role that the community plays is of strategic importance (Cvijikj & Michahelles, 2013; Algesheimer et al., 2005). Roskilde Festival should foster this sense of community on its Facebook page as natural extension of the community built during the event. Pictures, videos, fan facts and storytelling should be focused on highlighting the communal experience and reminding users about the "Orange Feeling".

### Play with memories

According to Pine and Gilmore (1999), the best way that a business can create a satisfactory experience is to strengthen the consumers' memories of the events they participate in. In fact, memory of consumers' previous experience has a positive effect on word-of-mouth reports and re-visitation (Andereck & Caldwell, 1993; Tung & Ritchie, 2011). The importance of "feeding" consumers' memories of the event becomes fundamental given the very nature of music festivals as annually short-term-consumption services. It derives that keeping in touch with them all year long through social media and offline activities is imperative. According to Manthiou et al. (2014), memories of the event can be "destination-oriented, personally-oriented and socially-oriented" (p.26). Among these three memories, socially oriented memories influenced the most the individual's intention to return to the event in the future (Manthiou et al., 2014). Therefore, the importance of re-creating the socially constructed world of the festival site on Facebook can be a trustworthy predictor of the attendees' future behavior. Activating the attendees' memories of the event is likely to keep alive the otherwise volatile emotional brand attachment resulted from the experience as well as the intention to re-attend. This could help festival organizers to cover one-year gap between the after-the-event phase of the experience and the before-the-event phase of the year after, as highlighted in the framework (Figure 8 and 9).

The risk of maintaining constant relationships with attendees along the year could lead to the loss of the sense of liminality, out-of-ordinary, which makes the music festival experience so attractive. Therefore, finding the right balance in terms of communication timing is important.

### Deal with Novelty-seeking

While our findings show that respondents would chose Roskilde Festival over other music festivals, novelty-seeking still represents a potential negative scenario, which might lead festival-goers to opt for other alternative (Gandhi-Arora & Shaw, 2000). To overcome this issue, Roskilde Festival organizers should concentrate on changing and innovating their offerings in order to provide repeat visitors with new attractive elements, hence satisfying their variety-seeking needs.

### Differentiate between first-time and repeat visitors

"Customer-brand relationships are dynamic in nature and evolve at each stage of the two subjects encounters" (Bowden, 2009). Given the evolving nature of the relationship, it becomes imperative for managers to understand "how and why customer needs and consumption goals change over time" and adapt strategies accordingly to the specific stage of the relationship the consumer is (Bowden, 2009, p.576). Therefore, newly acquired customers and loyal customers should be treated differently, as ignoring this important aspect would decrease the likelihood of turning new customers into loyal, as well as retaining the loyal audience (Mittal, Katrichis & Kumar, 2001; Bowden, 2009).

The present research uncovers specific aspects in which first-time and repeat visitors differ in terms of needs, expectations and consequent outcomes in response to the interaction with Roskilde Festival brand. The most relevant dissimilarities will be highlighted in order to derive consistent managerial implications.

With regard to the before-the-event phase, we found that first-time visitors are mostly concerned with informative content to acquire knowledge on their future experience with the brand, either on Facebook or offline through friends. On the other hand, as more knowledgeable and confident, second-time visitors focus on novelty attributes which differ from previous festival editions, and on entertaining content to feed their affective bond with the brand.

After the event, data reveals that the most experienced customers are less enthusiast about their experience, hence showing lower level of word-of-mouth activities and emotional self-brand connection. In contrast, first-time visitors show excitement and strong willingness to promote the event. It is therefore imperative for festival organizers to understand the different behavioral characteristics and perceptions of first-time and repeat visitors and consequently, design distinctive marketing strategies (Correia, Oliveira & Butler, 2008).

In particular, management must recognize that “the means by which the event is marketed need to change over time to reflect the changing relationship between the consumer and the event manager” (Pegg & Patterson, 2010, p.97). In other terms, event manager should differentiate between new customer acquisition strategies and retention strategies for loyal visitors.

Some examples are provided with regard to the research findings.

As first-time consumers are believed to start their relationship with the brand from a cognitive and attribute-based evaluation of information (Oliver, 1999, cited in Bowden, 2009), the brand must provide them with the necessary amount of information they need in order to assure them, gain their trust and start the relationship. This is in compliance with our research which found that first-time visitors largely seek information before the event. However, previous research suggests that “unexpected extras” could further appeal to newly acquired customers, accelerating the brand relationship formation by playing on an affective level too (Price, Arnould & Tierney, 1995).

In contrast, being at a further stage in the relationship with the brand, repeat visitors are less concerned about informative content; it is rather the affective component of the brand which could impact their intention to continue the relationship (Bowden, 2009). In our case, second-time visitors show more concern towards entertaining and self-expressive content before the event, rather than mere descriptive information. Therefore, providing fan facts, pictures and videos of previous experiences on Facebook is likely to satisfy their needs.

With regard to during-the-event offline engagement, previous studies show that first-time visitors are more oriented towards variety-seeking, exploring the festival site and trying new cultural experiences, while repeat visitors are more likely to seek relaxation and in-group socialization (Gitelson & Crompton, 1984; Hughes & Morrison-Saunders 2002; Fakeye & Crompton, 1992). While aligned with these findings, our research further uncovers the hidden need for repeat visitors of being treated differently for their loyal behavior. Two of them,

in fact, expressed disappointment for not having been informed about changes in the queue system and camping area management. This implies that preferential treatments (e.g. use of special services, discounts) specifically targeted to the most loyal customers could increase their satisfaction, their emotional brand attachment and finally, incentivize them to come back.

In conclusion, the conceptual framework allowed the identification of important gaps in Roskilde Festival brand management. While during the offline event, attendees are highly engaged thanks to the brand's ability to provide them with extraordinary experiences and unique sense of belonging, Facebook activities should be improved. As Facebook allows direct interactions between brands and consumers to build strong relationships and community ties, we believe that Roskilde Festival should better exploit this opportunity by promoting its brand identity and personality, and fostering stronger sense of community. This is likely to increase the attendees' engagement, leading to positive WOM and willingness to re-patronize the event.

Although the aim of the present qualitative research was not to be generalizable and the resulted conceptual framework is true only in relation to Roskilde Festival, we believe that music festivals who share common attributes with the chosen case study, such as country location, target audience, cultural elements and marketing strategy, could also benefit from the described managerial implications.

## PART 9: LIMITATIONS AND FUTURE RESEARCH

This study provides valuable and actionable insights on Roskilde Festival consumer engagement and future behavior. However, academics and managers should be aware of the methodological limitations and premises of this thesis.

A limitation of this study is represented by the sample of participants. Due to time constraints and users' inaccessibility, the respondents were all residents in Denmark, and not tourists who travel to Roskilde Festival on purpose. We therefore acknowledge that their brand attachment and attendance motivations might have been influenced by the easy accessibility to the festival as their time and economic investment to attend the event was not as big as if they were coming from abroad. This might affect the *external validity* of this study, namely the possibility to draw general conclusions to other settings or audience segments. However, results are still valuable in case of Roskilde Festival as Danish citizens constitute the vast majority of the festival audience. In addition, respondents were heterogeneous in terms of nationality which provides several cultural perspectives.

The respondents' superficiality in filling out the questionnaire left some questionable aspects about their actual engagement level both on Facebook and offline, and on the reasons behind their activities. However, to achieve greater *internal validity*, we approach the process of data collection in a structured and systemic way in order to be as objective as possible when interpreting qualitative data. More specifically, a back-and-forth approach to qualitative and quantitative data analysis was undertaken in order to avoid misunderstandings. Despite

taking such precautions, we are aware that “complete objectivity is impossible to obtain” with qualitative research (Bryman & Bell, 2011, p. 398) even if supported by quantitative section.

We further acknowledge that the lack of detailed information from Roskilde Festival organizers before the data collection limited our abilities to investigate specific aspects regarding the festival management and actual strategy. The systemic use of previous theoretical models and question sampling aimed at ensuring the study *reliability*. Due to the complex nature of consumer engagement, we have provided a compelling review of the existing research in order to align the reader with our understanding of the theoretical foundations that have guided the research process.

The resulted conceptual framework also deserves further explanations. In fact, such framework was conceptualized based on the specific case of Roskilde Festival, which implies that it cannot be transfer to other music festivals. Additionally, the framework only aims at providing a practical overview of the attendees’ engagement and consequent brand attachment and loyalty outcomes formation, but it should not be taken as a model of reference. The described process, in fact, is not meant to be the ideal path in order to build stronger consumer-brand relationships or WOM and re-attendance intention. It should rather help festival organizers reflecting on their engagement and loyalty strategies by integrating online and offline practices, and compare them to the proposed case of Roskilde Festival.

Future researches should address similar methodological approach by adopting qualitative interviews and confirmatory questionnaire to test the combined online-offline model based on Muntinga et al. (2013) COBRA framework. This would ensure its effectiveness in assessing consumer’s online and offline brand-related activities and motivations to engage in a music festival context. Its validation is likely to help festival organizers in implementing more effective strategies and build long-term relationships.

Considering other social media platforms, like Twitter, Instagram and Snapchat, could provide further insights and comparable metrics to establish festival-goers engagement levels and motivations to engage. At the same time, assessing the role that the hosting culture plays on the international festival audience could provide valuable outcomes regarding the implementation of different strategies addressing local residents (e.g. Danish) and international attendees.

Finally, we believe that research should deeply address the loyalty issue that the music festival industry is currently facing. In particular, assessing the consumer’s attitude towards the brand and engagement level along the year could provide relevant insights in order to understand how brand attachment and re-attendance intention evolve. Given the very emotional nature of both constructs, they assume relevance when closer to the actual event, but they are likely to disappear if not constantly pursue.



## PART 10: CONCLUSION

In the past decades, the global music festival industry has to deal with an ever-increasing amount of players entering the market. And Denmark seems to follow the same trend.

Lower-than-expected audience numbers and higher artists and logistic costs have highlighted the challenges inherent in building and holding a crowd. Moreover, continuous shifting in consumer trends within festivals is testing organizers' ability to change offerings and provide memorable experiences.

Flexibility, innovation and broader perspectives are likely to support the survival of several music festivals. The role that social media, and especially Facebook, play in the equation suggests that marketers of music festivals can no longer ignore their inclusion into their communication strategies (Hudson & Hudson, 2013). At the same time, the importance of the offline experience in terms of brand-related activities before and after the event should be still taken into account as reflecting the individual inner thoughts, perceptions, evaluations and needs, which can hardly be traced on social media channels.

The existing literature on the offline music festivals experience is obsolete or incomplete, as not taking into account the ever-changing needs and trends of Millennials, who constitute the primary festival audience (Pegg & Peterson, 2010). On the other hand, the academic literature on social media is still in its infancy (Mangold & Faulds, 2009, cited in Hudson & Hudson, 2013) and management research on the experiential dimensions of events is still limited and incomplete (Zoukas & Boukas, 2014; Geus et al., 2016). Therefore, more research is needed to guide festival organizers into the understanding of their audience and the implementation of more inclusive strategies, accounting for both the online and offline contexts.

The present research provides a step forward into the understanding of the consumers' dynamics and motivations before and after the event. In particular, it uncovers the need of adopting a complementary approach, which looks at the consumers' experience as comprising virtual and real worlds. The consumer-centric viewpoint further assists the disclosure of context-specific variables, which significantly moderate the brand experience. Above all, the consumer-brand relationship stage (first-time versus second-time visitors), self-expression needs, the use of Facebook as opposed to other social media applications, and the impact that the individual cultural background versus the festival hosting culture has on the consumer behavior.

In addition, this thesis confirms the more-than-ever importance of 'brand thinking' application on music festivals. Given the highly competitive market, differentiation strategies become fundamental in order to acquire a solid and unique position in the attendees' mind. More specifically, high-involvement transformational strategies are suggested in order to communicate with audience as seeking sensory gratification and social approval (Percy & Elliott, 2012). Music festivals, in fact, can be categorized as high-involvement products, since they are infrequently consumed (as occurring once a year) and certain level of financial and psychological risk is involved (Percy & Elliott, 2012). Therefore, providing information would help to overcome potential risks associated to the purchasing and consumption phases. At the same time,

though, the brand has to *personally identify* consumers and provide the emotional authenticity they are seeking while using the product (Percy & Elliott, 2012).

With regard to Roskilde Festival, one of its successful factors is the ability to stick to its original promise and values. Such conservatism might have led festival organizers to mislead the enormous opportunity that social media platforms provide. Therefore, we believe that while keeping its traditions alive, Roskilde Festival should better exploit the technological functions that Facebook offers and spread the “Orange Feeling” faster and more effectively. Facebook strategies should not be merely centered on providing information, but on eliciting emotions while building a community in which current and future festival-goers can reflect themselves and find continuous inspiration for their everyday lives.

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## APPENDIX

### Appendix A

#### *Information Sheet*

##### **Information Sheet**

You are being asked to participate in an interview about re-attendance and Word of Mouth intentions at music festivals. This study is being conducted by Valeria Bottiglione and Vivien Hódi, graduate students, under the guidance of Niels Korum of Copenhagen Business School, as part of a Master's Thesis.

If you agree to participate, you will answer interview questions, which will take 30-45 minutes and fill in a quantitative questionnaire form that takes maximum 10 minutes. Questions will relate to your offline and online activities and experiences related to Roskilde Festival.

Your participation is voluntary and there is no consequence for non-participation. Furthermore, you may refuse to answer any question or withdraw from the study at any time without consequences. We would like to audio record the following interview, however you may refuse to be audio recorded.

We believe there are benefits associated with participating in this project. Participants will help extend literature in tourism and leisure experience studies as well as social media studies.

To ensure confidentiality, we will not reveal names or anything else that identifies any participant, but will use fake names. You have the right to choose to withdraw from participation at any time. Any information obtained will be deleted from withdrawn participants and will not be used in the data analysis.

Further, you may choose to review comments and make decisions on the inclusion or deletion of your comments in the study, as some excerpts may be presented at the defense of this thesis. In the presentation of research, participant information shall remain confidential.

For questions about this study, you may contact the following individuals at the e-mails provided: Valeria Bottiglione: [vabo15ab@student.cbs.dk](mailto:vabo15ab@student.cbs.dk) ; Vivien Hódi: [viho15ac@student.cbs.dk](mailto:viho15ac@student.cbs.dk),

Now the interviewer will ask you if you would like to participate in the interview and upon approval you will receive a consent form.

Thank you for your assistance!

**Appendix B**

***Consent form***

**Consent Form**

**Name of the research project:**

Experience at Roskilde Festival

**Name and position of the researchers:**

Vivien Hódi, Valeria Bottiglione, Final year master students at Copenhagen Business School

1. I confirm that I have read and understand the information sheet for the above study and have had the opportunity to ask questions.

2. I understand that my participation is voluntary and that I am free to withdraw at any time without giving reason.

3. I agree to take part in the study.

*Please initial box*
4. I agree to the video being audio recorded.

5. I agree to the use of anonymized quotes of publications.

*Please tick box*

Yes	No
<div></div>	<div></div>
<div></div>	<div></div>

Name of participant:	Date:	Signature:
Valeria Bottiglione (researcher)	Date:	Signature:
Vivien Hódi (researcher)	Date:	Signature:

## Appendix C

### *Qualitative Interview Guide Before the Event*

#### **Introduction**

First of all, I'd like to thank you for participating in our research. I'm Valeria and I'm a master student in Brand and Communication at CBS. As I briefly told you, this research is part of our master thesis about music festivals and we will use Roskilde Festival as the case for our study.

Everything you tell me will only be used for this research project, and it will not be shared with anyone outside the research team. Also your name will not be used to make sure that no one can identify you with any answers.

1. Why did you decide to attend Roskilde Festival?
2. When did you buy the ticket?
3. Who are you going to Roskilde Festival with?
4. How did you get to know about Roskilde Festival?
5. Why do you go to music festivals?
6. How many music festivals do you usually attend in one year?
7. What comes to your mind when you think of Roskilde festival? (feelings, self-connections, importance of the brand)
8. How do you feel about attending Roskilde Festival?
9. How do you think Roskilde festival reflects your values? (Is there anything that you associate with yourself,
10. or express your personality?)
11. What do you think about the festival line-up?
12. And what about the quality of the service (how the festival is organized, services and facilities)?
13. What do you think about Roskilde Festival values and mission of being a non-profit organization, as well as its commitment towards sustainability?
14. Did you collect information from friends about Roskilde Festival?
15. How did you gather information about Roskilde Festival? And why?
16. How did you prepare for the festival?
17. Did you do anything special like a dinner with your friends who are attending the festival with you? And what did you do with them?
18. Did you attend pre-event that Roskilde Festival organized before the festival?
19. Did you participate in any offline rewarding games organized by Roskilde Festival to win gadgets or free drinks before attending the festival? Why?
20. Do you think it's cool to attend Roskilde Festival? Why?

21. What does Roskilde Festival represent for you?
22. Do you identify yourself with its values? Why?
23. What did you do to prepare for Roskilde Festival?
24. How much time did you spend to prepare for it?
25. What was your role in the preparation/organizing process?
26. Why did you like Roskilde Festival Facebook page?
27. What are your main motivations to check Roskilde Festival's Facebook Page?
28. What kind of information did you look for on Roskilde Festival Facebook page?
29. How do you find them (useful and relevant)?
30. How do you like the content on Roskilde Festival Facebook page? And why?
31. Do you have fun while looking at Roskilde Festival Facebook page?
32. Did you check Roskilde Facebook page to stay updated with any reward game to win merchandise, gadgets or free drinks?
33. How do you think Roskilde Festival Facebook page activities reflect your personality and values?
34. And how do you think that liking Roskilde Festival Facebook page impacts the way your Facebook friends see you?
35. How do you use Roskilde Festival Facebook page?
36. How many times did you open/check the festival Facebook page? What for?
37. How do you feel about the other festival attendees?
38. What do you have in common with the other festival attendees in your opinion? Do you consider them as strangers?
39. How do you think/feel other attendees will affect your experience?
40. How do you feel about the other users on Roskilde Festival's Facebook page? (Would you help other people asking for information on the Facebook page?) (Why?)
41. Would you rather respond to a brand Facebook post or other people's posts?
42. Are you proud to tell others that you are going to Roskilde Festival?
43. Would/Have you recommend/ed Roskilde Festival to your friends? (How - online or offline?)
44. How many friends of yours know that you are going to Roskilde Festival? (How did you let them know about it?)
45. Do you mind if other Facebook users can see what you are tagged in, what events you attend etc.?
46. Would you share Roskilde Facebook page content?
47. Would you invite your friends to like the page or to attend the Facebook event?
48. Would you write reviews about your experience related to the festival?
49. Would you tag your friends on Roskilde Festival related Facebook content? Why?
50. What do you think about re-attending a music festival more than once?

51. Have you ever attended a music festival more than once? (Why?)
52. Are you considering re-attending Roskilde Festival next year? (Why?)
53. What are your expectations for Roskilde Festival? (How do you think it will be? How do you think it will be different from other festivals?)
54. Do you have anything else to add?
55. Summary

## **Appendix D**

### ***Qualitative Interview Guide After the Event***

1. How was your experience at Roskilde Festival?
2. What was the thing you liked the most?
3. What comes to your mind when you think of Roskilde festival? (feelings, self-connections, importance of the brand)
4. How do you feel about Roskilde Festival now that you have experienced it?
5. How do you think Roskilde festival reflects your values? (Is there anything that you associate with yourself, or express your personality?)
6. What do you think about the quality of the service (how the festival is organized, services and facilities)? (cognitive attachment)
7. What about the music side of the festival?
8. In relation to Roskilde Festival commitment towards being sustainable, organic as well as a non-profit organization, what do you think about it?
9. What did you do during the festival?
10. How would you describe your typical day at Roskilde Festival? (What did you do?)
11. What was your role during the experience (e.g. were you engaging your friends to explore the festival?)?
12. Did you have any conversation about Roskilde Festival organization when you were there? About what? (And who did you talk to about it?)
13. Did you look for information about Roskilde Festival after the event (e.g. on TV or newspapers)? Why?
14. What kind of activities did you participate (e.g. yoga, radio, games) during the festival? (How was it?)
15. What did you do after the festival? (Did you meet your friends you went to Roskilde Festival with to talk about it or look at the pictures/videos you took there?)
16. Did you participate in any rewarding games to win gadgets or free drinks during the festival? Why and why not?
17. What does Roskilde Festival represent for you now?

18. Do you identify yourself with its values? Why?
19. Do you think it's cool to have attended Roskilde Festival? Why?
20. Did you use Roskilde Festival Facebook page during the festival? Why?
21. Did you use Roskilde Festival Facebook page after the festival? Why?
22. What did you do on it?
23. What would make you more active/engaged on Roskilde Festival Facebook page? (What would you improve?)
24. While at the festival, did you look for information on Roskilde Festival Facebook page? What kind of information?
25. How did you find them (useful and relevant)?
26. How do you like the content on Roskilde Festival Facebook page? And why?
27. Did you check Roskilde Facebook page to stay updated with any reward games to win merchandise, gadgets or free drinks during or after the festival?
28. How do you think Roskilde Festival Facebook page activities reflect your personality and values?
29. And how do you think that liking Roskilde Festival Facebook page impacts the way your Facebook friends see you? (How do you think that sharing Roskilde Festival Facebook page content impacts the way your Facebook friends see you?)
30. How did you feel about the other festival attendees? (Did you meet new people and engaged with them during the festival? Or did you stick with your group of friends?)
31. (If you got lost and you could not reach/find your friends anymore, what did you do? How did you feel?)
32. What do you feel you have in common with the other festival attendees? Do you consider them as strangers?
33. How do you think/feel other attendees affected your experience?
34. Are you still in contact with the people you met at the festival?
35. How do you feel about the other users on Roskilde Festival's Facebook page after attending? (Would you help other people asking for information? (Why?))
36. Would you rather respond to a brand Facebook post or other people's posts?
37. Does being part of Roskilde Festival Facebook page make you feel part of a community? Why or why not?
38. Are you proud to tell others that you attended Roskilde Festival?
39. Would/Have you recommend/ed Roskilde Festival to your friends? (How - online or offline?)
40. What would you promote about Roskilde Festival? And how?
41. Do you mind if other Facebook users can see what you are tagged in, what events you attend etc.?
42. Would you share Roskilde Facebook page content?
43. Would you invite your friends to like the page or to attend the Facebook event?

44. Would you write reviews about your experience related to the festival?
45. Would you tag your friends on Roskilde Festival related Facebook content? Why?
46. Would you re-attend Roskilde Festival next year? Why?
47. Why would you choose Roskilde Festival over other music festivals?
48. What was your general impression about Roskilde Festival?
49. Do you have recommendations? Anything that could be improved? Anything that should remain the same?
50. Do you have anything else to add?
51. Summary

## Appendix E

### *Questionnaire Before the Event*

Copenhagen, 20/06/2017

#### Background information

Age:

Country of origin:

Profession:

**Please indicate how much you agree or disagree with the following statements:**

	Strongly disagree	Disagree	Neither agree or disagree	Agree	Strongly agree	No opinion
1. I love Roskilde Festival	<input type="checkbox"/> 1	<input type="checkbox"/> 2	<input type="checkbox"/> 3	<input type="checkbox"/> 4	<input type="checkbox"/> 5	___
2. Roskilde Festival is special for me	<input type="checkbox"/> 1	<input type="checkbox"/> 2	<input type="checkbox"/> 3	<input type="checkbox"/> 4	<input type="checkbox"/> 5	___
3. I would miss Roskilde Festival if it did not exist	<input type="checkbox"/> 1	<input type="checkbox"/> 2	<input type="checkbox"/> 3	<input type="checkbox"/> 4	<input type="checkbox"/> 5	___
4. Roskilde Festival is more than just festival for me	<input type="checkbox"/> 1	<input type="checkbox"/> 2	<input type="checkbox"/> 3	<input type="checkbox"/> 4	<input type="checkbox"/> 5	___
5. Roskilde Festival symbolizes the kind of person I really am inside	<input type="checkbox"/> 1	<input type="checkbox"/> 2	<input type="checkbox"/> 3	<input type="checkbox"/> 4	<input type="checkbox"/> 5	___
6. Roskilde Festival reflects my personality	<input type="checkbox"/> 1	<input type="checkbox"/> 2	<input type="checkbox"/> 3	<input type="checkbox"/> 4	<input type="checkbox"/> 5	___



- |     |   |                            |                            |                            |                            |                            |     |
|-----|---|----------------------------|----------------------------|----------------------------|----------------------------|----------------------------|-----|
| 7.  | Roskilde Festival mirrors the real me   | <input type="checkbox"/> 1 | <input type="checkbox"/> 2 | <input type="checkbox"/> 3 | <input type="checkbox"/> 4 | <input type="checkbox"/> 5 | ___ |
| 8.  | Attending Roskilde Festival contributes to my image   | <input type="checkbox"/> 1 | <input type="checkbox"/> 2 | <input type="checkbox"/> 3 | <input type="checkbox"/> 4 | <input type="checkbox"/> 5 | ___ |
| 9.  | Attending Roskilde adds value to the social role I play   | <input type="checkbox"/> 1 | <input type="checkbox"/> 2 | <input type="checkbox"/> 3 | <input type="checkbox"/> 4 | <input type="checkbox"/> 5 | ___ |
| 10. | Attending Roskilde Festival has a positive impact of what others think of me  | <input type="checkbox"/> 1 | <input type="checkbox"/> 2 | <input type="checkbox"/> 3 | <input type="checkbox"/> 4 | <input type="checkbox"/> 5 | ___ |
| 11. | Attending Roskilde Festival improved the way society views me   | <input type="checkbox"/> 1 | <input type="checkbox"/> 2 | <input type="checkbox"/> 3 | <input type="checkbox"/> 4 | <input type="checkbox"/> 5 | ___ |
| 12. | Roskilde Festival's line-up is up to my expectations  | <input type="checkbox"/> 1 | <input type="checkbox"/> 2 | <input type="checkbox"/> 3 | <input type="checkbox"/> 4 | <input type="checkbox"/> 5 | ___ |
| 13. | Roskilde Festival provides high quality   | <input type="checkbox"/> 1 | <input type="checkbox"/> 2 | <input type="checkbox"/> 3 | <input type="checkbox"/> 4 | <input type="checkbox"/> 5 | ___ |
| 14. | Roskilde Festival's campng site is well-organized   | <input type="checkbox"/> 1 | <input type="checkbox"/> 2 | <input type="checkbox"/> 3 | <input type="checkbox"/> 4 | <input type="checkbox"/> 5 | ___ |
| 15. | Transportation to Roskilde Festival is well-organized   | <input type="checkbox"/> 1 | <input type="checkbox"/> 2 | <input type="checkbox"/> 3 | <input type="checkbox"/> 4 | <input type="checkbox"/> 5 | ___ |
| 16. | I asked my friends for information about Roskilde Festival's lineup (e.g. line-up, camping) to increase my personal knowledge | <input type="checkbox"/> 1 | <input type="checkbox"/> 2 | <input type="checkbox"/> 3 | <input type="checkbox"/> 4 | <input type="checkbox"/> 5 | ___ |
| 17. | I asked my friends for information about Roskilde Festival to stay updated  | <input type="checkbox"/> 1 | <input type="checkbox"/> 2 | <input type="checkbox"/> 3 | <input type="checkbox"/> 4 | <input type="checkbox"/> 5 | ___ |
| 18. | I have been to pre-events connected to Roskilde Festival  | <input type="checkbox"/> 1 | <input type="checkbox"/> 2 | <input type="checkbox"/> 3 | <input type="checkbox"/> 4 | <input type="checkbox"/> 5 | ___ |
| 19. | I had fun while I was getting ready for the festival  | <input type="checkbox"/> 1 | <input type="checkbox"/> 2 | <input type="checkbox"/> 3 | <input type="checkbox"/> 4 | <input type="checkbox"/> 5 | ___ |
| 20. | I want to participate in Roskilde Festival daytime activities like yoga, table tennis and quizzes                             | <input type="checkbox"/> 1 | <input type="checkbox"/> 2 | <input type="checkbox"/> 3 | <input type="checkbox"/> 4 | <input type="checkbox"/> 5 | ___ |
| 21. | I would participate in offline Competitions/games organized by Roskilde Festival to win gadgets or free drinks.               | <input type="checkbox"/> 1 | <input type="checkbox"/> 2 | <input type="checkbox"/> 3 | <input type="checkbox"/> 4 | <input type="checkbox"/> 5 | ___ |
| 22. | I do not know much about Roskilde Festival and I did not spend much time in preparing for it.                                 | <input type="checkbox"/> 1 | <input type="checkbox"/> 2 | <input type="checkbox"/> 3 | <input type="checkbox"/> 4 | <input type="checkbox"/> 5 | ___ |
| 23. | I am not planning to spend much   | <input type="checkbox"/> 1 | <input type="checkbox"/> 2 | <input type="checkbox"/> 3 | <input type="checkbox"/> 4 | <input type="checkbox"/> 5 | ___ |

time in preparing for Roskilde Festival.

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|-----|--|----------------------------|----------------------------|----------------------------|----------------------------|----------------------------|-----|
| 24. | I am helping my friends in organizing with the transportation, the camp site, clothes, food and drinks for Roskilde Festival | <input type="checkbox"/> 1 | <input type="checkbox"/> 2 | <input type="checkbox"/> 3 | <input type="checkbox"/> 4 | <input type="checkbox"/> 5 | ___ |
| 25. | I am planning to wear Roskilde Festival merchandise.   | <input type="checkbox"/> 1 | <input type="checkbox"/> 2 | <input type="checkbox"/> 3 | <input type="checkbox"/> 4 | <input type="checkbox"/> 5 | ___ |
| 26. | I bought Roskilde Festival merchandise (e.g. t-shirts).  | <input type="checkbox"/> 1 | <input type="checkbox"/> 2 | <input type="checkbox"/> 3 | <input type="checkbox"/> 4 | <input type="checkbox"/> 5 | ___ |
| 27. | I lead my group of friends in the organization for Roskilde Festival.  | <input type="checkbox"/> 1 | <input type="checkbox"/> 2 | <input type="checkbox"/> 3 | <input type="checkbox"/> 4 | <input type="checkbox"/> 5 | ___ |
| 28. | I spent more than one day in preparing for Roskilde Festival.  | <input type="checkbox"/> 1 | <input type="checkbox"/> 2 | <input type="checkbox"/> 3 | <input type="checkbox"/> 4 | <input type="checkbox"/> 5 | ___ |
| 29. | I created special outfits for Roskilde Festival  | <input type="checkbox"/> 1 | <input type="checkbox"/> 2 | <input type="checkbox"/> 3 | <input type="checkbox"/> 4 | <input type="checkbox"/> 5 | ___ |
| 30. | I took pictures and videos of the preparation for Roskilde Festival.   | <input type="checkbox"/> 1 | <input type="checkbox"/> 2 | <input type="checkbox"/> 3 | <input type="checkbox"/> 4 | <input type="checkbox"/> 5 | ___ |
| 31. | Roskilde Festival's Facebook page provides me with information about the festival/festival related topics.                   | <input type="checkbox"/> 1 | <input type="checkbox"/> 2 | <input type="checkbox"/> 3 | <input type="checkbox"/> 4 | <input type="checkbox"/> 5 | ___ |
| 32. | The information provided on Roskilde Festival's Facebook page is useful/relevant for me.                                     | <input type="checkbox"/> 1 | <input type="checkbox"/> 2 | <input type="checkbox"/> 3 | <input type="checkbox"/> 4 | <input type="checkbox"/> 5 | ___ |
| 33. | I engaged with Roskilde Festival's Facebook page to increase my knowledge about the brand                                    | <input type="checkbox"/> 1 | <input type="checkbox"/> 2 | <input type="checkbox"/> 3 | <input type="checkbox"/> 4 | <input type="checkbox"/> 5 | ___ |
| 34. | I engaged with Roskilde Festival's Facebook page to stay updated   | <input type="checkbox"/> 1 | <input type="checkbox"/> 2 | <input type="checkbox"/> 3 | <input type="checkbox"/> 4 | <input type="checkbox"/> 5 | ___ |
| 35. | I think that the content on Roskilde Festival's Facebook page is entertaining.   | <input type="checkbox"/> 1 | <input type="checkbox"/> 2 | <input type="checkbox"/> 3 | <input type="checkbox"/> 4 | <input type="checkbox"/> 5 | ___ |
| 36. | I visit Roskilde Festival's Facebook page as a pastime activity.   | <input type="checkbox"/> 1 | <input type="checkbox"/> 2 | <input type="checkbox"/> 3 | <input type="checkbox"/> 4 | <input type="checkbox"/> 5 | ___ |
| 37. | I am having fun when I'm looking at Roskilde Festival's Facebook page.   | <input type="checkbox"/> 1 | <input type="checkbox"/> 2 | <input type="checkbox"/> 3 | <input type="checkbox"/> 4 | <input type="checkbox"/> 5 | ___ |
| 38. | I am planning to participate in competitions/rewarding games   | <input type="checkbox"/> 1 | <input type="checkbox"/> 2 | <input type="checkbox"/> 3 | <input type="checkbox"/> 4 | <input type="checkbox"/> 5 | ___ |

announced on Roskilde Festival's Facebook page.

- |     |  |                            |                            |                            |                            |                            |     |
|-----|--|----------------------------|----------------------------|----------------------------|----------------------------|----------------------------|-----|
| 39. | There is a chance to win nice prizes<br>on Roskilde Festival's Facebook page.                                  | <input type="checkbox"/> 1 | <input type="checkbox"/> 2 | <input type="checkbox"/> 3 | <input type="checkbox"/> 4 | <input type="checkbox"/> 5 | ___ |
| 40. | I've been rewarded by prizes/<br>discounts/giveaways through Roskilde Festival's Facebook page.                | <input type="checkbox"/> 1 | <input type="checkbox"/> 2 | <input type="checkbox"/> 3 | <input type="checkbox"/> 4 | <input type="checkbox"/> 5 | ___ |
| 41. | Roskilde Festival Facebook page<br>content symbolizes the kind of person I really am inside.                   | <input type="checkbox"/> 1 | <input type="checkbox"/> 2 | <input type="checkbox"/> 3 | <input type="checkbox"/> 4 | <input type="checkbox"/> 5 | ___ |
| 42. | Roskilde Festival Facebook page<br>content reflects my personality.  | <input type="checkbox"/> 1 | <input type="checkbox"/> 2 | <input type="checkbox"/> 3 | <input type="checkbox"/> 4 | <input type="checkbox"/> 5 | ___ |
| 43. | Roskilde Festival Facebook page<br>content mirrors the real me.  | <input type="checkbox"/> 1 | <input type="checkbox"/> 2 | <input type="checkbox"/> 3 | <input type="checkbox"/> 4 | <input type="checkbox"/> 5 | ___ |
| 44. | This brand contributes to my image<br>on Facebook.   | <input type="checkbox"/> 1 | <input type="checkbox"/> 2 | <input type="checkbox"/> 3 | <input type="checkbox"/> 4 | <input type="checkbox"/> 5 | ___ |
| 45. | This brand adds to the "role"<br>I play on Facebook.   | <input type="checkbox"/> 1 | <input type="checkbox"/> 2 | <input type="checkbox"/> 3 | <input type="checkbox"/> 4 | <input type="checkbox"/> 5 | ___ |
| 46. | This brand has a positive impact on<br>what my Facebook friends think of me.                                   | <input type="checkbox"/> 1 | <input type="checkbox"/> 2 | <input type="checkbox"/> 3 | <input type="checkbox"/> 4 | <input type="checkbox"/> 5 | ___ |
| 47. | This brand improves the way my<br>Facebook friends view me.  | <input type="checkbox"/> 1 | <input type="checkbox"/> 2 | <input type="checkbox"/> 3 | <input type="checkbox"/> 4 | <input type="checkbox"/> 5 | ___ |
| 48. | I was watching videos on Roskilde<br>Festival Facebook page.   | <input type="checkbox"/> 1 | <input type="checkbox"/> 2 | <input type="checkbox"/> 3 | <input type="checkbox"/> 4 | <input type="checkbox"/> 5 | ___ |
| 49. | I was reading Roskilde Festival's posts,<br>user's comments and reviews.                                       | <input type="checkbox"/> 1 | <input type="checkbox"/> 2 | <input type="checkbox"/> 3 | <input type="checkbox"/> 4 | <input type="checkbox"/> 5 | ___ |
| 50. | I "liked Roskilde Festival Facebook<br>page content or other users' content.                                   | <input type="checkbox"/> 1 | <input type="checkbox"/> 2 | <input type="checkbox"/> 3 | <input type="checkbox"/> 4 | <input type="checkbox"/> 5 | ___ |
| 51. | I am engaging in conversations on<br>Roskilde Facebook page (e.g. commenting, asking, and answering questions) | <input type="checkbox"/> 1 | <input type="checkbox"/> 2 | <input type="checkbox"/> 3 | <input type="checkbox"/> 4 | <input type="checkbox"/> 5 | ___ |
| 52. | I am sharing Roskilde Festival posts<br>on my own profile (e.g. videos, audios, pictures, texts).              | <input type="checkbox"/> 1 | <input type="checkbox"/> 2 | <input type="checkbox"/> 3 | <input type="checkbox"/> 4 | <input type="checkbox"/> 5 | ___ |
| 53. | I tag friends on Roskilde Festival<br>posts or other users' posts.   | <input type="checkbox"/> 1 | <input type="checkbox"/> 2 | <input type="checkbox"/> 3 | <input type="checkbox"/> 4 | <input type="checkbox"/> 5 | ___ |
| 54. | I recommend Roskilde Festival<br>page/event to my Facebook friends.  | <input type="checkbox"/> 1 | <input type="checkbox"/> 2 | <input type="checkbox"/> 3 | <input type="checkbox"/> 4 | <input type="checkbox"/> 5 | ___ |
| 55. | I am uploading pictures, videos<br>or audios of my own creation about Roskilde Festival.                       | <input type="checkbox"/> 1 | <input type="checkbox"/> 2 | <input type="checkbox"/> 3 | <input type="checkbox"/> 4 | <input type="checkbox"/> 5 | ___ |

- |     |   |                            |                            |                            |                            |                            |     |
|-----|---|----------------------------|----------------------------|----------------------------|----------------------------|----------------------------|-----|
| 56. | I feel a connection between myself<br>and other festival attendees                            | <input type="checkbox"/> 1 | <input type="checkbox"/> 2 | <input type="checkbox"/> 3 | <input type="checkbox"/> 4 | <input type="checkbox"/> 5 | ___ |
| 57. | I feel I have something in common<br>with the other festival attendees                        | <input type="checkbox"/> 1 | <input type="checkbox"/> 2 | <input type="checkbox"/> 3 | <input type="checkbox"/> 4 | <input type="checkbox"/> 5 | ___ |
| 58. | I feel a sense of community between<br>me and the other festival attendees                    | <input type="checkbox"/> 1 | <input type="checkbox"/> 2 | <input type="checkbox"/> 3 | <input type="checkbox"/> 4 | <input type="checkbox"/> 5 | ___ |
| 59. | I feel a connection between myself<br>and other users on Roskilde festival Facebook page.     | <input type="checkbox"/> 1 | <input type="checkbox"/> 2 | <input type="checkbox"/> 3 | <input type="checkbox"/> 4 | <input type="checkbox"/> 5 | ___ |
| 60. | I feel a sense of community between<br>me and other users on Roskilde festival Facebook page. | <input type="checkbox"/> 1 | <input type="checkbox"/> 2 | <input type="checkbox"/> 3 | <input type="checkbox"/> 4 | <input type="checkbox"/> 5 | ___ |
| 61. | I have something in common with the<br>other users on Roskilde festival Facebook page.        | <input type="checkbox"/> 1 | <input type="checkbox"/> 2 | <input type="checkbox"/> 3 | <input type="checkbox"/> 4 | <input type="checkbox"/> 5 | ___ |
| 62. | I click like for Roskilde Festival in order<br>to talk about it with my friends.              | <input type="checkbox"/> 1 | <input type="checkbox"/> 2 | <input type="checkbox"/> 3 | <input type="checkbox"/> 4 | <input type="checkbox"/> 5 | ___ |
| 63. | I click like for Roskilde Festival as<br>it enhances my Facebook profile                      | <input type="checkbox"/> 1 | <input type="checkbox"/> 2 | <input type="checkbox"/> 3 | <input type="checkbox"/> 4 | <input type="checkbox"/> 5 | ___ |
| 64. | I click like for Roskilde Festival in order<br>to spread the good word about it               | <input type="checkbox"/> 1 | <input type="checkbox"/> 2 | <input type="checkbox"/> 3 | <input type="checkbox"/> 4 | <input type="checkbox"/> 5 | ___ |
| 65. | I give Roskilde Festival a lot of positive<br>word-of-mouth online                            | <input type="checkbox"/> 1 | <input type="checkbox"/> 2 | <input type="checkbox"/> 3 | <input type="checkbox"/> 4 | <input type="checkbox"/> 5 | ___ |
| 66. | I recommend Roskilde Festival to friends<br>and family on Facebook                            | <input type="checkbox"/> 1 | <input type="checkbox"/> 2 | <input type="checkbox"/> 3 | <input type="checkbox"/> 4 | <input type="checkbox"/> 5 | ___ |
| 67. | I recommend Roskilde Festival Facebook<br>page and event to friends and family on Facebook    | <input type="checkbox"/> 1 | <input type="checkbox"/> 2 | <input type="checkbox"/> 3 | <input type="checkbox"/> 4 | <input type="checkbox"/> 5 | ___ |
| 68. | I have the intention to re-attend Roskilde<br>Festival next year                              | <input type="checkbox"/> 1 | <input type="checkbox"/> 2 | <input type="checkbox"/> 3 | <input type="checkbox"/> 4 | <input type="checkbox"/> 5 | ___ |
| 69. | It is likely that I will re-attend Roskilde<br>Festival next year                             | <input type="checkbox"/> 1 | <input type="checkbox"/> 2 | <input type="checkbox"/> 3 | <input type="checkbox"/> 4 | <input type="checkbox"/> 5 | ___ |
| 70. | I expect I will re-purchase a ticket for<br>Roskilde Festival in the future                   | <input type="checkbox"/> 1 | <input type="checkbox"/> 2 | <input type="checkbox"/> 3 | <input type="checkbox"/> 4 | <input type="checkbox"/> 5 | ___ |

## Appendix F

### *Questionnaire After the Event*

Copenhagen, 02 /07/2017

#### Background information

Age:

Country of origin:

Profession:

**Please indicate how much you agree or disagree with the following statements:**

	Strongly disagree	Disagree	Neither agree or disagree	Agree	Strongly agree	No opinion
1. I love Roskilde Festival	<input type="checkbox"/> 1	<input type="checkbox"/> 2	<input type="checkbox"/> 3	<input type="checkbox"/> 4	<input type="checkbox"/> 5	___
2. Roskilde Festival is special for me	<input type="checkbox"/> 1	<input type="checkbox"/> 2	<input type="checkbox"/> 3	<input type="checkbox"/> 4	<input type="checkbox"/> 5	___
3. I will miss Roskilde Festival if it did not exist	<input type="checkbox"/> 1	<input type="checkbox"/> 2	<input type="checkbox"/> 3	<input type="checkbox"/> 4	<input type="checkbox"/> 5	___
4. Roskilde Festival is more than just a festival for me	<input type="checkbox"/> 1	<input type="checkbox"/> 2	<input type="checkbox"/> 3	<input type="checkbox"/> 4	<input type="checkbox"/> 5	___
5. Roskilde Festival symbolizes the kind of person I really am inside	<input type="checkbox"/> 1	<input type="checkbox"/> 2	<input type="checkbox"/> 3	<input type="checkbox"/> 4	<input type="checkbox"/> 5	___
6. Roskilde Festival reflects my personality	<input type="checkbox"/> 1	<input type="checkbox"/> 2	<input type="checkbox"/> 3	<input type="checkbox"/> 4	<input type="checkbox"/> 5	___
7. Roskilde Festival mirrors the real me	<input type="checkbox"/> 1	<input type="checkbox"/> 2	<input type="checkbox"/> 3	<input type="checkbox"/> 4	<input type="checkbox"/> 5	___
8. Attending Roskilde Festival contributes to my image	<input type="checkbox"/> 1	<input type="checkbox"/> 2	<input type="checkbox"/> 3	<input type="checkbox"/> 4	<input type="checkbox"/> 5	___
9. Attending Roskilde adds value to the to the social role I play	<input type="checkbox"/> 1	<input type="checkbox"/> 2	<input type="checkbox"/> 3	<input type="checkbox"/> 4	<input type="checkbox"/> 5	___
10. Attending Roskilde Festival has a positive impact of what others think of me	<input type="checkbox"/> 1	<input type="checkbox"/> 2	<input type="checkbox"/> 3	<input type="checkbox"/> 4	<input type="checkbox"/> 5	___
11. Attending Roskilde Festival improved the way society views me	<input type="checkbox"/> 1	<input type="checkbox"/> 2	<input type="checkbox"/> 3	<input type="checkbox"/> 4	<input type="checkbox"/> 5	___
12. Roskilde Festival's line-up is up to	<input type="checkbox"/> 1	<input type="checkbox"/> 2	<input type="checkbox"/> 3	<input type="checkbox"/> 4	<input type="checkbox"/> 5	___

my expectations

- |     |  |                            |                            |                            |                            |                            |     |
|-----|--|----------------------------|----------------------------|----------------------------|----------------------------|----------------------------|-----|
| 13. | Roskilde Festival provides high quality  | <input type="checkbox"/> 1 | <input type="checkbox"/> 2 | <input type="checkbox"/> 3 | <input type="checkbox"/> 4 | <input type="checkbox"/> 5 | ___ |
| 14. | Roskilde Festival's camping site is well-organized   | <input type="checkbox"/> 1 | <input type="checkbox"/> 2 | <input type="checkbox"/> 3 | <input type="checkbox"/> 4 | <input type="checkbox"/> 5 | ___ |
| 15. | Transportation to Roskilde Festival is well-organized  | <input type="checkbox"/> 1 | <input type="checkbox"/> 2 | <input type="checkbox"/> 3 | <input type="checkbox"/> 4 | <input type="checkbox"/> 5 | ___ |
| 16. | During the festival, I mostly followed what my friends suggested to do   | <input type="checkbox"/> 1 | <input type="checkbox"/> 2 | <input type="checkbox"/> 3 | <input type="checkbox"/> 4 | <input type="checkbox"/> 5 | ___ |
| 17. | During the festival, I mostly went with the flow and relied on others' guidance  | <input type="checkbox"/> 1 | <input type="checkbox"/> 2 | <input type="checkbox"/> 3 | <input type="checkbox"/> 4 | <input type="checkbox"/> 5 | ___ |
| 18. | During the festival, I attended concerts and explored the festival area  | <input type="checkbox"/> 1 | <input type="checkbox"/> 2 | <input type="checkbox"/> 3 | <input type="checkbox"/> 4 | <input type="checkbox"/> 5 | ___ |
| 19. | During the festival, I participated in some activities (e.g. competitions, games, etc.)  | <input type="checkbox"/> 1 | <input type="checkbox"/> 2 | <input type="checkbox"/> 3 | <input type="checkbox"/> 4 | <input type="checkbox"/> 5 | ___ |
| 20. | During the festival, I wore Roskilde Festival merchandise  | <input type="checkbox"/> 1 | <input type="checkbox"/> 2 | <input type="checkbox"/> 3 | <input type="checkbox"/> 4 | <input type="checkbox"/> 5 | ___ |
| 21. | During the festival, I took pictures and videos  | <input type="checkbox"/> 1 | <input type="checkbox"/> 2 | <input type="checkbox"/> 3 | <input type="checkbox"/> 4 | <input type="checkbox"/> 5 | ___ |
| 22. | During the festival, I helped other with information about the brand and experience  | <input type="checkbox"/> 1 | <input type="checkbox"/> 2 | <input type="checkbox"/> 3 | <input type="checkbox"/> 4 | <input type="checkbox"/> 5 | ___ |
| 23. | During the festival, I led my group of friends   | <input type="checkbox"/> 1 | <input type="checkbox"/> 2 | <input type="checkbox"/> 3 | <input type="checkbox"/> 4 | <input type="checkbox"/> 5 | ___ |
| 24. | During the festival, I organized extra activities  | <input type="checkbox"/> 1 | <input type="checkbox"/> 2 | <input type="checkbox"/> 3 | <input type="checkbox"/> 4 | <input type="checkbox"/> 5 | ___ |
| 25. | During the festival, I wore costumes of my own creation  | <input type="checkbox"/> 1 | <input type="checkbox"/> 2 | <input type="checkbox"/> 3 | <input type="checkbox"/> 4 | <input type="checkbox"/> 5 | ___ |
| 26. | During the festival, I asked for information about Roskilde Festival (e.g. line-up, camping, etc.) to increase my personal knowledge | <input type="checkbox"/> 1 | <input type="checkbox"/> 2 | <input type="checkbox"/> 3 | <input type="checkbox"/> 4 | <input type="checkbox"/> 5 | ___ |
| 27. | During the festival, I asked for information about Roskilde Festival to stay updated   | <input type="checkbox"/> 1 | <input type="checkbox"/> 2 | <input type="checkbox"/> 3 | <input type="checkbox"/> 4 | <input type="checkbox"/> 5 | ___ |
| 28. | During the festival, I participated in some activities (e.g. competitions, games, etc.) for fun                                      | <input type="checkbox"/> 1 | <input type="checkbox"/> 2 | <input type="checkbox"/> 3 | <input type="checkbox"/> 4 | <input type="checkbox"/> 5 | ___ |
| 29. | During the festival, I participated in some  | <input type="checkbox"/> 1 | <input type="checkbox"/> 2 | <input type="checkbox"/> 3 | <input type="checkbox"/> 4 | <input type="checkbox"/> 5 | ___ |

- |     |   |                            |                            |                            |                            |                            |
|-----|---|----------------------------|----------------------------|----------------------------|----------------------------|----------------------------|
|     | activities (e.g. competitions, games, etc.) because I was bored   |                            |                            |                            |                            |                            |
| 30. | During the festival, I participated in some activities (e.g. competitions, games, etc.) because I wanted to socialize with the other festival attendees | <input type="checkbox"/> 1 | <input type="checkbox"/> 2 | <input type="checkbox"/> 3 | <input type="checkbox"/> 4 | <input type="checkbox"/> 5 |
| 31. | During the festival, I had fun while visiting the several festival areas (e.g. art installations, camping)  | <input type="checkbox"/> 1 | <input type="checkbox"/> 2 | <input type="checkbox"/> 3 | <input type="checkbox"/> 4 | <input type="checkbox"/> 5 |
| 32. | During the festival, I participated in some activities (e.g. competitions, games, etc.) to have a reward  | <input type="checkbox"/> 1 | <input type="checkbox"/> 2 | <input type="checkbox"/> 3 | <input type="checkbox"/> 4 | <input type="checkbox"/> 5 |
| 33. | After the festival, I asked for information about Roskilde Festival (e.g. line-up, camping, etc.) to increase my personal knowledge                     | <input type="checkbox"/> 1 | <input type="checkbox"/> 2 | <input type="checkbox"/> 3 | <input type="checkbox"/> 4 | <input type="checkbox"/> 5 |
| 34. | After the festival, I asked for information about Roskilde Festival to stay updated   | <input type="checkbox"/> 1 | <input type="checkbox"/> 2 | <input type="checkbox"/> 3 | <input type="checkbox"/> 4 | <input type="checkbox"/> 5 |
| 35. | After the festival, I met with my festival friends for fun  | <input type="checkbox"/> 1 | <input type="checkbox"/> 2 | <input type="checkbox"/> 3 | <input type="checkbox"/> 4 | <input type="checkbox"/> 5 |
| 36. | After the festival, I met with my festival friends because I was bored  | <input type="checkbox"/> 1 | <input type="checkbox"/> 2 | <input type="checkbox"/> 3 | <input type="checkbox"/> 4 | <input type="checkbox"/> 5 |
| 37. | After the festival, I met with my festival friends to talk about the experience   | <input type="checkbox"/> 1 | <input type="checkbox"/> 2 | <input type="checkbox"/> 3 | <input type="checkbox"/> 4 | <input type="checkbox"/> 5 |
| 38. | After the festival, I met with my festival friends to socialize   | <input type="checkbox"/> 1 | <input type="checkbox"/> 2 | <input type="checkbox"/> 3 | <input type="checkbox"/> 4 | <input type="checkbox"/> 5 |
| 39. | After the festival, I met with my friends to show them pictures and videos about the experience   | <input type="checkbox"/> 1 | <input type="checkbox"/> 2 | <input type="checkbox"/> 3 | <input type="checkbox"/> 4 | <input type="checkbox"/> 5 |
| 40. | Roskilde Festival's Facebook page provides me with information about the festival/festival related topics.  | <input type="checkbox"/> 1 | <input type="checkbox"/> 2 | <input type="checkbox"/> 3 | <input type="checkbox"/> 4 | <input type="checkbox"/> 5 |
| 41. | The information provided on Roskilde Festival's Facebook page is useful/relevant for me.  | <input type="checkbox"/> 1 | <input type="checkbox"/> 2 | <input type="checkbox"/> 3 | <input type="checkbox"/> 4 | <input type="checkbox"/> 5 |
| 42. | After the festival, I engaged with Roskilde Festival Facebook page to increase my knowledge about the brand   | <input type="checkbox"/> 1 | <input type="checkbox"/> 2 | <input type="checkbox"/> 3 | <input type="checkbox"/> 4 | <input type="checkbox"/> 5 |
| 43. | I think that the content on Roskilde Festival's Facebook page is entertaining.  | <input type="checkbox"/> 1 | <input type="checkbox"/> 2 | <input type="checkbox"/> 3 | <input type="checkbox"/> 4 | <input type="checkbox"/> 5 |
| 44. | I visit Roskilde Festival's Facebook  | <input type="checkbox"/> 1 | <input type="checkbox"/> 2 | <input type="checkbox"/> 3 | <input type="checkbox"/> 4 | <input type="checkbox"/> 5 |

30. During the festival, I participated in some activities (e.g. competitions, games, etc.) ☐1 ☐2 ☐3 ☐4 ☐5 \_\_\_\_\_

because I wanted to socialize with the other festival attendees

31. During the festival, I had fun while visiting ☐1 ☐2 ☐3 ☐4 ☐5 \_\_\_\_\_  
the several festival areas (e.g. art installations, camping)

32. During the festival, I participated in some activities (e.g. competitions, games, etc.) to have a reward

33. After the festival, I asked for information about Roskilde Festival (e.g. line-up, camping, etc.) to increase my personal knowledge

34. After the festival, I asked for information about Roskilde Festival to stay updated ☐1 ☐2 ☐3 ☐4 ☐5 \_\_\_\_\_

35. After the festival, I met with my festival friends for fun ☐1 ☐2 ☐3 ☐4 ☐5 \_\_\_\_\_

36. After the festival, I met with my festival friends because I was bored

37. After the festival, I met with my festival friends to talk about the experience

38. After the festival, I met with my festival friends to socialize ☐1 ☐2 ☐3 ☐4 ☐5 \_\_\_\_\_

39. After the festival, I met with my friends ☐1 ☐2 ☐3 ☐4 ☐5 \_\_\_\_\_  
to show them pictures and videos about the experience

40. Roskilde Festival's Facebook page provides me with information about the festival/festival related topics.

41. The information provided on ☐1 ☐2 ☐3 ☐4 ☐5 \_\_\_\_\_  
Roskilde Festival's Facebook page  
is useful/relevant for me.

42. After the festival, I engaged with ☐1 ☐2 ☐3 ☐4 ☐5 \_\_\_\_\_  
Roskilde Festival Facebook page to increase my knowledge about the brand

43. I think that the content on Roskilde Festival's Facebook page is entertaining.

44. I visit Roskilde Festival's Facebook ☐1 ☐2 ☐3 ☐4 ☐5

page as a pastime activity.

- |     |  |                            |                            |                            |                            |                            |     |
|-----|--|----------------------------|----------------------------|----------------------------|----------------------------|----------------------------|-----|
| 45. | I am having fun when I'm looking at Roskilde Festival's Facebook page.                                       | <input type="checkbox"/> 1 | <input type="checkbox"/> 2 | <input type="checkbox"/> 3 | <input type="checkbox"/> 4 | <input type="checkbox"/> 5 | ___ |
| 46. | Roskilde Festival Facebook page content symbolizes the kind of person I really am inside.                    | <input type="checkbox"/> 1 | <input type="checkbox"/> 2 | <input type="checkbox"/> 3 | <input type="checkbox"/> 4 | <input type="checkbox"/> 5 | ___ |
| 47. | Roskilde Festival Facebook page content reflects my personality.   | <input type="checkbox"/> 1 | <input type="checkbox"/> 2 | <input type="checkbox"/> 3 | <input type="checkbox"/> 4 | <input type="checkbox"/> 5 | ___ |
| 48. | This brand contributes to my image on Facebook.  | <input type="checkbox"/> 1 | <input type="checkbox"/> 2 | <input type="checkbox"/> 3 | <input type="checkbox"/> 4 | <input type="checkbox"/> 5 | ___ |
| 49. | This brand has a positive impact on what my Facebook friends think of me.                                    | <input type="checkbox"/> 1 | <input type="checkbox"/> 2 | <input type="checkbox"/> 3 | <input type="checkbox"/> 4 | <input type="checkbox"/> 5 | ___ |
| 50. | This brand improves the way my Facebook friends view me.   | <input type="checkbox"/> 1 | <input type="checkbox"/> 2 | <input type="checkbox"/> 3 | <input type="checkbox"/> 4 | <input type="checkbox"/> 5 | ___ |
| 51. | I watched videos on Roskilde Festival's Facebook page.   | <input type="checkbox"/> 1 | <input type="checkbox"/> 2 | <input type="checkbox"/> 3 | <input type="checkbox"/> 4 | <input type="checkbox"/> 5 | ___ |
| 52. | I am viewing pictures, videos, etc. on Roskilde's Facebook page  | <input type="checkbox"/> 1 | <input type="checkbox"/> 2 | <input type="checkbox"/> 3 | <input type="checkbox"/> 4 | <input type="checkbox"/> 5 | ___ |
| 53. | I'm reading Roskilde Festival's posts, user's comments and reviews.  | <input type="checkbox"/> 1 | <input type="checkbox"/> 2 | <input type="checkbox"/> 3 | <input type="checkbox"/> 4 | <input type="checkbox"/> 5 | ___ |
| 54. | I am "liking" Roskilde Festival Facebook page content or other users' content.                               | <input type="checkbox"/> 1 | <input type="checkbox"/> 2 | <input type="checkbox"/> 3 | <input type="checkbox"/> 4 | <input type="checkbox"/> 5 | ___ |
| 55. | I am engaging in conversations on Roskilde Facebook page (e.g. commenting, asking, and answering questions). | <input type="checkbox"/> 1 | <input type="checkbox"/> 2 | <input type="checkbox"/> 3 | <input type="checkbox"/> 4 | <input type="checkbox"/> 5 | ___ |
| 56. | I am sharing Roskilde Festival posts on my own profile (e.g. videos, audios, pictures, texts).               | <input type="checkbox"/> 1 | <input type="checkbox"/> 2 | <input type="checkbox"/> 3 | <input type="checkbox"/> 4 | <input type="checkbox"/> 5 | ___ |
| 57. | I tag friends on Roskilde Festival posts or other users' posts.  | <input type="checkbox"/> 1 | <input type="checkbox"/> 2 | <input type="checkbox"/> 3 | <input type="checkbox"/> 4 | <input type="checkbox"/> 5 | ___ |
| 58. | I recommend Roskilde Festival page/event to my Facebook friends.   | <input type="checkbox"/> 1 | <input type="checkbox"/> 2 | <input type="checkbox"/> 3 | <input type="checkbox"/> 4 | <input type="checkbox"/> 5 | ___ |
| 59. | I am uploading pictures, videos or audios of my own creation about Roskilde Festival.                        | <input type="checkbox"/> 1 | <input type="checkbox"/> 2 | <input type="checkbox"/> 3 | <input type="checkbox"/> 4 | <input type="checkbox"/> 5 | ___ |
| 60. | I feel a connection between myself and other festival attendees  | <input type="checkbox"/> 1 | <input type="checkbox"/> 2 | <input type="checkbox"/> 3 | <input type="checkbox"/> 4 | <input type="checkbox"/> 5 | ___ |
| 61. | I feel I have something in common with the other festival attendees  | <input type="checkbox"/> 1 | <input type="checkbox"/> 2 | <input type="checkbox"/> 3 | <input type="checkbox"/> 4 | <input type="checkbox"/> 5 | ___ |



- |  |                            |                            |                            |                            |                            |     |
|--|----------------------------|----------------------------|----------------------------|----------------------------|----------------------------|-----|
| 62. I feel a sense of community between  | <input type="checkbox"/> 1 | <input type="checkbox"/> 2 | <input type="checkbox"/> 3 | <input type="checkbox"/> 4 | <input type="checkbox"/> 5 | ___ |
| 63. I feel a connection between myself<br>and other users on Roskilde festival Facebook page     | <input type="checkbox"/> 1 | <input type="checkbox"/> 2 | <input type="checkbox"/> 3 | <input type="checkbox"/> 4 | <input type="checkbox"/> 5 | ___ |
| 64. I feel a sense of community between<br>me and other users on Roskilde festival Facebook page | <input type="checkbox"/> 1 | <input type="checkbox"/> 2 | <input type="checkbox"/> 3 | <input type="checkbox"/> 4 | <input type="checkbox"/> 5 | ___ |
| 65. I have something in common with the<br>other users on Roskilde festival Facebook page        | <input type="checkbox"/> 1 | <input type="checkbox"/> 2 | <input type="checkbox"/> 3 | <input type="checkbox"/> 4 | <input type="checkbox"/> 5 | ___ |
| 66. I recommend Roskilde Festival<br>to my friends   | <input type="checkbox"/> 1 | <input type="checkbox"/> 2 | <input type="checkbox"/> 3 | <input type="checkbox"/> 4 | <input type="checkbox"/> 5 | ___ |
| 67. I talked to my family and friends<br>about Roskilde Festival                                 | <input type="checkbox"/> 1 | <input type="checkbox"/> 2 | <input type="checkbox"/> 3 | <input type="checkbox"/> 4 | <input type="checkbox"/> 5 | ___ |
| 68. I click like for Roskilde Festival in<br>order to talk about it with my friends              | <input type="checkbox"/> 1 | <input type="checkbox"/> 2 | <input type="checkbox"/> 3 | <input type="checkbox"/> 4 | <input type="checkbox"/> 5 | ___ |
| 69. I click like for Roskilde Festival as it<br>enhances my Facebook profile                     | <input type="checkbox"/> 1 | <input type="checkbox"/> 2 | <input type="checkbox"/> 3 | <input type="checkbox"/> 4 | <input type="checkbox"/> 5 | ___ |
| 70. I click like for Roskilde Festival in<br>order to spread the good work about it              | <input type="checkbox"/> 1 | <input type="checkbox"/> 2 | <input type="checkbox"/> 3 | <input type="checkbox"/> 4 | <input type="checkbox"/> 5 | ___ |
| 71. I give Roskilde Festival a lot of positive<br>word-of-mouth online                           | <input type="checkbox"/> 1 | <input type="checkbox"/> 2 | <input type="checkbox"/> 3 | <input type="checkbox"/> 4 | <input type="checkbox"/> 5 | ___ |
| 72. I recommend Roskilde Festival to friends<br>and family on Facebook                           | <input type="checkbox"/> 1 | <input type="checkbox"/> 2 | <input type="checkbox"/> 3 | <input type="checkbox"/> 4 | <input type="checkbox"/> 5 | ___ |
| 73. I recommend Roskilde Festival Facebook<br>page and event to friends and family on Facebook   | <input type="checkbox"/> 1 | <input type="checkbox"/> 2 | <input type="checkbox"/> 3 | <input type="checkbox"/> 4 | <input type="checkbox"/> 5 | ___ |
| 74. I have the intention to re-attend Roskilde<br>Festival next year                             | <input type="checkbox"/> 1 | <input type="checkbox"/> 2 | <input type="checkbox"/> 3 | <input type="checkbox"/> 4 | <input type="checkbox"/> 5 | ___ |
| 75. It is likely that I will re-attend Roskilde<br>Festival next year                            | <input type="checkbox"/> 1 | <input type="checkbox"/> 2 | <input type="checkbox"/> 3 | <input type="checkbox"/> 4 | <input type="checkbox"/> 5 | ___ |
| 76. I expect I will re-purchase a ticket for<br>Roskilde Festival in the future                  | <input type="checkbox"/> 1 | <input type="checkbox"/> 2 | <input type="checkbox"/> 3 | <input type="checkbox"/> 4 | <input type="checkbox"/> 5 | ___ |

## Appendix G

### *Interview Transcripts*

#### INTERVIEW WITH RASMUS BEFORE THE EVENT

- Interviewer: Okay, then we can start. So I'm Valeria and first of all I would like to thank you for being here. So I'm a Master student as I told you in the Faculty of Communication at CBS. And as we've briefly discussed, my research is about music festivals and in particular about the attendance retention, so why people would re-attend a music festival again. And we'll use Roskilde Festival as our case study. Everything you will tell me, it will be shared only with the people in the research, so Vivien and the supervisor, and of course, your name will not appear in the research.
- So we can start. First of all, I would like to ask you where you come from because I missed that information.
- Participant: Yeah, I'm Danish.
- Interviewer: Okay.
- Participant: Yeah, actually by the Korean adoptee. I don't know if that's important, but I'm Danish.
- Interviewer: Yeah, it's fine. Actually, we are happy to interview some Danish because we need more information from locals.
- Participant: Oh wow, okay.
- Interviewer: So that's perfect. So the first question, the easy one, why did you decide to attend Roskilde Festival?
- Participant: Well, first of all it's my first time going there. I've never been there before, I've participated in some other music festivals before but never actually tried out Roskilde Festival, and I felt now I'm about to start my fulltime job after the summer and I felt like now it's the time, now it's the time to try it out. And I think the music lineup is very good and I've got some friends who's going there and we sort of like, why not celebrate youth, you know, now (MOTIVATIONS TO ATTEND).
- Interviewer: Right, right.
- Participant: And just go. So I think ...
- Interviewer: But do you have any other holidays planned already or you decided probably okay no, I'll choose Roskilde festival rather than others ...
- Participant: I have lined something else up for the rest of July but nothing planned, you know, so I just go to Roskilde Festival.

Interviewer: Okay, why would you go ... like, what's the main reason for you to choose the music festival in general? So like of course the lineup, but anything else in general? What's special about music festivals?

Participant: I think two things. First of all, as I said before, the music lineup, but I think more importantly as the second one would be try to experience the atmosphere there. I've heard very good things about participating in Roskilde Festival but never tried it out, and I know from other festivals' set up that there's usually a very good vibe and very nice atmosphere during music festivals. So I think I have to experience it, that's the first thing, and of course experience some nice musicians would be the second one.

Interviewer: Right. How did you get to know about Roskilde Festival?

Participant: Well, I mean, I'm from Denmark and I think the majority of my friends have tried it out, I've never, so ...

Interviewer: Right. When did you buy your ticket? Do you remember?

Participant: I bought it, I think at the end of May.

Interviewer: Okay.

Participant: Yeah, I think so.

Interviewer: Okay. Right. And you said you were going with your friends, right? How many friends, more or less? Or in a big group?

Participant: We are a big group of 20, I think. But I'm actually only going ... two of them I know, who are my friends. Other, you know, friends of friends of friends. So I'll meet 17 new people (COMMUNITY) that I don't know.

Interviewer: Okay now we go a bit more into something specific. So what comes to your mind when you think of Roskilde Festival? What's the first thing that comes to your mind when you think of Roskilde Festival as a brand, if you can call it this way? What's your feelings now that you haven't been there yet?

Participant: I think the first word that comes to mind is party. You know, it's party before the actual music festival starts and also during. So I think to me it's very much about partying and having fun.

Interviewer: 'Cause you're also going before, right? Before the actual festival.

Participant: Yeah, I'm actually going on Saturday.

Interviewer: Okay!

Participant: Yeah, it will be fun.

Interviewer: And what do you think like ... like you know Roskilde Festival is not only about music. It has some values behind like for example the food there this year will be organic food and then you know, it will be sustainable, eco-friendly and so on. So how do you think that Roskilde Festival reflects your values somehow or does this impact your choices?

Participant: I think the organic part and the sustainability part is nice to have for me. I think it's not the main determinant why I would go to Roskilde Festival or not. That being said, I think it's a nice movement, you can say. Other festivals will also move towards being very organic food, thinking about the environment and stuff like that. But honestly, if the lineup was bad but it was 100% organic, I would probably not go. But I think it's very nice to have and I like that, and also would be more willing to pay for organic food. So I think it's great.

Interviewer: Okay, cool. And what about the ... I don't know if you read something or you looked a bit into the Roskilde organizations in terms of the camping site or the transportation facilities they provide, the services, what do you think about it?

Participant: Actually, I don't know much about it. The only thing I know is that there's a ... I think there is a station at the Roskilde Festival. So you can go directly from Copenhagen to the camps. Not sure. Otherwise there would be some shuttle buses from Roskilde station to the festival campsite. I don't know, I haven't looked into it. I'll have to look into it again.

Interviewer: Okay. So you didn't look into Roskilde Festival in general or at least the information you have, it's your friends who provided it to you or ...?

Participant: Right. I mean, honestly, I think if I went to on vacation for visiting another country, I would've done a lot more homework.

Interviewer: Right.

Participant: But I mean, so many people have done this before and I feel quite confident that, you know, assuming that they have done it before and they just think it's important to have your tent, your mattress, your whatever, I think everything will be fine. So I guess I'll talk with my friends tonight or tomorrow about going together, but I'm not organized very much yet.

Interviewer: Right. Okay, so for now like you didn't really prepare for it, but you will in the next days?

Participant: I have, you know, ordered some camp stuff and so ...

Interviewer: Did you organize any or were you invited to any sort of pre-dinner thing with your friends to talk and got there before Roskilde starts to talk about it ...

Participant: We intended to do so, but haven't done so.

Interviewer: Okay, okay.

Participant: We were planning to have this "Oh now, we're going to pre-Roskilde", you know.

Interviewer: Right.

Participant: Get settled with practicalities and stuff, but we haven't done it.

Interviewer: It's fine.

Participant: Yeah.

Interviewer: Have you seen somewhere or heard about Roskilde sometimes organizes rewarding games to win some gadget, merchandise or free drinks that you can get during the festival? Like you know, did you ...?

Participant: I haven't heard of it.

Interviewer: Okay, perfect. We can just move on then.

Participant: But I'd like to know (laughing).

Interviewer: You can just check it out online or ask your friends and I'm sure you'll find something. Do you think it's cool to attend the festival? How do you feel about saying ... like for example, you call your friends from, I don't know, the exchange program that are not here, you say, "Hey guys, I'm going to Roskilde." How would you feel about it?

Participant: So they would just give me some self-esteem?

Interviewer: Or how do you think it would be perceived, like by people who are not going?

Participant: I'm not feeling bad, you know, telling people I'm going to Roskilde, but I think the immediate reaction I usually get is "Okay, are you going?" They did not expect me to do that, at least people I know, because I'm really not the camp kind of guy or you know, this dirty and the mess we hear about Roskilde. So I think I feel okay about it. I don't know if it makes me cool or just ... yeah. Not really, I would say.

Interviewer: Alright, alright. Okay, talking about the Roskilde Facebook page ... you said that you liked Roskilde's Facebook page. Did you?

Participant: Yeah.

Interviewer: What was the main reason you did that?

Participant: I think it's just to keep myself updated.

Interviewer: Okay.

Participant: I assume and expect that the most important information would be distributed on Facebook page. Whether it's how to get there, whether it's the lineup announcements or whatever. I just feel like in so many other parts of my life, when I follow the pages, the Facebook pages, I'm getting updates. You know. So I expect that to get from liking the Roskilde page.

Interviewer: When you got notifications from Roskilde's Facebook page, do you just open it and check, let's say for ... What's the main thing you look at? Like it's rather about something, about the camping site or the lineup or rather maybe you watch videos on it?

Participant: Yeah, I think we have to take a step back and say okay, during what time? You know, in the beginning, you know, when the lineup was still about to be announced, I had most focus on that. But while we are maturing and getting closer to the actual festival, I think also I'm very conscious about the practicalities. Let's say they announce tomorrow that the metro station is down or something, then I would be quite happy to know that before I go.

Interviewer: Sure.

Participant: So before it was very much about the line-up and now I think it's most information actually ... I pay attention to.

Interviewer: Right. Yeah, facilities, the campsites.

Participant: But I'm not really, you know ... no, I think yeah, just general. I'm not...you know, if there's an announcement on Facebook about who will be there, food trucks or something about the values, I'm not like ... okay, I'll skip through it, but I will figure out anyway when I'm there.

Interviewer: Yeah, yeah, okay. How many times do you remember so far that you checked Roskilde's Facebook page?

Participant: I don't know.

Interviewer: Did you do it sometimes, like do you remember that you did it or ...?

Participant: Actually, I'm not sure because I know you can also sign up some features so you see the posts first.

Interviewer: Yeah.

Participant: I'm not sure, I could've done that actually. To see it first on my newsfeed so I don't have to go into the ... into the page to actually look at it. So I don't know, perhaps I'd go there once a day or once like every second day.

Interviewer: Okay.

Participant: So it's not really that if ... something new happens I'll go and check. But only if I get notified.

Interviewer: Alright! How do you feel about the other festival attendants even though you don't know them?

Participant: How do I feel about ...?

Interviewer: Do you feel like they have something in common with you or do you feel them just as strangers that you don't really care of?

Participant: I don't know, I have mixed feelings about that because I know people from both younger people, younger than me, but also older than me that will go there. But I think the majority would be younger than me. I have this notion that very much high school kids or younger people will go and have party. And have fun. And at least some of my relatives have said no, they are too old for that. So I don't know. I'm sure when I'm there I will have fun and you know, just leave out any of my prejudices and I'll be open to other humans. So I'm just looking forward to that. But my general notion is that people are typically quite young at Roskilde Festival, whereas other festivals like, I don't know the Haven or the one at the east coast lot, what is that one called? The one that just been there?

Interviewer: Northside?

Participant: No, not Northside.

Interviewer: Aarhus?

Participant: Heartland Festival. Very older audience and also...

Interviewer: I have not really heard about it.

Participant: ... and also it's kind of this, I think it's also a more adult, you know, by term. But I look forward to them and I'm not, you know, these are strangers, I think we are all in this together. I think that's a huge take away.

Interviewer: Yeah, yeah, absolutely. So like you feel that somehow this will ... like the other people that will affect your experience, whether positively or negatively? Like I mean of course you are there in the audience with your friends, so somehow you will have some sort of interactions with other people.

Participant: Yeah ... I mean at the site we'll live in a camp where I know, you know, two others out of twenty in total, so I'm very open to meeting new people. And I could have said no, we don't want to live with anyone, but I think it will be very fun.

Interviewer: Sure, sure. And on Roskilde Facebook page, I was wondering if you just look at what other users say or their reviews or, for example, would you ... would you help them in case there is someone posting, "Hey, I don't know how to get there" or "I'm wondering how the camping site would be." Would you help them or ...?

Participant: I mean, if they come in, it's just them hanging, I think I would probably ... I'm not sure I would actually tap into the general post. I might just write them privately.

Interviewer: Okay, okay. Why is that?

Participant: I don't know, I just ... I don't know, I just have some, I think also prejudice or you know, bad experience about people who are too much into these public debates. I'm really not that kind of, oh now you see me and now I want many likes for my awesome comment. I'm just not into that. If the viewer needs some help, I might help out but I might just write him directly in a private conversation.

Interviewer: Okay, okay.

Participant: But I mean when the time I get there, he or she might have already got an answer. So I don't know. If I can see the comment is fairly old and I feel very certain about my answer to that question I might just write to them. I think so. I think I would do that.

Interviewer: Okay.

Participant: But not in public.

Interviewer: Okay, perfect. Would you recommend your friends or other people to go to Roskilde Festival? Now that you haven't been yet but ...

Participant: Yeah, I have done so because now I'm going there so I would like my friends to go as well.

Interviewer: Okay.

Participant: So that's why I recommend to them, but honestly I've never been there. So if it's shitty I might not recommend them to go to next year.

Interviewer: Okay. How many friends of yours know that you are going to Roskilde?

Participant: Many, I would say. I think most people I actually interact with because you know, what's very common now is, "Oh, what are you doing for your summer holiday?" And I'm like, well, start out with the ...

Interviewer: Roskilde.

Participant: One week of madness at the Roskilde Festival and then also some traveling plans and stuff.

Interviewer: Okay. Would you share some contents of Roskilde Facebook page?

Participant: Like if they post something and I would share that piece of content on my Facebook wall?

Interviewer: Yeah.

Participant: Oh. Yes, I think I would if it was, "Now we have got a cancellation from one of the artists but as a stand in we get Kanye West."

Interviewer: Okay.

Participant: I would probably do so, because that would be a nice surprise.

Interviewer: Right.

Participant: But I would not just, you know, "Now we have opened up for the new skate scene in that area," no.

Interviewer: Right.

Participant: But if it's something really out of this world. Like if Daft Punk would do their only concert in 2017. And now they are announced for Roskilde Festival. Or like, hell yeah.

Interviewer: And would you instead invite your friends to like Roskilde's Facebook page or ...?

Participant: No.

Interviewer: Why not? Like you don't really ...?

Participant: I just, I don't know. I don't have the incentive to do so.

Interviewer: Okay. What would be the incentive?

Participant: If let's say I manage the Facebook page. Or you know, if I was employed at Roskilde Festival or it was one of the artists playing at Roskilde Festival I might have the incentive but now I feel like I'm here and some third party is providing this festival, so I'm just going there. You know.

Interviewer: Right. Would you write reviews about it?

Participant: No, I don't think so. Probably not.

Interviewer: Again for the same reason or ...

Participant: Yeah, just never participated in the public debate. I will probably not do so.



Interviewer: Okay.

Participant: But if, let's say if there is a ... let's just consider the scenario where all of the toilets go down or you know, in all days. And people are very frustrated and then one guy or one girl make a post on the wall. And I feel okay, this is not just yelling at each other, there is some substance to this. It's adult and it's nicely written I might like it. Just to support that claim if it's right.

Interviewer: Right.

Participant: But I would never post myself.

Interviewer: Got it. Thank you. And the last question, what do you think about re-attending Roskilde next year? Would you do it now? Like are you considering the idea of re-attending?

Participant: Yeah, I would consider it. But you know, I've not tried it yet so I would be much more ... you know, I would know much better after attending.

Interviewer: Sure.

Participant: But yeah, I would definitely be up for it and whether it would only be, you know, some of the music dates or it will be the full week, I don't know yet. But it has definitely not scared me in a way.

Interviewer: Okay, okay. But like in general, like so you told me before that you attended also other music festivals. What would be the reason to re-attend them again? Like if any.

Participant: First thing would be the music lineup is very good. That would be the primary driver. And second thing would be if my friends would go. Yeah, and they're all like, "Oh, we should go together and then we will have fun," and I'm like yeah, why not?

Interviewer: So even if it's the same festival?

Participant: Yeah, yeah.

Interviewer: Okay. Do you have any expectation for Roskilde Festival this year?

Participant: Off the record, I will be very drunk, hopefully. I'll probably not, hopefully, but probably. And just have fun and enjoy that summer vacation. Sorry, thesis is over and I'll just have nothing to care about the day after. So yeah, just having expectations about having fun, actually.

Interviewer: Great! So I think that it's done. I mean, unless you have anything else to add.

Participant: Not that I know.

Interviewer: Thank you very much then!

### **INTERVIEW WITH MATTEO BEFORE THE EVENT**

Interviewer: Thank you for being here. As I told you, this research is part of my master thesis about music festivals and we will use Roskilde Festival as a case study. Everything you will tell me today will only be part of this research project and it will not be shared with anyone outside of the

research team. Of course, also, your name won't appear on the research to make sure that no-one will identify you with the answers. We can start with the first question, which is why did you decide to attend Roskilde Music Festival?

Participant: Yes, well, actually I knew about the festival already from last year because I came here to start my master. Last year I couldn't attend because I decided to go back to Italy, but this year a friend of mine told me he wanted to attend. So I was like "Okay, why not? Let's do that." It's a cool thing to stay with friends and hang out, at the same time enjoy music. There are good names, so I didn't see why not.

Interviewer: Okay. In general, how many music festivals did you attend in one year, or just in general in your life? How many festivals do you attend?

Participant: Festivals, actually, I think just one. It was Heineken Jammin' Festival. There was Coldplay playing, as a main headliner, and it was like five, six years ago. I regularly go to concerts and gigs maybe once, twice a year at least.

Interviewer: Okay. What do you think is a difference between a music festival and a concert? And, why, for example, you decided to attend only one music festival rather than more concerts?

Participant: Yes, well, I think a festival is a much better experience, like 360 experience. You can really do much more than just going to one concert, it's about the vibes and going to all the different activities that are organized during the festivals, not only music but also like leisure activities and sports, whatever. Yeah, concerts is just like those two hours music and that's it. I think the concert is just about music and the festival is more about a whole experience. If I had the opportunity I would have gone to much more festivals, I think it was more like a matter of I prioritized something else where to spend my money, because usually festivals cost more than a single concert. I think money and priorities was a big factor in that, but I would like to go more often to festivals, definitely.

Interviewer: Okay. When did you decide to attend Roskilde Festival, was it a long time ago or was just ...?

Participant: I think it was around maybe three or four month ago. We are in June, so, yeah, maybe March, February, something like that.

Interviewer: Okay. Was it merely because your friends told you about this, or it was also something that you felt from before? That you thought about before?

Participant: I think a mix. Last year I wanted to go in Roskilde, at this festival, but actually I don't remember why I didn't go in the end, but I think maybe I had other plans. I already had this idea of going this year and then this friend of mine told me it was a super-cool experience. I think that was the main driver, recommendation from a friend.

Interviewer: Right. Talking a little bit more about the festival itself, when you think about Roskilde Festival what's the first thing that comes to your mind?

Participant: Music, of course. Then that it's gonna be a fun experience, full of Danish people, so drinking a lot of beer, probably. Yeah, the camping, I think it's a crucial experience in a festival and actually that's the first time that I go in a festival where I also do camping. The other festival was just like a one day festival. So I think that also can be something cool.

Interviewer: In terms of feelings, what kind of feelings do you have now that you're almost to go there, how do you feel about it?

Participant: Well, a lot of expectations, I think. Having fun, I think, is the main expectation in terms of feelings. Feelings that I have now is ... I mean, it's not a feeling but it's like, you know, when you really hope to do something, like you're waiting for something, and that's also maybe a cool part when you have to attend an event, waiting for the event to occur. Fun, and enjoyment and relax at the same time.

Interviewer: Okay. Okay. In terms of the quality of the service that Roskilde Festival provides, in terms of camping, in terms of toilets, showers and the organization, what do you think about it? Do you know something?

Participant: I'm not really informed about that.

Interviewer: Why not?

Participant: Because I kind of trust the fact that a well-known festival like that would have what is necessary for people attending the festival, because it's been there for many years so it's not like the first year festival, whatever; they have experience in what they do. Also for the weather conditions ... maybe I'm a bit worried about the weather conditions more. So if it's gonna rain then it's probably gonna be shitty like the ground, the field, I've heard from other people that there's a lot of mud and so that might suck a bit. Apart from that I'm not really worried. I've heard that they have everything, like showers and stuff. So it's basically a matter of I trust the festival, like Roskilde Festival, since it's a well-known brand, kind of. At the same time, friends of mine have been there last year and I've talked with them about the experience and if something bad would have come up then they would have told me, I think. I kind of assume that there are no major issues and all the facilities are there.

Interviewer: Okay. Okay. In terms of what you know so far about Roskilde Festival, the information you have now before attending it, where did you get them from mainly?

Participant: I think at the beginning, if we try to start, like do something chronological in time, at the beginning it was mainly my friends from university talking about this Roskilde Festival as soon as I got here in Denmark. Everybody was talking about that, so I quickly probably Googled that; saw that it has a quite good line-up and quite famous festival. Then I also saw the name recently in those websites saying which festivals you should go to in Europe this summer, so in that sense it also appeared in these websites. Before actually deciding to go there I wasn't really looking for information about that, so it was mainly more word of mouth and when people were talking about that.

Interviewer: Okay. Okay. That's fine. Now that you're almost to go there, or like in the last month or in the last week, how did you prepare for the festival in terms of organization itself?

Participant: For my personal information I just looked at the line-up and when the bands are playing, and also when I'm working and based on that which bands I can see. That's more from the fun side, but from the more practical side it was about getting the tent and all the equipment like the air-mattress or whatever you need to stay at the camping. A friend of mine took care of that, luckily, so I really didn't really put any effort, basically, I just brought my ... how do you say that in English ...?

Interviewer: Sleeping bag?

Participant: Yeah, sleeping bag ... from Italy. So it's a mix of getting prepared from practical side and what are the shows that you really want to attend, so you kind of try to see what you want to do each day.

Interviewer: Okay. Why did you let your friend organize the whole thing, rather than you, for example?

Participant: Mainly because I trust my friend and he was there last year. Basically he knew what is necessary to buy, if it was me maybe I could have been a bit more unsure because it would have been the first time going to the festival where you actually have to sleep there. I think, basically, because of the experience of my friend, and I went back to Italy, so I let him take care of everything because he basically bought the things for all our group of friends going together at the festival.

Interviewer: Okay. I don't know if you heard about it, but Roskilde Festival they organize some sort of pre-events where you could win some sort of gadgets or merchandise or free drinks for the actual festival? I was wondering if you heard about them and whether you would have participated or not?

Participant: You mean during the festival or ...?

Interviewer: Before.

Participant: Before. Okay. In Copenhagen? Actually I've never heard about any of them, just one that I've been to ... I think it was a collaboration between SMK Museum in Copenhagen and Roskilde Festival. They did this like a small gig outside the museum and I saw the event on Facebook ... No, actually a friend of mine told me about the event. I looked at the event on Facebook, it looked pretty cool so I just went there and grabbed a beer and listened to some music. Apart from this event I haven't heard about any of them. I think if I have seen some I would have definitely joined, because I like music, I like festivals, I think Roskilde Festival is kind of a symbolic festival in Denmark, like very important, so if they organize and event it's probably gonna be cool. So if I knew about one of these events I would have probably gone.

Interviewer: Okay. Okay. You just said Roskilde Festival is sort of symbolic in Denmark, would you argue a bit more about it? Like how do you feel, for example, that it reflects what you are and how would you position Roskilde Festival in your life here in Denmark?

Participant: It's symbolic in the sense that it's a kind of historical festival in Denmark. I mean, I don't know how many years it has been here, but basically from if you talk with some Danish people they all say "Roskilde Festival is a must go in Denmark. You have to go, it's super-cool, it's super-fun." From that point of view I think it's well-known as a very cool festival in Denmark. But before coming to Denmark I didn't know anything about it. I think it's something very strong in Denmark and that people like it a lot in Denmark. With respect to what I think and what it represents for me, I think for me it's more about a festival in general, it's not about Roskilde Festival in particular. I generally think that it's cool to go to festivals and listen to a lot of artists in, like, concentrated in two, three days, whatever. So that's what I really like about festivals, and that's linked to my passion for music. Since I have a very strong passion for music, and I like both listening to artists that I know but also maybe new artists that are playing at the festival that I didn't know, that's what I really like about going to festivals. In that sense, I think it kind of ... I don't go very ... that's the second time I go to a festival, but I would say going to a festival is something that fits with what I like to do and my personality.

Interviewer: The fact that, I don't know if you know about it, but Roskilde is a non-profit festival organization, and, for example, this year they are 99% committed to organic food. I was wondering whether this would matter in your decision to attend it, or if, in general, if these aspects count when you decide whether to attend a festival.

Participant: Actually I just saw it today. There was an advertising saying that it was non-profit or something like that. When I saw that I thought "Wow, that's cool!" I don't think other festival are ... I think other festivals are for profit, I don't know. If it's the case for Roskilde that it's the only one not for profit, then that's cool. I don't think it's a reason why I would go to a festival, it's mainly the line-up and how famous is the festival, the location and whether I'm going with friends or not. I wouldn't say that this might impact this decision, neither would do the fact that they use organic products, since I go to a festival and I kind of think I'm just going to drink beer and eat, like, junk food that is not that expensive. My idea is, I mean, I like organic product, I think that I'm moving more towards them, but it's not something that I would consume at a festival; because I will probably be wasted and I would not enjoy it.

Interviewer: Right. Okay. Talking a little bit more about the Roskilde Festival Facebook page, I know that you 'liked' it. I was wondering why did you do it?

Participant: I think I 'liked' it at the very moment I decided to go to the festival, if I'm not mistaken. Just to stay updated if they said there was some new artists or some practical information or some events, some specific events that maybe they would have done before the festival; but I never heard about it so maybe they didn't advertise that in the right way, I don't know. But mainly for seeing if there was any update and if they had any information to say to people participating to the festival.

Interviewer: Okay. How many times do you remember that you sort of go and checked the Facebook page?

Participant: You mean on the actual Facebook page?

Interviewer: Yeah, Roskilde Festival Facebook page.

Participant: Maybe twice, three times. The first time was to put 'like' and I just quickly skimmed that. Then probably I went into that a few times more when they published something and it was in my homepage, so maybe knowing that I was going to the festival I just clicked on that and the Facebook page pop up.

Interviewer: So you didn't go spontaneously on it, right?

Participant: No. If I wanted information about the festival I went to the website, because I think it's kind of a more structured and basically the information you need. It's the artists playing and I think there's also a news section on the website, if I'm not wrong. So if anything would come up they would probably have put it on the website.

Interviewer: What do you think is the difference, then, with the Facebook page? How do you find the content of the Facebook page?

Participant: I actually don't remember what I saw on the Facebook page, what they published. I see Facebook as more something where I just, you know, scroll down the homepage, look at what my friends are doing, and not as a source of information. At least, not for festivals, maybe more for events like, per se, but not for the festival information. For that I would go to the

website, as I said. So, yeah, basically, I think that I see Facebook as more as a social platform and also looking for some events, but not as a source of information. If I have to see something about the festival it's mainly about the information, who's playing, is there any update, or stuff like that. None the less, I still 'liked' the page because I wanted to see if they had any updates, so if it would have appeared in my homepage then it would have been cool. Like, I mean, I would have seen the updates, but I'm not going to the page, like, myself, spontaneously, to see if they have.

Interviewer: Right. Right. I was wondering, how do you think that 'liking' Roskilde Festival Facebook page impacts the way your Facebook friends see you?

Participant: The question is whether the fact that I 'like' the page, my friends see that I like the page, impacts me?

Interviewer: Yeah. Yeah. Since Roskilde Festival's pretty famous and your friends on Facebook see that you are attending the event and you 'liked' the page, maybe they might think you're cool, and ...

Participant: Like, for sure, I don't have problems in putting 'like' on whichever ... even if I'm not attending the festival I would not have any ... I maybe go to the Facebook page and I see the festival looks pretty cool I would not have any problem putting a 'like' on that. I think that's something I would do, so that's something that reflects my personality, kind of, and my interest in music. While I would have a problem in putting a 'like' on a fashion brand maybe, if it's not something I really like. In that sense it kind of reflects my tastes, my interests, so it's also pretty cool that my friends see that I put a 'like' on that. Maybe, at the same time, I put 'like' on the festival and another friend of mine see I put it and maybe he's going, or she's going, as well, in the festival, so maybe he reach out and he or she says "Oh, you're going to the festival as well. I saw that you put a 'like.' " It can also be like a way to show other people that you're doing something so that they can reach you out and you can go there together or you can meet at the festival.

Interviewer: Right. Talking a bit more about the other people attending the festival. I was wondering how would you feel about the other festival attendees? Do you feel you have something in common or do you just see them as strangers?

Participant: Well, of course they are strangers, but I kind of assume that since they are going to an event that I'm probably interested in and I expect to have fun while doing that, I think they're going there for the same reason; so we probably have some interests, passions, in common. Which, of course, is music and having fun, drinks, stay with friends, this kind of interests ... you can also see them as values ... that usually young people have, but more specifically, I think, young people going to a festival. I have many friends that would never go to a festival like that, so it also kind of reflects what you like to do and the people going there will probably have the same kind of vision of the world and how they have fun.

Interviewer: Right. How do you feel that the other people will affect your experience there?

Participant: Sorry?

Interviewer: How do you feel that the other people during the festival, so being there with a lot of people that you don't know, will sort of affect your experience during the festival?

Participant: Of course I go to the festival with friends, I will never go there alone, but the fact that you go there and there are a lot of people you don't know, strangers, make the experience unique in that sense. You don't know them, but when you are listening to a song that everyone knows and everyone sings, this is what makes a festival or a concert in general special. Otherwise I can stay home and watch the YouTube video of the festival would be the same. It's about the vibe and staying with strangers, even if you don't know them, the music and the festival atmosphere really put all people together even if they don't know each other. I think that's the cool thing about that.

Interviewer: Right. Okay. Would you say that you felt, for the few times that you checked the Roskilde Facebook page, did you feel sort of a sense of community on the page? Like people texting and looking for information or help, helping each other, something like that? If so, would you sort of contribute to this? Would you, for example, reply to one comment?

Participant: I might have put a 'like' to some of the posts they put, like maybe when they announce the line-up or some information about the festival, as a sort of appreciation of people working behind it and letting us know what is going on and giving updates; but I've never actually put any comment, I think, on the official webpage. I didn't really feel any feeling of community of people. I mean, I see them as a community, but since I've never participated then I see the people maybe who have already participated as a community already. Maybe I will feel part of them once I have participated. But before I didn't really feel that. Maybe I would have felt more a sense of community if, you know, you have the ticket and you know you are in x area ... your tent's gonna be on this area of the camping, or you're gonna participate to that experience together; so maybe there should be some sub-experience or sub-page based on how you're gonna do the festival, how you're gonna experience the festival. That might be a bit more bonding, a bit more community feeling rather than just the page where everyone put a 'like' even people not participating probably. In that sense it's not really community if you kind of had the feeling that also people not really involved 100% in the festival can put a 'like' on that.

Interviewer: Okay. Let's say, for example, you're at the festival and you lost all your friends and you don't feel good, would you feel sort of alone in the middle of thousands of strangers? Or would you feel sort of comfortable that the other people would help you out?

Participant: Like random people? Like if I'm not good?

Interviewer: Yeah.

Participant: Well, since I'm in Denmark I think yes.

Interviewer: Yes, what?

Participant: I feel like people would help me. At the same time, maybe not all the people because there might be people that are in even worse condition than me. As a general feeling I have, I think ... I assume most of the people attending the festival will be Danish, and Danish people are usually very helpful in that sense. At least, that's my personal experience in Denmark. Just not really sure, but many friends of mine, but that's ... I have the feeling that Danish people are really helpful, try to help out in this kind of situation, so if I'm kind of dying in the middle of a field and someone see me they probably gonna get to me and say "Hey, man, is everything okay? Can I do something for you?" In that sense I kind of feel that if I'm in a bad situation

someone will help out. Hopefully. Of course, if I'm visible to people, if I'm in the middle of a forest or whatever then they might not notice.

Interviewer: Okay. I was wondering, would you, or have you already recommended Roskilde Festival to your friends or people you know?

Participant: If I myself have recommended to someone?

Interviewer: To attend it.

Participant: Yeah, I asked, to a bunch of friends from Italy, but they couldn't because they had other stuff to do so they can't. But, yeah, I did recommend that.

Interviewer: Why?

Participant: Because I was going there, and in the end it's about having an experience with people, like, with friends. I know a bunch of friends who are also into festivals like I am, so I thought that maybe they would have enjoyed coming, as well.

Interviewer: Okay. Okay. Going back to the Facebook thing, I was wondering, do you mind if other Facebook users see what you are tagged in or what events you are attending, or what you 'liked' on Facebook?

Participant: In general, or just ...?

Interviewer: In general.

Participant: Not at all.

Interviewer: Why are you active, then, on Facebook? For example, like what is the main reason for you to 'like' some posts or share something or put comments?

Participant: I think it's many reasons and depends on which posts, but when it's about putting a 'like' maybe to a friend, to something that a friend published, then it's more like, you know, a friend shares something with you and you just want to let him know that you like what he's doing and you saw what he's doing; so it's more like a personal thing. But when it's maybe attending to events it's ... the first thing that is, for me, a way to ... you know, I see a cool event, I put interested or I participate because I like the event. Then when I go to the events that I am participating and I don't know what to do one day it's just like I have all the events there. At the same time, I also think it's cool that when you participate in one event that people see that, so if they're also interested they see you're participating and then you can go together or something like that.

Interviewer: Okay. Okay. Would you 'share' the Roskilde Facebook page content on your wall?

Participant: I guess it depends on the content. I mean, I don't see why not. I don't really share that often stuff on my wall, like I usually share maybe once a month, not even once, every two months; mainly photos not links or stuff from other pages. I would have done it maybe some years ago because I think that Facebook has kind of changed in his nature or role over years. At the beginning it was more like publishing kind of everything you were doing, now I see, also for



a lot of other people, it's a lot of more publishing just major life event or cool experience, some particular cool experiences that you had with friends.

Or, you know, something also practical, for example you're looking for accommodation or you're going to a city and you want some accommodation from friend. But I don't see sharing things from other pages as something I would do, like in general; but if I really liked the content that they put, I don't know, maybe it's about some artists that I really like, some news about them or maybe they shared the photos of the festival if there is an official photographer or something like that, that took a picture of me with friends. Then I would share that. I think what I share is usually something personal that relates to me strongly, not just a general information or general article that talks about a band or ... Yeah, it must be something that I really like for me to share it, otherwise I usually don't share.

Interviewer: Okay. Are you already considering re-attending Roskilde Festival next year?

Participant: No. I'm not really a kind of person that plans one year ahead things. I guess it will mainly depend on how the experience is gonna be, so if it's gonna be cool I might want to re-attend. Then I don't know, it also depends on the line-up. Right now I wouldn't consider to re-attend, I first want to see how the experience is.

Interviewer: Right. What do you think in general about re-attending a music festival more than once? Like, twice, for example? Have you ever thought about doing it, have you ever attended a festival more than once or, you know, like an experience such a music festival if you think it's something that should be unique itself, or, I don't know, how do you feel ... what do you think about re-attending the same music festival twice?

Participant: I've never re-attended a music festival, first of all. The first festival I attended this Heineken festival was ... I went there mainly because the main artist was one of my favorite ones, but also because it was very close to where I lived, it was like 30km away. So it was also something further about distance. Of course, the experience is crucial, so if they would have done the same festival next year I would have probably gone, but they moved that to Milan so it was pretty far away and the line-up was not that good, so I decided not to go. In general, I think for cool festivals where you had fun and the location was good, the vibe was good, and the line-up was good, then if next year the line-up is also good and you find friends, again, to go there I would go there for sure.

For example, I would really like to go to Sziget Festival or Glastonbury Festival, these very famous festivals that you for sure know that have cool line-ups. If one year was good then I would definitely go there the year after. In the end it's not about you want ... I would go to any kind of festival because I really like the idea in general, I think it's more like practicalities that might impede you to go to a festival. Even if you really like a particular festival, like it's years that I want to go to Sziget but for one reason or another then I've never gone there. It's mainly because I didn't organize myself on time or I didn't find friends that want to come with me. Not about price because I would generally, I mean as long as it's not more than 500 or 600 I would generally spend my money with pleasure for a festival, so it's not about money.

Interviewer: Okay. Okay. We're almost done, last questions. What are your expectations for Roskilde this year?

Participant: As I said, I really hope to have fun, listen to some cool artists that I might have not known before going there, also because there are not really artists that I like that much this year on the line-up, so it's more like the reason I chose it is more like because I kind of want to

experience the festival in general and have fun with friends whatever the music is. So, having fun, stay with friends, and listen to cool music; I think that's the reason why and the expectations I have for the festival.

Interviewer: Okay. Okay. Hopefully it will be so. Thank you very much.

Participant: You're welcome.

### **INTERVIEW WITH VALERIA BEFORE THE EVENT**

Interviewer: Hi, thank you for being here. As I told you, this research is for my master thesis and about music festivals and we will use Roskilde Festival as our case study. Everything you will tell me, of course, will be used only for this research project and the information will only be shared with the team for research. Of, course, also, your name won't appear in the thesis, so that no one can identify your answers.

Participant: Okay.

Interviewer: So, we can start. The first question is why did you decide to attend Roskilde Festival?

Participant: I decided to attend Roskilde because I also wanted to go last year but I couldn't because I was working, and so I really wanted to go this year since I have the opportunity. Since I live in Denmark I've heard about this festival and I think that the bands that are playing are really cool; and I also want to have the experience of being at the festival because I've never done it.

Interviewer: You've never been to a festival before?

Participant: Not a festival that you have to camp into. Like, I've been to Distortion, but just for the day, in the city, but I've never been in a festival where you have to camp in and to stay there for several days in a row, and, like, live there.

Interviewer: Okay, okay. How many music festivals did you attend so far? Or do you usually attend in one year?

Participant: I think, one in a year, but it's been only in the past years because before, when I was in Poland, I didn't really go to many festivals. I've just been once to the Heineken Festival, but just for one day, as well. Then it's been two years that I go to Distortion.

Interviewer: What do you think it gives you? Like, the fact of being part of the organization, how do you feel about it?

Interviewer: Okay. Who are you going to Roskilde with?

Participant: I'm going with my friends, with my German friends. They've been, some of them, they've been to Roskilde last year, too; but this year also my best friend is coming with me and she

also has never done it because it's her first year in Denmark. She thought that since we were all going, and I was going, she might join us, as well. So, yeah, we're like, six, seven people going that I know.

Interviewer: Okay. Okay. Talking a bit more about Roskilde Festival, as an organization, when you think about Roskilde what does come to your mind first?

Participant: That it's a non-profit festival, first of all. So, I like the fact that all that is gained from the festival, so all the profits from the festival, actually are being invested into charities or organizations for social purposes. And that they have a very nice line-up in terms of musicians and artists playing. Also that the message that they're giving, it's a festival, that's it's not that hard-core in a way that it's more, like, relaxed ... I mean, I feel like it's more about being together and just enjoying good music and not like, just, I don't know, going there and making a mess.

Interviewer: Why would you say that, what does make you feel that?

Participant: I don't know, I think it's just the way they are communicated. First of all, because being the festival not for profit it already gives it, the festival, a different angle, in a way, because it's for pro-social. I mean, it makes me feel like I'm also, again, doing it for myself and for my friends, but also for a good cause in a way. Because the artists that are playing are so, let's say, different, but they're all very ... they're very popular, in a way, like, there are bands that everybody knows, you can share the taste in music with many other people, so it's not that it's a niche festival, it's something that everybody can enjoy. Also, if I don't know some of the bands that are playing I think that I might discover some cool things.

Interviewer: In your mind, what would be the difference, for example, between Distortion and Roskilde Festival?

Participant: Well, first of all, the music that is played is different because Distortion is all about techno and electronic music, so it's a little bit more specific. It's more about ... Distortion is a festival that's more in the city, whereas Roskilde kind of becomes a separate city just for the festival, so it kind of is a community per se. Whereas Distortion is just also people that are not interested into participating to the festival, they can just walk in the streets and have it, like, they cannot really decide to go or not to go, it's there. Whereas Roskilde you really, if you go it's because you really want to go there. Also, for the purpose, like, if you ... it's like you really want to participate into that. Also I think that Distortion, as far as I've experienced it, it's a little bit messy, in a way. Like, it's a lot of people drinking and stuff. Well, maybe also Roskilde, I don't know, but I feel like it's a different thought that guides people to go there and to participate. I mean, people that go to Roskilde I think they go for the music first of all, and for staying there more days, whereas Distortion is more about the partying part.

Interviewer: Okay, okay. About the festival itself, did you collect any information from your friends, or did you talk to someone in order to get more info about ...

Participant: Yeah, I basically talked a lot with the friends that went there last year, because they knew, of course, everything. It was very helpful, actually, because if I didn't have them probably I would be more worried about getting to understand how it works because, I mean, you have to know when to pick up the tickets and the bracelets and when you have to put up the tent, and stuff like that; so they really helped me a lot in, kind of, figuring out how it works. So, yeah, basically the information that I've got it's from their past experience and what they told me, and also, from, maybe ... Well, I, of course, looked at the line-up of the concerts and also I

have been registered in their email newsletter from last year because I was interested in it. So I kind of kept on receiving emails from them during the year.

Interviewer: Okay. Why did you sign up for their newsletter?

Participant: Because I really wanted to go last year, too, and I already was thinking about that I might go this year if I was lucky enough to have the chance to. So, I kind of wanted to keep updated and, like, you know, stuff like that.

Interviewer: Okay, okay. How are you preparing for the festival these days, now that it's, like, almost the time?

Participant: Yeah, so we ... Actually two days ago, our friend bought the tents for everybody and the mattresses and all that is needed. Now, this weekend, I'm going to go buy some comfortable clothes to work, and, like, bags and stuff like that. Also, we made a list all together, about what to bring as per food and beverage and, like, charging for phone and stuff like that. As well, we asked, like, how much money we should bring, and, like, we have to keep everything with our self not to lose it and stuff like that.

Interviewer: Okay, okay. Did you meet, like, organize a sort of dinner or meeting to ...?

Participant: Yeah. We have a group chat on WhatsApp, it's called Gringos because we're working at the bar that's called Gringos, so we are basically communicating there with everybody, even if we're not camping on the same site, but everybody that's going of our group is writing there if we have information and, like, sharing opinions and what we should bring and when to go and stuff like that. So, we're kind of organizing it together through that. Also, with some of the guys we meet once in a while because we're friends, anyway, so we talk about it and kind of try to organize it.

Interviewer: Okay, okay, cool. How much time, more or less, are you spending to prepare, or did you spend in preparing for this?

Participant: Not as much as I would like to, because I'm working and studying in the meanwhile; but I think this weekend I might do something more because, yeah, I haven't had the time but I kind of want to prepare myself to go because I don't want to be there and figure out that I left something very important at home.

Interviewer: Is it more, like, say your friends who thought about it because maybe they have more time, so, like, they bought the tent-

Participant: Yes, yes. There was our friend that went there last year, too, so, basically, he knew better what to buy and, like, what type of tent, and what type of tools that we needed; so that he proposed to go for everybody so we just gave him the money and he went, also, for us, at least, for me and my friend.

Interviewer: Alright, alright. I don't know if you know about it, but, like, Roskilde organize some events or some sort of rewarding games offline, as well. I was wondering if you'd be interested in, I don't know, winning some free drinks or merchandise or gadgets?

Participant: I know that there is kind of like a sort of competition during the festival, it's called Roskilde Festival Heroes. So that if somebody does something for another festival goer, like, I don't

know, somebody loses something and they return to them then they, kind of, are put in the list of Roskilde Festival Heroes and then in the end, I think, they choose some people to be Roskilde Festival Heroes, or something, and they, kind of, post a picture of them or something. I don't know if they get a reward for that, in terms of gadgets or anything, but, yeah.

Interviewer: Okay, okay. In terms of values, or, let's say, what the Roskilde Festival represents in general, you talked a little bit before already, I was wondering, like, if you identify yourself with the values that Roskilde Festival puts into practice with the festival itself? Or, what do you think about it?

Participant: Yeah, I think as a ... yeah, as I told you, the fact that it's not for profit, of course, it already, kind of, it's different than other festivals that are just for, like, they just run every year to make the festival the year after. Like, they gain money just because they can keep on doing the festival, which is good but I think Roskilde maybe has something more since being not for profit it kind of gives out something more than the festival per se, which is good music, but also something to other people not directly involved. Also, based on the fact that it's not for profit I think they have a huge community of volunteers which I don't think other festivals have in the same amount of people actually working for free for them. If they manage to gather all these people that are really willing to do it just for free I think it's a good thing and a good sign that they're doing it in a good way.

Interviewer: Sure. Sure. Now I'd like to talk a little bit more about the Facebook page, Roskilde Festival Facebook page. I know that you 'liked' the page. What was the main reason why you did that?

Participant: Well, I think I liked it last year already because since I've heard ... I mean, before coming to Denmark I didn't really know about Roskilde Festival because it's ... I just didn't know about it. So, after I've heard about it and last year Red Hot Chili Peppers were playing, they're my favorite band, so I kind of really wanted to go and I just started following them on Facebook to get news and updates on what the line-up was because they're not putting it out all together but they're just giving out acts, like, in a way. So I was just following it to know who was playing and, yeah, to have an idea of what the festival would be.

Interviewer: How many times, more or less, did you open the page, the Facebook page?

Participant: I mean, I got news in a feed automatically, so I just, when I was scrolling down sometimes, when they published something, I just saw it. I think the times I went into their Facebook page was because maybe they'd published something very specific, like, I don't know, this band is playing and then maybe they'd put up media or an article, I don't know. I just looked-

Interviewer: Okay. How do you find the content? Like, do you think it's interesting, relevant, the information they post are like, yeah, useful or entertaining, or ...?

Participant: I think, I mean, mostly what I remember that they publish is mostly about music and volunteers, like, the community of volunteers, like, they say, I don't know, something like "We have this many volunteers this year," and stuff; and maybe some throwbacks about previous years or videos they made previous years, to kind of show the feeling of the festival. So I think that's the main content that I saw. Maybe they ... that's my opinion but maybe they should stress more about this not for profit value.

Interviewer: Okay. Okay. Why do you think, like, they-

- Participant: Because, I mean, I know that it's not for profit because I kind of documented myself, but I think that if somebody is not aware of the festival and doesn't know maybe it gets a little bit behind as a message. Because, of course, they stress a lot about the music because they want people to join, but they probably didn't get that most festival goers they go to festival just to have the feeling of it and being there, and not really who's playing. I mean, that's a good reason, but I, myself, for example, my shifts are pretty bad, honestly, because I have to work when some good bands are playing; but I just don't really care, I mean, I know I'm going to have a good time, anyway.
- Interviewer: Okay. Where did you get this information from? That you said, like, if they don't post it on the website, like, on the Facebook page, where did you get it from that you said ...?
- Participant: Yeah, I just looked on the website and kind of searched a little bit on the website and online. Like, random information about it, about Roskilde.
- Interviewer: Okay. Okay. Regarding this rewarding game that I asked you before, did you check on the page, on the Facebook page, as well, to keep updated? Or you don't care?
- Participant: Not really. I mean, I don't know, I haven't documented myself on that, and I don't really know about what type of games they do. I don't know if, because I'm not interested, probably I could be but I just didn't check that much.
- Interviewer: Okay. How do you think that liking Roskilde Festival Facebook page sort of impacts the way that your friends on Facebook sees you? Like, look at you?
- Participant: You mean if they see that I'm liking their page and I kind of press like to post and stuff like that?
- Interviewer: Yeah.
- Participant: Well, I think, I mean, my friends every time I attend an event that is concerned with music, or something, they just start commenting like "Hey, that's so cool, you going there." I mean, I know I told all my friends that I'm going, because I think they ... I think it's a cool thing to do, so they also enjoy me going and they are very interested and they're kind of jealous, as well. Like, my friends also ... some of my friends that are into music, or in general, they enjoy these kinds of things, they told me they kind of wanted to come, as well, after they saw that I was going.
- Participant: Okay. Okay. Cool. Talking about the other people who will attend the festival, how do you feel about them, about the other festival attendees? Do you consider them as sort of like-minded people with you? Or, I guess, just strangers that you will just share an experience with?
- Participant: No, I think of course it depends because there are many different peoples going to the same festival. But I think that if we are all going there, I think that's for having fun and enjoying and meeting new people because otherwise if you're an anti-social person you don't go to a festival. So I think that the basis is that you want to gather with other people otherwise you won't go to any of this kind of events. I think, yeah, I think I'm going to meet new people and it's going to be a lot of fun.

Interviewer: Okay. Why would you say that "I want to meet new people," I mean, you're going with your friends, so what would be the reason to meet new people?

Participant: I think because these kind of events they let you ... they put you in a different mindset because sometimes people when they are in the normal terms, everyday life, like, I don't know, you just meet people in the streets, you don't have much in common so that you don't go to a person randomly and say "Hey, hi, I'm (name), nice to meet you." Whereas if you're at festival you're sharing an experience already, it's easier to make friends because you can share the moment with them, so maybe the situation just come up, like, I don't know, maybe you're listening to some good band and also the people that are around you they're listening to the same band so probably they're liking it and you already have something in common. Also, being in a camping and, like, being there for four days in a row and just living there, I mean, you would have to meet your neighbors and it's so easy. You just, you know, maybe, you need something, you ask them, or you're just there drinking and, I don't know, you start talking about "Hey, it's your first time here or not?" Stuff like that, it's easier.

Interviewer: Okay. Okay. In relation to the Roskilde Festival Facebook page users, so the people on the Facebook page, how do you feel towards them? Like, would you help them if they post something that they're looking for information, would you reply to that post?

Participant: Yeah. If it happens that I see a post about somebody asking for something and I know the answer of course I will help them. Of course I have to be sure about the information that I have, but it's something that I usually do, so, yeah, I would definitely do that.

Interviewer: Okay. Would you recommend Roskilde Festival to your friends? Or have you?

Participant: Well, since I haven't been there yet, I wouldn't strongly recommend it just because I first have to experience it myself. But, I think I would recommend any of these new experiences to anybody because I think, yeah, I mean, it's something new so you should try it.

Interviewer: Okay. Have you talked with your friends that you're going there? The ones, I don't know maybe that you hear that they're not going there?

Participant: Yeah, yeah, yeah. Yeah, everybody who I talk to and I tell them I'm going they're all very excited for me. They're like "Oh, my God, it's so cool. I want to go as well." So it's very positive. I haven't heard about anybody telling me "Oh, no, it sucks. You shouldn't go."

Interviewer: Okay. Would you share the Roskilde ... the Facebook events on your wall ... profile, on your profile?

Participant: You mean, like, sharing it or attending it?

Interviewer: Yeah, both of them. Like, if you would do it.

Participant: Yeah. I mean, yeah, yeah. I think I already did, probably I think I already put attend to the event.

Interviewer: Would you share it on your wall, personal wall? Share any post?

Participant: Yeah, yeah. It depends, yeah, it could be. I haven't, I haven't done it. But probably, maybe, while I'm there that could be something that I could do.

Interviewer: Okay. Would you write any reviews about Roskilde Festival, as well?

Participant: That is something I don't usually do, but if I really want to, kind of, give ... Like, if I'm really satisfied about it and I really had a good time, why not? I would consider it.

Interviewer: Would you tag your friends in, like, I don't know, there is a post about new artists coming out and ...?

Participant: Yeah, yeah, yeah. I would definitely do that.

Interviewer: Okay. Why? Like, just to ...?

Participant: Just to share it with them, and, like, it's like showing them "Hey, look who's coming." Something and that. So, yeah.

Interviewer: Okay. Okay. Are you, or have you considered already, about re-attending Roskilde Festival next year?

Participant: Yeah. I think, yeah, if I could, why not? I mean, I have the time and the experience afterwards would be good. Yes, I think so. But it's kind of expensive so I don't know now.

Interviewer: In general, what do you think about re-attending a music festival more than twice?

Participant: Well, I mean, I was at Distortion first year, had a lot of fun. I also kind of worked pretty hard before that, but I felt like it was very rewarding afterwards because I had a lot of fun.

Interviewer: Okay. Okay, cool. Just to conclude, last question, what are your expectations for Roskilde Festival?

Participant: Hopefully to have a lot of fun and also to kind of try new experience of, yeah, of, like, also working as a bar tender because that I have never done. Which ... it's kind of scary, but at the same time it's going to be fun. To listen good music, and can have a good feeling of, like, being with thousands of people in a city that's made only for a festival, which is pretty cool.

Interviewer: Right. Okay. Thank you very much. Unless you've got anything else to add, we're done.

Participant: No.

Interviewer: Thank you.

Participant: You're welcome.

## **INTERVIEW WITH HANAE BEFORE THE EVENT**

Interviewer: First of all I want to thank you for being here. As I briefly told you, this research is about music festival, and this is the topic of my master thesis. Today we're going to talk about Roskilde Festival as a case study for the study. Everything you will tell me will only be used for this research and the information will only be shared between me and my thesis partner. Also, your name won't appear in the research so that no-one can identify you



with the answers. The first question that I would like you to answer is why did you decide to attend Roskilde Festival?

Participant: Well, first of all, I've never actually had the time to go, and people talk about it a lot and then you read articles and, of course, the media covers it a lot during the festival. Now especially with social media it's been advertised for six months, almost. Yeah, with a friend we just decided before exchange let's say goodbye at the Roskilde Festival.

Interviewer: Okay. So it's your first time that you go there?

Participant: Yes.

Interviewer: Okay. How many festival do you usually attend in one year, if any, or have you attended any other?

Participant: Distortion, I don't know if you could call it a festival? That's the only one, I think.

Interviewer: That's the only one. What's the main reason for you to attend a music festival?

Participant: To be with friends, have fun, meet strangers, I don't know.

Interviewer: Okay. Okay. When did you decide to attend Roskilde Festival this year, when did you buy the ticket?

Participant: I think I bought it in May.

Interviewer: Okay. So you said that you're going with a friend of yours, right? So only the two of you?

Participant: Yes. But there are a lot of friends that are already there for the week, so we are going to bump into a lot of people.

Interviewer: Okay. Cool. Talking a little bit more about the festival, Roskilde Festival itself, I was wondering, when you think of Roskilde Festival what's the first thing that comes to your mind?

Participant: A lot of ... like a huge people concentration in that area and then, of course, drunk people, 24/7 parties, injuries ... because you hear after the festival that things happened. Then, of course, like big names coming to perform.

Interviewer: Okay. How do you feel about it? I mean, do you feel, sort of, that now you haven't attended it yet, like, do you feel sort of worried, scared, or more excited?

Participant: I'm actually looking forward to see what it actually is, because when people are drunk they tend to make things be way better than they might have been. So I'm actually looking forward to see, not what the fuss about, but more like to actually see with my eyes what it's gonna be about.

Interviewer: Okay. Okay. In terms of your personality, your values, do you see any connection with Roskilde Festival?

Participant: I'm a super-social person, I was an Intro-guide last year, so I like to party and have fun, but, again, I'm only going one day so I'm not going to get the full experience, like I'm not living in a tent, I'm not doing that; but I think that it's a match.

Interviewer: Okay. Why did you decide to attend only for one day?

Participant: Well, first of all I have things to pack before exchange, and I'm doing an internship in Berlin. So it was either that or nothing, so I had to take what I had.

Interviewer: Okay. Okay. In terms of ... I don't know if you know that Roskilde Festival is a non-profit organization and, for example, this year they are 99% committed to organic food and all this stuff? I was wondering how much this would matter in your decision to go there and how does this sort of reflect your-

Participant: You mean, honestly, I really can't speak for so many people attending the festival, obviously, but if you look at it a bit generally I don't think people care that much because they're going themselves, making a lot of trash waste, and this tent thing is now a big thing with people buying a week bracelet, and making maybe fifty thousand krona out of bottles, you know. Plus, when people are drunk they only want junk food, whether it's organic or not; as long as they have food in their stomach I don't think it matters that much.

Interviewer: Okay. Okay. In terms of the quality of the service, like what Roskilde Festival provides in terms of facilities like toilets or the phone charging and the camping tent, whatever, what do you think about it? I don't know if you know something, of course.

Participant: I have only heard small things. I heard, for example, that when you go to place your tent you have to do this huge run to make sure you have the best spot with your friends. I've heard that hygiene in toilets is really, really bad. Yeah, previous years I've heard from friends that, of course, people just like piss wherever they have a spot outside because toilets are just so disgusting. So I don't know if it's like that, but if it is then they could concentrate on that area and make it better for people.

Interviewer: Sure. Absolutely. You told me before that you're Danish, so most of the information you collected about the festival are from your friends, or how did it happen? When did you get to know about Roskilde Festival?

Participant: Oh, you hear about it from a very young age.

Interviewer: How do you position it in your life, in your growing up process?

Participant: Seven, eight years old I already knew about Roskilde.

Interviewer: Okay. Okay. This year you're going with a friend and I was wondering how did you prepare for the festival? So, did you meet to sort of talk, or how to organize ...?

Participant: We actually haven't talked, we just bought the ticket and we're going to wait.

Interviewer: You're going to just wait.

Participant: Yeah, I think in one day I don't think you need to prepare anything, just get there and have fun.

Interviewer: Okay. I don't know if you heard that Roskilde sometimes organizes some sort of pre-events where you can win gadgets or merchandise or a free drink? I was wondering if you knew about them?

Participant: No, not at all.

Interviewer: Okay. Would you be interested in something like that, to sort of have a plus in the festival?

Participant: I don't know if ... I think maybe teenagers would be interested in that, but personally I'm not going there for the merchandise. It's not necessary. It's more something when you go to a concert and they have their stands with, like, the t-shirts. Maybe then I would understand why people ... because it's one specific person, but in Roskilde there's so, so many artists performing. Of course, you can buy everything, but I don't know, it doesn't sound appealing.

Interviewer: Okay. Okay. Do you think it's sort of cool to attend Roskilde Festival? How do you feel about telling your friends that "Oh, this year I'm going to Roskilde Festival finally?"

Participant: I don't think it has something ... I mean, cool, I don't know if that's the word I would give, I think it's more something that is embedded in the Danish culture. It's kind of a shame if you haven't had a taste of it, if you could put it that way.

Interviewer: What do you feel gives you this taste? Like, you as a person, in front of others?

Participant: Well, clearly, it's like the biggest festival going on in Europe in this week. Knowing that a lot of people just take vacation from work to go, to zone out ... and for them zoning out is going to be getting drunk and, you know, all things that you usually don't do when you go on holiday. Yeah, it's very Danish. Like, the drinking culture in Denmark and the fact that here is just, like, integrated, it's a normal thing and plus it's a festival and it's a week, and all these ... I think isn't it like a weekend of pre-partying before the concert actually starts? So they're actually making this big thing about it. Yeah..

Interviewer: Talking a little bit more about the Roskilde Festival Facebook page, I know that you 'liked' it, I was wondering what's the reason, why would you 'like' Roskilde Festival Facebook page? Why did you do it?

Participant: I think I did it a while ago, just to be updated with the big names. To see if I actually wanted to go or not, because I wasn't exactly sure. I think that's the only reason. I don't know if they sponsor their ads or something, but it doesn't come out that much on my Facebook unless like the festival period is on and that's where you start seeing their posts. But, yeah, that was the reason.

Interviewer: You said a long time ago, what do you mean? Like, this year four months ago, or was it really something ...?

Participant: I think it was in December or something.

Interviewer: Okay. So before, even though you knew about Roskilde you didn't 'like' the page.

Participant: Yeah, I didn't see the relevance in it.

Interviewer: Right Sure. Did you pop up, like did you go on the festival Facebook page sometimes to check?

Participant: No, I haven't. I 'liked' it, and I had a look. Of course I scrolled down and I looked at the pictures and eventually went on the website just to see the previous years and information about it because I was curious. But that's all.

Interviewer: Okay. Okay. So it was mainly, for example, you get notifications from Roskilde Festival on Facebook, would you go on it to check?

Participant: Depends what it says, I think.

Interviewer: Okay. Okay. What's the main content would you be interested in?

Participant: I think videos, like how they sell it. I don't know if you've been looking into Distortion a bit, but in Distortion they hire young photographers and then video makers and then they make small videos for different days or for a whole week. I do photography myself and I was quite interested if, like, they were going to go that way in the marketing strategy or not. That was what I actually looked for.

Interviewer: Okay. Okay. Nice. How do you think the page reflects who you are in terms of the content? Do you find it's boring somehow, or a bit, you know ...?

Participant: The Facebook page?

Interviewer: Yeah, the Facebook page content. Or, you think, like, for what you looked through, if it's sort of engaging, cool, and funny.

Participant: Of course, their pictures are always on point because now they have a reputation and they try to keep it. But, to be honest, I don't think they make as much effort as they do for Distortion, because every year they're sold out and every year people are fighting to be volunteers and get this free ticket. So I don't think they're that worried as long as they have the names they need on the screens.

Interviewer: Okay. Okay. Talking about the other people attending the festival, I was wondering how do you feel about the other festival attendees? Do you feel them, like, as strangers or as, sort of, people you share something in common?

Participant: Of course, music to start with, but ... You know, in Denmark people are, I wouldn't say cold, but that's the only word I can think of. As soon as you go south people are much welcoming and warmer and not afraid to talk to you, in Denmark it's quite the opposite. Especially when you come from the south, I'm sure you know that. Every international person who discovers Denmark, or Copenhagen, to be specific, notices that as soon as Danes have like this specific amount of alcohol intake they suddenly become these warmer people and are ready to talk to you and get to know you. I mean, I think that it's going to make it easier. Not that I'm going to meet people, but, of course, when you go to a concert you talk to people and all that. But in Roskilde I think that alcohol might help.

The other thing is that Danes are also socially the kind of people who stick with their own ... like, with one group of friends ... and don't like adventure like meeting other people. For example, just to be specific, there could be this person who has a group of childhood friends

and every year they go to Roskilde together. They're gonna stick together, they're gonna go to concerts together, and, sadly, not meet new people.

Interviewer: Okay. Okay. Are you sort of planning, or do you feel you're gonna do the same? Or you're sort of open to go there and meet other people and maybe, why not, just join them during the concerts or whatever?

Participant: I have no clue. As I told you, I haven't planned anything. I just bought the ticket. I might just take my bag and just go and see how it's gonna go.

Interviewer: Okay. Okay. To make a comparison with what's going on, again, on the Facebook page, do you feel that there is this sort of community feeling inside of the Facebook page?

Participant: Definitely. Definitely. Again, this is something that I've heard from people, but every year, for example, in the campsites there are tents with themes, and specific tents there that have been there for the past five, six years that people know of, have partied with. So when people plan which areas in Roskilde they want their tents to be they do take into account these small things because they know that each year they are there and they're the ones keeping the parties until the morning.

Interviewer: Right. Right. I was wondering, on Facebook, if you go on the Roskilde Festival Facebook page or you have something on your wall about it, I don't know, maybe a user, another person, asking for help, for information, would you help him or her? Would you respond to his comment, or her comment?

Participant: I don't think so. I rarely do, in general. I don't know if I would. Not because I don't have time, but I just feel like a lot of people are gonna do it anyways, so I don't need to do it. Plus, I've been looking at the website and they have all the information so I don't really think you need to ask people but just actually look for yourself.

Interviewer: Right. Right. Are you sort of proud to tell others that you're going to Roskilde Festival?

Participant: No, there is no pride in it. More like maybe telling it with excitement, if we're talking about something specific, like an artist or something, but not pride. I mean, it's a festival, I don't know how people feel when they go to Coachella, for example, but I don't feel that way.

Interviewer: Okay. But do you think it's different, Coachella, than Roskilde?

Participant: No, I just think that it's the way that it's been marketised, like very American. Like artists going to Coachella could ... have or could be, going to Roskilde.

Interviewer: Okay. Would you recommend others to attend Roskilde Festival, or did you?

Participant: No, I haven't. I haven't been myself, so I don't feel I'm in the position to tell people that they should go.

Interviewer: Okay. I was wondering if you would share the Roskilde Facebook page content, I don't know, like there is new artists released and then they post something, would you share it on your wall? Personal wall, or ...?

Participant: If it's something I really enjoyed I could.

Interviewer: Okay. But so far you haven't seen anything? Okay. Are you considering already about re-attending Roskilde Festival next year?

Participant: No.

Interviewer: No? Why not?

Participant: It was quite impulsive to go this year, and I can't speak for next year. Maybe after the concert I'll be like "Oh, yeah, I'll definitely go next year," but I can't say that now.

Interviewer: Right. In general, if you think of music festivals in general, like Roskilde, so you have to pay for the entrance and stuff, what do you think at re-attending the same festival? Do you think it's something repetitive or do you think that every year could be different?

Participant: Every year is obviously different because of the different artists that attend ... I don't remember your question.

Interviewer: If you ... what do you think about re-attending-

Participant: Oh, if I would go again.

Interviewer: Yeah.

Participant: I don't know, depending on the artists, I could. Depending on where I am at that point, I might not have the time.

Interviewer: Right. Right. Just to conclude, the final question is what are your expectations for Roskilde this year? Just a final comment about ...

Participant: Drink, dance, dance, dance, drink, drink, drink ...

Interviewer: Okay. Okay. Cool. Hopefully it will be so. Unless you have anything else to add, I think we're done.

Participant: I forgot sing. No, I'm kidding.

Interviewer: Sing, of course. Of course. Thank you very much.

Participant: You're welcome.

#### **INTERVIEW WITH SEBASTIAN BEFORE THE EVENT**

Interviewer: Thank you, (name), for being here. Just general information, this interview is going to be for my master thesis about music festivals, and we will use Roskilde Festival as our case study, as I told you. Of, course, everything you will tell me today will be used it only for the research and, of course, your name won't appear. Just a general question, where are you from?

Participant: I'm from Greenland.

Interviewer: Greenland? Awesome! Super cool, I've never met anyone from Greenland. The first question, the easy one, why did you decide to attend Roskilde Festival?

Participant: I've gone there ... I think this is my fourth time. I go with, it's almost, it's the same group of friends I go with every time. It's my ... I went to a boarding school before uni. I go with them every year. Every time, yeah.

Interviewer: Okay. How many festivals did you usually attend?

Participant: Only that one. Only Roskilde. I've attended Samsø once, but that wasn't the same year as Roskilde.

Interviewer: Right. What's your main reason behind going to a music festival? Why do you decide with your friends "Okay, let's go to a music festival?"

Participant: Some years it's been the music ... in the beginning it was mostly the music. We really liked the line-up, two and three years ago, I think. This year it's mostly to have a good time, to party and see everyone.

Interviewer: Sure. When you think of Roskilde Festival what does come to your mind? Like, what's the first thing you think of?

Participant: I think craziness could be a good way to describe it. It's a different world, you step into a different mentality, I would say. People just behave differently. That's what I think of a lot, music isn't always the first thing I think of.

Interviewer: Okay, but is this the reason why you keep going? Also did you change your idea, your impression, your feeling towards Roskilde Festival since the beginning, the first time you went, and now that it is the fourth time?

Participant: Yeah, I guess it did. The first year I remember I was really looking forward to the artists and I was really thinking about that a lot. Whilst this year I'm ... the line-up isn't as good as I had hoped for, but it's ... half of the festival is just living in a camp and partying with your friends. The first four days, I think, there's barely no music, no live artists, so, it's just as much the partying and going out with your friends.

Interviewer: So how do you see your experience there? Is it just like craziness or is it also sort of a routine that you have with your friends?

Participant: Yeah, I've thought about it, it is ... to some extent, yeah, it is a routine, it's a tradition, sort of, yeah, because you just assume that your friends are going and just assume that you're going as well. Yeah, it is just as much of a routine as a tradition.

Interviewer: Have you ever thought about any values that Roskilde Festival as an organization has? I mean, like for example, this year Roskilde will be 99% of organic, they also have some non-profit thing behind it, does this mean something to you?

Participant: Yeah, it really does, I really think it's cool. It's a massive bonus, I'd say, to Roskilde, that they care so much about human values. That all the profit goes to charity and they try and do organic ... yeah, I really think that's cool, I really want to support this one. I don't know how much other festivals do, but I really think it's worth supporting.

Interviewer: Right. In terms of the quality of the service, that Roskilde provides, since you've been like a pro, since you've been there four times now, what do you think about the quality of the service? Like the facilities, toilets, camping sites, whatever, maybe also compared to other festival you went to?

Participant: The other festival I went to was quite small, it wasn't very big, I think the service level is ... I'd say it is quite high. Of course, you can't keep a festival with hundreds of thousands of people, you can't keep that clean completely, but I think the service is good. The ... what's it called? What do you call the people who help out, who are helping?

Interviewer: Volunteers.

Participant: The volunteers, they often seem very happy, and I once tried to jump a line to go a concert and then instead of getting mad or pissed or anything they just went over to us and said "go behind the line and you'll still make it, don't worry." Then we're "Oh, okay, thanks." So people are just in a good mood, all the volunteers and the other people.

Interviewer: Okay, okay. Before going to the festival, what kind of ... how are you preparing for it? Like with your friends, or if you're looking for any information or ...?

Participant: I used to try and find some small, unknown artists but I don't do that as much, anymore. And then-

Interviewer: Why you don't do it that much anymore?

Participant: I think I don't have the patience to listen through many different songs.

Interviewer: But you used to?

Participant: I used to, I used to try, yeah. Then we've had the same tent every year, so it's a tradition that we meet up and set it up, check everything's good.

Interviewer: Okay.

Participant: There isn't much tradition other than that. This year I'm trying to do it a little bit minimalistic where I don't bring too much, normally I used to bring three bags and my friend's mum would drive us and all that. This time I'm just trying to bring one bag and my tent and then see if it works out.

Interviewer: But why are you changing this?

Participant: I think it's ... I just want to try and keep it simple. I'm busy all the time in my every day and I have plans and just want to do everything really, I don't know what to say it, the opposite of minimalistic. And then I just wanted to try and see if I could do it with as little as possible. I think it would be a little bit more expensive regarding food, if I don't bring much then I have to buy food every time I want to eat, instead of bringing something.

Interviewer: But do you feel like this is mainly because you don't have time anymore because you're busy with school and stuff? Or because also it's the fourth time that you go there, and you sort of know how it works?



Participant: I don't think it's because of school, I don't feel that stressed about school. I think it's because I know how it works now, because every year I bring a lot of stuff, and then I bring home a lot of stuff that I haven't used or I throw out food that I didn't eat.

Interviewer: Okay, okay, it makes sense. I was wondering, I don't know if you ever heard about any ... that Roskilde makes this reward in games where you can win either a free ticket or some free drinks and beers?

Participant: No, I haven't heard of it.

Interviewer: Never heard about it?

Participant: Not really, maybe I have, but I haven't noticed really.

Interviewer: Okay, because you're not really interested in things like to get any sort of benefits before going there, or ...?

Participant: Well, it would be cool to have some benefits. I don't know what they are exactly.

Interviewer: Okay, okay. So, yeah, you said that Roskilde for you now it's a sort of ritual.. Would you add a bit more about it, like what does it represent to you, like, I don't know, if you look at your life and how would you position Roskilde Festival?

Participant: I think it's always been in the week after I stop school, so as soon as the summer holidays start it's just a sort of ... it sort of kick starts the summer holidays and then you're just in a good mood and then after that you can go home and relax. There was also something else ... But yeah, I also think that ... You mention rituals, and I think something I really like about Roskilde, I'm not really into dressing very fancy, I just like ... if it was, so to speak, socially accepted, I would walk in sports clothes all the time because ... and I feel you can just wear whatever you want at Roskilde, as well, without people thinking you are weird and look different. I really enjoy the chilled setting, that you can just wear whatever you want, and, almost, do whatever you want.

Interviewer: I was wondering, now that you're preparing to go to the festival, before you said that you meet with your friends and you check that everything is fine, can you tell me more about that? How does ... what's your role in the process, like, did you call your friends, or, I don't know, you hang out with at dinner, and you have dinner together?

Participant: No, it isn't ... Normally we just choose a sunny day and then we go out and we set the tent up. Then sometimes we have some beers, but it's not a massive thing where we have nice dinner and things, we just chill and have some beers.

Interviewer: How many friends are you going with?

Participant: This year we're a pretty big camp, I think the camp in total will be 17 people. Two of them I don't know, but the rest are ... then one of them is from my old class, in Gymnasium, and then the rest lived at the boarding school with me, as well.

Interviewer: Okay. Are they also ... is it the same group, all of them, from before, that also attended the festival with you? Or are there also new people?

Participant: I know all of them have gone before. Some of them I've been in a camp with, and some of them have been in other camps, but I've always interacted with them at Roskilde.

Interviewer: Okay, did they ask you for any information, did you help them in something since you're the expert, or ...?

Participant: No, no, no. We've all gone equally times, I think. I wouldn't say I'm the expert, I would say we have equally much experience. The only one who's gone with me every year is the guy from my class. I'm going to live with him in my tent. He's the only one I've gone with every year, all the others have been ... I've gone with them once or twice before.

Interviewer: Okay, okay.

Participant: But it's the same group of people I prepare ... like I sort of speak to about the festival every time.

Interviewer: Sure. To talk a little bit about Roskilde Facebook page, you said that you 'liked' the Facebook page?

Participant: Yeah, yeah, yeah.

Interviewer: What was the main reason why you decided to like it?

Participant: I guess it's ... because of course I also like the festival, but also to be able to follow what's going on at Roskilde, and follow what is going to be different this year, what are the updates, who are the new artists and stuff. So that's why I liked the page, just to follow what's going on.

Interviewer: Is it mainly about the artists coming or there is also something else that you might be interested in?

Participant: Both, I guess. Both the artists but also if there are any changes. For example, the other day they put out the new camping map, like where the new areas are and stuff, because they just opened a new area in Roskilde. We had been thinking about going there, and so we were going to check how to get there.

Interviewer: Okay, okay. How do you like the content on the page? Do you think it's, like, interesting, relevant, but also sometimes funny ...?

Participant: Yeah, I do think it's relevant. It is relevant. Of course, I don't follow every single thing they put up, some things if there's an artist I don't really know or don't like, or if it's something I already know like tips about to go there and stuff. Otherwise I think it's sufficient, yeah.

Interviewer: Okay. How many times did you check so far, the page?

Participant: Less than 10, I'd say. For how long, I think in the last ...?

Interviewer: Yeah, in, like, in the last two or three months.

Participant: I guess I checked, right below 10 maybe, around 10 times, maybe just to check if different.

Interviewer: Is it you, that you go on the page spontaneously, or once you get the notification, for example, you see something on your wall?

Participant: It's often if I see something on the wall, or if ... for example, with the map, I went in again to check. So it's often if it pops up on my screen, on my feed.

Interviewer: Okay. How do you think the activities going on there reflect your personality? How do you feel about it, like, do you feel sort of close to the content that they post, or do you feel in terms of, mainly, values, like of course, if it's about artists then it's something else because it's more like information, but if they post something about any activities non-profit that they're going to do or the fact of, you know, organic? How do feel in relation to that?

Participant: If they post something that's organic I think it's cool but it's not something that breaks my heart ... but I often want to support organic products and stuff, that's also what I wrote my project about, but also, often it depends ... in my every day it depends a lot about what's available and the prices and everything. I think it's cool that they do everything organic at the festival. Also, if they post a video with someone playing games, beer bowling for example, I think that's fun and then you get that feeling "Oh, it's soon." I look forward to going and stuff.

Interviewer: But would you share any content from the page?

Participant: No, I don't think I share their stuff, I don't think I've ever shared anything from their page.

Interviewer: Why not?

Participant: Well, I sent the map in a group chat, but I don't share it from my own profile normally. If I share something on Facebook it's often because I think it's funny. Or if it's something a little bit political sometimes I can also do it something, but not Roskilde, I don't really share anything from Roskilde. I often assume people will find out what they need if they're going to Roskilde anyway.

Interviewer: Sure. To talk about even more like about the group of people you're going, but also the other festival attendees, how do you feel about the other people attending the festival? Do you consider them as strangers or do you feel like you're sort of part of a big group?

Participant: I think people are very kind and open at Roskilde Festival, I feel there's just a vibe going that ... where everyone is nice, you can always ask someone "Would you like to help us?" or "Would you mind if, I don't know, if you moved your tent 30cm so our tent could be here?" People are always really friendly and helpful at Roskilde Festival.

Interviewer: Okay. Why do you think it's like this?

Participant: I think because at Roskilde Festival, of course, except the volunteers, but everyone is off, it's their time off from work, school, their everyday life, people just want to have a good time, so I guess that's why.

Interviewer: Okay. Do you feel it's the same on the Facebook page? Like people interacting on it made you feel like you still have something in common, would you help them or ... like, on the Facebook page, so not during the festival?

Participant: And, I don't really ... I don't follow ... if you're thinking the comments section? Yeah, I don't really follow that much. Often it's just people "Oh, look, we should do that," or "Look, that could be you." or something. So, no, I don't think there's the same vibe around the comments sections, for example.

Interviewer: Why not? What do you think is different? Just because it's a line or because it's...

Participant: I think it's maybe because ... oh, what is it called in English ... it's you don't have to ... there are no consequences in Roskilde, no one will ... if you write something on a Facebook page people can often try and make fun of you or something, but at Roskilde you're just there, you will never meet them again, they don't know who you are. I guess it also has something to do with that.

Interviewer: Okay. Let's say once you're there, at Roskilde, would you rather stick with your group of people or you're open to, you know, meet other friends and maybe hang out with them, as well, during the festival?

Participant: I often stay with my friends. Of course, we've met some people and partied with them sometimes, but ... I often stay with my friends and then we go to a party somewhere and have fun. But I often stick with my friends, and then, of course, I meet a lot of people I know at the festival, but ...

Interviewer: Why would you say that?

Participant: I'm not really sure, because, yeah, the festival would be a perfect opportunity to just be with someone that you don't really know and make new friends, so that's a very good question. I'm not sure, actually.

Interviewer: Maybe you feel more secure?

Participant: Yeah. Maybe it's the security, maybe it's just that we're out of our normal setting and now we can just all relax. I know myself I can be very busy in my everyday life, I'm not that stressed about school but I just have a lot of things going on all the time. I have work then I have to meet someone and I guess it's just a time of the year where I'm sure I can be with all of my friends for more than a couple of hours' time.

Interviewer: Right. Are you proud to tell others that you go to Roskilde Festival?

Participant: I'm not ashamed, but it's not that I just flash it everywhere that I'm going there. I don't mind telling people, it's not that I'm proud of it, I guess.

Interviewer: But why? Why wouldn't you ... would you share it on Facebook, for example? "Hey, guys, I'm looking forward for Roskilde Festival," or "I'm going there."

Participant: I think maybe two, three years ago I would. Now I know who I'm going with and then I just take it as it comes regarding meeting other people. I always meet people I know, and I've tried planning many times, "Oh, let's meet up." Then it's really shown it's awkward because they don't know my friends or something; or not awkward but it's just not the same, so ... I've tried meeting up with people but I just think meeting someone spontaneously is a bit more fun at Roskilde.

Interviewer: And why, and if you did, of course, would you recommend Roskilde Festival?

Participant: I guess it's the relaxed setting and that everyone is in a good mood. When there are good artists or if there's someone that you like, of course, that as well. You don't get to go to that many concerts in a row, otherwise in a year, I guess. Yeah, and then to party and have fun.

Interviewer: Okay, okay. I was wondering, I feel that, sort of, your feeling towards the festival has sort of changed from the first time you went there and now. I would like to know more about this because I think it's interesting. Do you feel like your excitement is less, or how did it change?

Participant: I guess, before I used to be more excited about things that I knew were going to happen, like if I knew an artist was going to come or if I knew a friend that would come and "Oh, let's meet up." But now I just look forward to the whole thing. The whole thing is ... I wouldn't say I look forward to it less than I did before, but I guess I just know what's going to happen now; beforehand I was saying "Oh, is this year going to be very different?" or, "Is it going to be fine with everything?" and stuff. Now, I just know everything is going to be fine and I'll figure something out. I know what to expect, I guess. That's not negative in any way, I think it's just I know what to expect and I know I'm going to have fun.

Interviewer: Okay, okay. Would you re-attend it next year?

Participant: Yeah, yeah, sure. I think I would.

Interviewer: Why?

Participant: I think it's just now I know the place, now I know the routines, and what can be done there, what's acceptable and because I know my friends go every year, so I know I'll always have someone to go with. It's just somewhere to go and have a break from my everyday life. Not that I don't like my everyday life but ...

Interviewer: What do you think in general about re-attending a music festival? Would you do it also with other festivals or is it just because it's Roskilde?

Participant: Roskilde, of course, I guess it's because it's Roskilde.

Interviewer: What do you mean because it's Roskilde?

Participant: Because I know the setting, I know what to expect, as I said. I have considered going to other festivals but I think many of them are either far away or they're sold out quickly. Some other festivals don't have a camping area and I think that the camping and the parties and the camping areas are just as big a part of Roskilde as the music. Where I feel some other festivals their music alone, or their cultural part alone, are more important. For example, Tinderbox or Northside, they don't have the same camping ... as far as I know they don't have the same camping feeling about them as Roskilde do. Then, of course, I've gone to Samso and that's ... they, of course, have the camping area that's apart from the concert area, but I just don't think it's the same; it's not the same setting, I guess.

Interviewer: What do you think is different? Like, the setting itself, physical? Or more like the vibes going on?

- Participant: Both, I guess. Roskilde is so big, whereas some of the others are quite small. Then, of course, the vibe, the shops, the people, and the opportunities. For example, the food trucks, I think you can ... the food at Roskilde is quite good, I think. It's been criticized a bit, but I don't see where it comes from. Of course, if you're going to a festival where they only have gourmet food then it's obvious Roskilde is not good, but ... I think ...
- Interviewer: Okay. We're almost at the end, just the last question. I kind of understood it a little bit, but what's your main expectation for Roskilde this year?
- Participant: Of course, I'm going to be with my camp and my good friend. I don't see him that much in my every day anymore, we used to be together every day when we went to Gymnasium, and I don't see him much because I moved to town and he still lives in the suburb. I really look forward to seeing him. Then, one of my other friends, he doesn't live in my camp, but he's going to live close to me, I think, he's coming. One of our friends in common is coming, he's never been that party guy, he's the type who drank twice a year or something, now we brought him there and I just look forward to ... mostly the people this year, there are not many artists where I'm thinking "Yeah, I really need to go there." It's mostly the people I look forward to seeing, and just not having to think about school or work or contact, speaking with everyone, you know, bills.
- Interviewer: Okay, thank you very much. Unless you want to add something else..
- Participant: No, I think that's all ...
- Interviewer: Thank you. I'm sure it will be awesome.

### **INTERVIEW WITH LORENZO BEFORE THE EVENT**

- Interviewer: Okay. First of all I'd like to thank you to be here today. As I briefly told you, this research and this interview is part of my master thesis about music festivals and we will use Roskilde Festival as our case study. Everything you will tell me will only be used for this project, of course, and it will not be shared with anyone outside the research team. Of, course, also, your name will not appear in the research to make sure that no-one can identify you. We can start. Let's talk about Roskilde Festival, I know we are also very excited to go there. Why did you decide to attend Roskilde Festival?
- Participant: Well, personally I have a passion for music in general, so, differently from probably many people that go there just to have fun and party I will probably go there mostly for music. Secondly, I think the choice was to go there with friends and enjoy some good time together. For the second year.
- Interviewer: Okay. Okay. How many festivals do you attend, usually, in one year? If any?
- Participant: Okay. If you say festivals like this one that you have to pay a ticket to go there? But there are also other festivals like for example do you consider Distortion a festival?
- Interviewer: Yes. Yes. Like, music festivals in general.

- Participant: In general, music festivals. Okay. I think, if I remember well, three for sure in the last year; and in general I would say two to three per year. I will say just festival during summer here in Copenhagen, Distortion Festival and Roskilde Festival are the three that I attended. But if I think about it, probably one more, I don't know. I think those are the most important.
- Interviewer: Okay. What was your main reason to attend music festivals in general, this year or also before in your life?
- Participant: I think the reasons are both general and specific, as I told you. General because I like music in general and I like ... it's kind of general because Roskilde is more the rock music, more not like electronic music, but it's bands and artists. The same thing is for jazz festival in Copenhagen, like the one in the city center. The more specific reason those are the ones that relate to the music type, but I also like the fact that those festivals like Distortion and jazz festival are around the city so I like festivals that are usually ... that are embedded in the city. It's like they are ... you can both enjoy the music and enjoy the city, and they are around, like, streets and whatever. But, of course, I also like Roskilde that is completely different from those two. I prefer those ones in the city, so you can have different pubs, like I would say, private venues with their own concerts, but spread around the city. So you go there maybe enjoy some beer there, some food there, then you listen to different types of music. Instead of everything packed in one area. I mean, I don't ... I will prefer to have something, like, spread, not tight.
- Interviewer: Right. Now that you just said this, what do you associate Roskilde Festival with? What does come to your mind when you think of Roskilde Festival?
- Participant: I link Roskilde Festival to another feature that I like, it's like living, I will say, outside. Living at the open air, so with a tent and with friends. Roskilde having good music, on top, it's like basically also this kind of enjoying freedom, enjoying the life like with ... just parties, but not organized parties, like something popping up random and staying with friends, just chilling.
- Interviewer: Yeah. Okay. How do you think that Roskilde Festival as an organization and, if we can consider it as a brand, reflects your values, and how? I don't know if you know something about it, but like...
- Participant: I don't know. I think because they committed this year for 90% organic for every stand and last year was 75%, I think. Now they even increased, and I like ... I am fighting for the environment in my own personal life, It's also this kind of fulfilment of my own personal values through enjoying the festival and enjoying music, so it's, as I told you, I mean, it's doing something that you have fun doing it, but also with a purpose. So, I mean, I can see my values reflected in Roskilde with those environmental concerns and the fact that they try to recycle as much of the waste as they produce at the festival.
- Usually festivals are damaging, like they're there probably destroying the environment, but I think Roskilde doing ... a step more than other festivals to try to preserve.
- Interviewer: Sure. Sure. In terms of the quality of the service that they provide compared to other festivals that you attended, do you think that Roskilde Festival facilities, services, camp, the organization, how do you..?
- Participant: I think if I compare to other festivals, like the one I told you, it's very different because the other festivals are more events on private venues, on private places. Or, not private, I mean, not at home but they are in pubs or other things that they own facilities, so that's probably up

to them. But I think Roskilde compared to maybe other few festivals that I went to, it's very, very well organized on not only food stands, not only drink and whatever, but also ... but if I went outside I saw all the people going around with chargers so you can also charge your phone and then you can have breakfast in the morning and then ... So there are a lot of, like, side services, there's more than those ones.

Interviewer: Okay. Okay. How did you prepare for the festival this year? I don't know if you want to..?

Participant: Yeah. Music wise, of course, I checked all the artists from the first to the last one. To be honest, I was disappointed, but that's another topic.

Interviewer: Why?

Participant: I was disappointed in general with the offer compared also with other festivals in Denmark that are on the rise. I think NorthSide is the one, then there is Tinderbox, that is, I think, moving away from its core electronic music and they are also attracting some other artists. So, I mean, I was envy, I wasn't satisfied with Roskilde compared to other festivals for the music side, for the musical side.

On the other hand, preparing for the festival, not for the music, but for the life there, it means to me, second year in a row, go to buy the tents, prepare technical stuff like your tents, sleeping bank, whatever, then coordinate with the friends and maybe try to plan when you go there, the date, like to get the best place because if you go late also getting a good place for the tent is almost impossible. I would say those are the things that you do, like check the music and try to organize all the technical stuff.

Interviewer: Right. So you did it last year already and you're planning to do it also this year.

Participant: I did it also this year, I did everything. So I don't have to do anything this last week before festival.

Interviewer: Alright. How much time, more or less, did you spend in preparing for it?

Participant: Since I was the expert, I'm the only one attending again the festival so I was the one taking all the burden to organize, I think I spent like half a day to buy all the stuff, going around the city to find the cheapest one, and then probably another half a day, one day, to coordinate everybody. If you sum up all the time that you try to coordinate all the people and then because there are those newbies, the one ... it's the first time they go there, they don't know those things so you have to explain them and then check on the website.

Interviewer: Okay. Okay. I know that Roskilde makes some sort of rewarding games, either online and offline, you can win a gadget, or merchandise, or free drinks ... Would you participate in these kinds of things?

Participant: To be honest, I don't know a lot about all of them, I know about Roskilde Heroes, that is like the one that gets the most likes on Instagram with hashtag Roskilde Hero get a free ticket for next year. I think. Then there is the Naked Run, but they're all like ... I don't know, they're competitions, but I really don't know them. I mean, I will like to participate but I don't know their existence, so ...



Interviewer: Right. Right. Before, you were talking about the values of Roskilde being organic, so how would you identify yourself, your personal values, with the festival; and does this impact your choice to attend this festival rather than others? For example, Distortion.

Participant: Yeah, as I told you, I, personally, don't like the devastation from Distortion. Like the aftermath, it takes a lot of ... costs a lot of money and it will take probably like five minutes for every person to collect his own trash and bring it home. While Roskilde people kind of ... last year it was like a mess. Once you leave Roskilde you see how much people leave there, like trash, whatever. But I think the volunteers then they do a great job to make everything clean. That's why I like Roskilde, because there are volunteers that go there with their own initiative, their own willingness, maybe they want to make something better for the environment. So it reflects my value also because there are other people that are committed to the same value. I don't know if that's clear. It's not only on me but I hope ... because I see other people, not all of them, most of them go volunteer there just for a free ticket, but other maybe are going there for similar values to mine. For example, meeting other people and then doing something good for not only the environment but I think the profits they go to an organization in Africa. I think like there is a good purpose so that's why I see my values reflected on the festival.

Interviewer: Okay. Now we talk a little bit more about the Facebook page that you said you 'liked,' right? Why did you 'like' it? Why did you 'like' Roskilde Festival Facebook page?

Participant: Reason number one is that I knew from September last year that I would have gone to Roskilde 2017 so from September they start usually posting it ...

Interviewer: Line-up?

Participant: Yeah, the line-up. Not the complete line-up, they start doing it in a kind of monthly pattern, monthly frequency, so that's why I'm following, just to see who are the artists. I already knew I would have gone there, so the artists are ... yeah, I mean, I'm not satisfied with the artists this year but I will go there anyway. It's just curiosity, and, of course, if they got my favorite artists I'm more than happy. So that's the first reason, line-up. Other reasons are for example, the posts, videos, from previous year, so it's like reminding me what I did and maybe sharing and commenting with friends that went with me. Also they post videos of artists that maybe I missed. All those things.

Interviewer: Okay. How many times did you open Roskilde Festival Facebook page, so far? If you remember?

Participant: I think, just, probably, few, few, few times I went there on my input, like it will say go in there and type in Roskilde then looking for a page. I think most of the time I see a picture, I see a video, and then I open the video and then maybe I check the page as a whole, then I click the page and then I see what they posted in the last month.

Interviewer: Okay. You said that the main thing that you look at is the line-up, so the artists, did you also maybe check the festival page to look for other information?

Participant: Yeah.

Interviewer: What kind of information did you look at, if any?

- Participant: Once, you know, which artists are performing at Roskilde. Then, closer to the festival, of course, you want to know when they will perform; so I check the website really thoroughly. I made an Excel chart with like the artists. I really scan through the line-up, but otherwise I think, on the other hand, I don't probably check too much the website. I probably, no, two days ago I read the fun facts.
- Interviewer: Oh, yeah, on the website, but not on the Facebook page.
- Participant: No, no, it was on the website. I don't know if they posted also some fun facts like an interesting date or whatever. I don't know.
- Interviewer: Okay. It's fine. But always like related to the Facebook page of Roskilde Festival, what do you think about the content, do you think it's relevant? Do you think it's funny?
- Participant: I think it is, it's ... as I told you, I don't know much about events like, for example, the one you say, you one that you can win something. I don't know those ... specific non-events but... Yeah, some of them I've discovered them from the Facebook page, like they posted a video of the Naked Run, so you know that you can win tickets Yeah, on the Facebook page I usually just get flashed by their videos and I think they're quality really, really good quality videos, good quality content. I think they have also partnership with Red Bull so I think a lot of videos are coming from Red Bull and they have a lot of money to do good videos. I like their Facebook page.
- Interviewer: Okay. Have you ever thought about any possible impact, or what can be the reaction of your friends seeing that you 'liked' Roskilde Festival Facebook page?
- Participant: I have some friends that in the end they didn't come here this year, but they started planning. Actually they just saw that I went there, they saw that I pressed 'liked' and I commented on a video, and they said "How crazy is that one?" It was Stormzy, I don't know if you know Stormzy, he's a UK rapper that went to Roskilde last year. I just commented and pressed 'liked' on the video and then all my friends that like him they just said "We want to come. We want to come." Then, in the end, they didn't come. So that's like using the Facebook pages is also a good way to spread around the ... Roskilde is not that famous outside of Denmark, I think.
- Interviewer: Why would you spread this Roskilde thing on Facebook, why would you do it?
- Participant: Why would I do it? I haven't shared any video, but I would have probably done that with that video that I told you, the one with that artist. Just because like you want to make other people aware of how crazy and how fun is this festival. Even if it's raining, because in that video it was heavy raining and you know that you can have fun anyway. To get some kind of wildness, some craziness through those videos, you don't want, of course, boring videos, but I think they are never boring. Even the one more socially responsible, the one about the environment, are never boring. That's what you want your friends to perceive, this kind of wildness.
- Interviewer: Right. Okay. Talking about the other festival attendees, how do you feel about the other festival attendees, do you feel you have something in common with them, yet you consider as strangers, or, even though you don't know them, personally?
- Participant: My case is special because I went there with a group first. Even if we didn't stay too much in the tent because most of the time you just walk around. Yeah, it happened, you just met somebody and just have fun together, and just ... but we didn't have a kind of mixing of people. So you can say other people are really cool, really, they just go there, I think ... everybody

goes there with a different purpose, different idea. I mean, there are those that go there for drinking and just smashing and getting smashed. Then there are others that go there, like me, for the music. So you probably try to find the people similar to you, but everybody goes there with a ... I don't know.

Interviewer: Different purpose.

Participant: Yeah, yeah, yeah. They most of them have their own groups, so they usually go there with like they create some kind of camps where they group like 20 tents and just stay there. Maybe they have like 20 people, 30 people there. So if you go there like with this group, it's also more difficult to mix other groups because like huge groups. But in my opinion I think everybody is fun, everybody is open.

Interviewer: Yeah, okay. How do you think in terms that other festival attendees will affect your experience at Roskilde?

Participant: Well, I don't look for comfort and I don't get bothered by having the crowd around, for me it's not a problem, so other people affect my experience probably only in a positive way. Unless they don't throw me a punch randomly, that might happen because people are completely wasted, but I think most of them are peaceful so it doesn't really happen. But I don't get bothered by the number of people around me. Sometimes I have fun probably more with the people around, like looking at the people around, how they are dressed, how they behave, more than probably listen to a concert. It's like sometimes there are people wearing like costumes, so, yeah, they are just part of the experience, other people are just interacting and really, really interesting part of the experience.

Interviewer: Okay. What about the people, the users on Roskilde Festival Facebook page, so on the Facebook page, would you help them? Would you, for example, reply to one of the other users' comments?

Participant: There is a problem for me that most of the people are posting Danish, and I don't speak Danish. So, most of the time, I just have to press translate, but I don't even care. I don't interact too much, in general, on Facebook but on Roskilde posts I usually maybe interact with my own friends and since there is also a language barrier it's hard to interact with other people for internationals. So that's probably a better question for Danish people, I don't know.

Interviewer: Right. Right. Would you, or have you, recommended Roskilde Festival to others? To attend Roskilde Festival?

Participant: Yeah, definitely. Yeah. To all my friends in Poland, to all my friends in Denmark that I talk to. It's not something that I regret at any point. If I had to tell you which person, which people, I'd have problems because I told to everybody. I think there is, of course, a target group that are like students, I wouldn't probably insist too much with people that are working, on attending Roskilde, because it takes a lot of time and energy. It's funny, it's really, I mean, it's crazy but it's also tiring, like exhausting. So if I have to say just try to convince as much as possible one person will be a student not a person working.

Interviewer: Right. Would you invite your friends to 'like' Roskilde Festival Facebook page and/or attend event on Facebook?

Participant: I think so...

Interviewer: Okay. And would you write reviews about your experience at the festival?

Participant: Yeah, like you mean through Facebook reviews? I don't usually do that, but why not?

Interviewer: Why don't you do it? How do you see them?

Participant: Because I see that Facebook, of course, is something that I ... I mean, yeah, you can have your business page on Facebook but it's more on having fun. I see Facebook more on the soft side, so if I have to go on the internet and give a review I would do it on the platforms made for reviews, like TripAdvisor or whatever. I usually don't do ... it's also probably not good to value or grade or whatever people's activities on Facebook, it's just a place to have fun. So I wouldn't do it.

Interviewer: Okay. Are you considering, or would you re-attend Roskilde Festival next year?

Participant: Yeah, I think so, if I would be in Denmark I would definitely, yeah.

Interviewer: Yeah? Why yes?

Participant: For now, I mean, before this festival but after last year festival, I think it's a good way to just get out of the city, get out of your routine that maybe is one year long working, one year long studying and then you have one week when you go there and just cut your ties, your links, with all the people around, you just enjoy the people there.

Interviewer: Do you feel like the experience at the music festival, like re-attending the music festival twice, what do you think about it? You did already with Roskilde, but do you think that ...?

Participant: First, like the bands and artists are always changing, I think they have the policy not to have the same twice in a row, so it's also interesting for this one. Then, you probably go there with more people, less people, than the year before. As I told you, since it's not something re-occurring every month or every three, four or five months, but it's yearly, it's like it builds up some kind of expectations and some willingness to go there. I mean, I study one year long this year without having any break, any holiday, so that's my holiday since it's place where you can just get out of the world; you just go there, your mobile phone get out of battery after two hours and then you don't have no ... So it's like you're isolated there.

That's why I can keep this routine, yearly, to go there, as I will go probably on top of a mountain just to breathe some ... and stay there and relax. It will be a routine for me. So I'm probably planning, if I stay in Denmark, to go there in the long term.

Interviewer: Any expectation for this year, at Roskilde?

Participant: Please don't rain, first. And then expectation, I think you build your own festival, so it's up to you. As I told you, everybody goes there with their own intentions, own reasons, and you go there and just to just fulfill your own reasons.

Interviewer: Okay.

Participant: Yep, having fun, knowing new people, enjoying the people that I am going with, listening to good music.

Interviewer: Okay. That was the last question unless you want to add something, but otherwise that was perfect, thank you very much.

Participant: No worries. Thank you, too.

### **INTERVIEW WITH CAMILLA BEFORE THE EVENT**

Interviewer: Good morning. First of all, thank you for being here. As I told you, this research is about the festival, and it will be part of my master thesis, and we will use Roskilde Festival as a case study. Everything you will tell me will be used only for this research project and it will be not shared with anyone outside of the research. Of course, also, your name will not appear in the research to make sure that no one will identify you with any answer. We can start. The first question is why did you decide to attend Roskilde Festival?

Participant: Okay. It's my fourth time at a Roskilde Festival and I think, if I go back in time and think of the first time it's because my boyfriend, he's Danish, and he just said "I'm going to this festival, would you like to come?" And I thought "Okay, so it's one week of music and party and knowing your friends." So I said yes, and that kept on in four years, so that's the same reason, to have a nice time with friends that now I know, and listen to music and party. Most of the time, yes.

Interviewer: Okay. What's the main reason, why would you decide to go to a music festival in general?

Participant: Well, the first time because I'd never been, so I thought I should try this experience ... I usually go to concerts but that's another story, just go and in two hours ... and usually you go because you like the music, a specific artist and then it's all people who like the specific artist; instead of here you have many different ... they're using many different names, and you just try something new and usually you get to know a new artist that you didn't know and then you start talking with people and then, yeah, it's just a nice vibe, you get very nice vibes, I think. Also that play a role when deciding to go again in following years.

Interviewer: Why did you decide to go again, to attend it again? I guess the ticket is pretty expensive ...?

Participant: That's true. I don't know, well, you also have to take holidays from work because it's a week, so ... I don't know, it's just a very nice time to be together with your friends, especially, I think, it's very nice when you go in a camp that's the same. So you have some kind of, you know, traditions and rules and games, so it's kind of like going camping when you're a kid, in a way, but much more funnier. So, I think I want to see those people again, and you create some kind of atmosphere that you can not create anywhere else. Like if we, say, we meet the same people and we go on holiday, then it's not the same, with Roskilde it's just you have this feeling. I don't know how to explain, you're probably going to experience it.

It's very nice and random people tend to be very friendly and it's very different from Copenhagen, like you just know another side of things.

Interviewer: Okay. That's cool. When did you buy the ticket? When did you decide, what time was it?

- Participant: Hmm, nice question. I think it was April that I bought the ticket? But I decided to attend earlier, it's just financial reasons, I had to save up, so April was the time where I got my ticket so I was ready to make an expense.
- Interviewer: Okay. Talking a bit more about Roskilde Festival as an organization or as something there ... what comes to your mind when you think of Roskilde Festival? What's the first thing you associate with it?
- Participant: Their Orange Stage, because that's the symbol of the festival and it's all the time pictures, they refer to the Orange Stage, so you know it's this big tent with a specific shape and it's where the main concerts are, and the first concert opens on that stage.
- Interviewer: Okay. Okay. In terms of feeling, what do you feel about it? Do you feel any sorts of connections, or do you have any reminders of it, or any feelings towards the experience itself that you're going through again?
- Participant: Yeah, well, you know it's ... before you have some warming-up days before the concert, before the real concert starts. Before you go there you have this feeling of the warming-up days, that you're going to relax and just chill and have fun. And then while you're there, and it starts building up in you that, okay, it's Wednesday, it's coming, and you're kind of excited as if you have an exam or something. You're looking forward that they open the gate and then you can go in in the festival area and then it seems like, you know, when you go to a Luna Park when you're a kid and then they open Orange Stage and You're not necessarily drunk, it's just a happy.
- Interviewer: Okay. Cool. Roskilde Festival as an organization, they're pretty active like non-profit and being organic, sustainable, and stuff. How do you think that this, what the company, the brand itself, is doing? How does it reflect your values or personality?
- Participant: Well, they're doing great, I think, because now they also increase the amount of organic food, and, like, they have a very high standard. So I think it's really good because they do so much effort and for no profit so in a way it's amazing that they manage to do it and to have quality food and quality drinks and also now they're increasing the spaces where it's clean, it should be clean, and people are actually cool about it. You never expect that people will be so greenly, and ... green friendly, I don't know how to say ... but they are, and it's cool. I tend to get a bit like that indirectly, maybe I'm not a person that is like "Oh yeah, organic, let's buy organic, let's do this." But when you're in, then it's good because you're indirectly buying-
- Interviewer: Do you see any difference between Roskilde Festival compared to other festivals you attended before?
- Participant: Yeah, I would say so. It's like ... how can I say ... apart from the vibes that are different. I've been to Germany, to a festival in Germany, and there wasn't any focus on no profit or organic, it's different. It seems like they target more "Okay, we're partying hard and we're going to listen to good music," and here it's more full experience of Danishness, in a way. Danes tend to be this first in green economy, green mobility, green whatever and recycling, I don't know. It seems like Roskilde is kind of the face of this Danishness, in a way. That's how I see it.
- Interviewer: Okay. In what way do you think that Roskilde Festival has a different vibe, compared to other festivals?

Participant: Well, I guess it's just the people that when they're there they just become something different. They refer to this as Orange Feeling, like "This Orange Feeling." And you really feel this different ...

Interviewer: Why orange?

Participant: Because that's their ...

Interviewer: Color?

Participant: Yeah, yeah, yeah. But I don't know, like, I didn't know and people just told me that Orange Feeling, so when you go in the festival and you just get different vibes on, people are just less grumpy. You know here when you go on the Metro sometimes people are a bit unfriendly and it's a bit difficult to smile at someone or something. But there it's completely different, I don't know what the reason behind, but it just gets like that. You need to try it.

Interviewer: And what about the quality of the services that Roskilde Festival provides, from toilets, to transportation, to the camping area?

Participant: Being such a big festival with thousands of people, I think they are very organized. Of course you might wait some time to get the train as well as to go to the toilets but that's normal. But I've never experienced something negative. Everything was smooth ... also the camping area I think is quite safe.

Interviewer: Yeah, I will. You said before that you talked to some friends about Roskilde Festival, or in some way you tried to collect information somehow or did you, I mean to get to know more how to prepare for it or how it's going to be?

Participant: Well, the first year I went there, no, because I didn't know any Danes apart from my boyfriend. It was hell, because I didn't know, so I just said "Okay, I'm just going to pack my clothes and shoes and toothbrush and that's it." I didn't have any idea about all the other things that you need. So he took care of getting a tent and getting sleeping bags and all the practical stuff. Afterwards I learned what you need to bring so I have a list of things that I know that I need, stupid stuff like tape, you always need tape because something will break and, like probably your tent will break and you need to tape it around, or the chair will break so it's good if you have some tape.

Interviewer: Okay. How are you preparing for Roskilde this year? What did you do?

Participant: Yeah, well, in terms of my gear we have a tent, and chairs, and clothes ready, and a little bit of food because it can be pricey to be seven days. It's more now, when I think about prepare, it's also about the music and what artist I want to go to, so maybe in the first year I was a bit naive and I didn't know, I was just following the crowd. Now I usually print the schedule first and then I circle what I want to see, then when I'm there with other people I know already and say "Okay, I would like to go to this concert at three, is anybody interested?" Then you find someone that is always interested and then they come with you, and then next time you go with them, so you learn, also about music and you start listening to the music before you go so you have a better experience.

Interviewer: Sure. This year is more you, that you prepare for Roskilde ... that you thought about all the gears to bring and stuff or it's mainly your boyfriend that's still helps you out?

Participant: No, I have a ... I bought the chairs myself, and the lamps for the tent. So he just took the tent and he will put down the tent just because he goes a bit before me. I don't know if I would be able to put the tent, but it's just because I'm not Danish, all the Danish girls just put their tent on their own, and I'm like "I can bring you some food and beer." But not the tent.

Interviewer: Did you do any special dinner ... or did you gather with your friends before attending Roskilde this year? Maybe to talk about what to do and how to organize the whole thing?

Participant: Yeah, we're more tech because we don't live all in Copenhagen, there are some guys who are from Jutland so we have a group all year long, basically, on Facebook and there's like four guys are mainly in charge of the camp. So they go and shop for speakers and stuff that are shared, and they communicate through Facebook and they say "Okay, guys, this is what we do, this is what you need to do." So we keep it updated through Facebook. But, of course, there's the guys who live here, sometimes we met and we say "Okay, are you ready? Did you buy this, did you buy that?" But we don't really have physical meetings to prepare.

Interviewer: Okay. Okay. I don't know if you heard about Roskilde Festival they do some sort of pre-events, or they organize some offline rewarding games in which you can win merchandise, gadgets, or free drinks. I was wondering if you heard about it and whether you could be interested in something like that?

Participant: I saw, I don't know if it belongs to this category, but I saw posts on their page so they say "Okay, we're giving away a pair of shoes from this brand. Just tell your size and we'll tell you if you are the lucky winner." So, yes, I look at that, and sometimes I actually, for fun because I'm never going to be chosen, but I just for fun put my name and see what happens.

Interviewer: Why would you say that you'll never be chosen?

Participant: Because there are so many people, it's not a small event, like 50 comments, it's always like 5,000 comments.

Interviewer: Okay. Okay.

Participant: And I'm not a lucky person.

Interviewer: Right. Moving towards the festival Facebook page, I know that you 'liked' the Roskilde Facebook page, what was the reason to like it? And when did you do it?

Participant: Maybe it was somewhere after I participate the festival that I 'liked' the page and I think I did so that I could have an update for the next year because I didn't know when it would be and they always announce the names very clearly and very easy on the page; and then Danes usually put likes and my Danish friend put likes to specific posts so then it really pops up on my wall quite easy. So, basically, to keep updates, not necessarily to participate in this off-line, what you call, rewarding games.

That is just a consequence in some following and then the posts pop up then I do it, but it's mainly to know about the music. It's also nice when they post after the festival a video of how the festival was, it's kind of a nice memory to see and maybe you are in the video, you don't know.



Interviewer: Sure. Sure. Nice. How many times did you check the Facebook page?

Participant: Well, I don't go directly and check the page, but it's just like when I get a notification on the wall then I might go up and see it. There's one time where I check the page directly, it's when I want to know the names, when they reveal the full schedule, then I go there and then they probably have a link to the festival website and you see the whole schedule. It's very nice to know the artists quite early, but you don't know how they're scheduled so it's interesting to see the schedule because sometimes two artists that you like might be matching an overlap ... not matching, overlapping ... so it's a bit annoying if you're like "Fuck, I really want to see this guys," and you have to maybe run halfway from one concert to see the other. So it's always kind of interesting.

Interviewer: But was it you, like landing on the page by yourself, or it was mainly because you got a notification from Roskilde Facebook page, or maybe just you were scrolling down in the wall, Facebook wall?

Participant: It might be more the second. So, it pops up in my wall and then I just go on their page. It's only a few times that maybe someone say "Have you seen this has been released?" Then I go directly to their page, but I don't just say "Okay, let's have a look what's happening," so it's just indirectly that I go there.

Interviewer: Okay. In general, what do you think about the content on the page? Do you think it's relevant, do you think it's cool, entertaining, or it's just ...?

Participant: No, I think it's quite, like, you can see that there are young ... I think they're young people writing because they're kind of writing in the same languages. As just very friendly, as if you were talking to a friend, so it's not this post like "Oh, hell, they're doing this, la la la." It's kind of nice because it seems like you're talking to a friend, it seems like it's a person not a festival that is writing posts. But I don't really see myself posting anything on the page.

Interviewer: In what way?

Participant: I don't know, they just talk like ... they're not being, in a way, formal, about it and they're always kind of writing as if they were one single person representing the whole festival. So that maybe gives the idea that it's nice to follow. Yesterday there was a very funny post about, I don't know if you saw, there was this picture of this letter that was written in a very weird calligraphy from the US, you could see on the stamp. It says "Hi, Roskilde Festival. Dear Roskilde Festival, I think your festival is very awesome, reply back to this address." then the signature. Then the festival said, like "Thank you, Andrew. We received your message," but it was funny and cool. It was nothing related to information, but it was just their sharing what's going on, and I think it's nice.

Interviewer: Okay. Okay. Talking a bit more about the other festival attendees. How do you feel about them? How do you feel they're going to impact or affect your experience, whether positively or negatively? Do you feel like they're sort of like people close to you or do you consider them as strangers?

Participant: Well, it's a huge festival, this one, so, I don't know, it becomes one of the biggest cities in Denmark when all attendees are there. So there's some people that I manage to consider friends, even if I don't know them, because they're very nice and friendly and helpful. But, of course, there's always some people that you kind of get annoyed by, because they may be not behaving according to this unwritten rules that you feel like ... People are always helpful

when you are also in the concert and it's packed and so you can see if you really feel like you're suffocating or anything, people will just take you and bring you out, even if you don't know them, they're very helpful. And there might be some people, like few people, that are not following this helpfulness, in a way, and then you might get a bit annoyed; because maybe they throw stuff or they just, you know, go on top of the shoulders and it's dangerous and you don't see, so they're not making the festival experience nice and then you get a bit pissed. Apart from that I would say you have a very good relationship with everyone.

Interviewer: Okay. So, are there more positive, or ...? Yeah? Okay.

Participant: Although there is like camp they ... there is this big camp with these big speakers that have music constantly, and you can't sleep because of them; but you know you're going to get that, so you just accept it and it's fine. At the end of the week it's very like "Can you turn it off!"

Interviewer: But why would you accept it? I mean, would you do the same here at your place?

Participant: No, no. But it's just like that's Roskilde. You know it's going to be like that, there's crazy people just having fun and when one turns off the music and the other one starts and, yeah, it's crazy. One night we were in a camp, and like 20 people, and it was maybe five in the morning. Then at some point these people with these big speakers came with a very weird song of Harry Potter, but techno, very loud. They stopped in our area, our pavilion until someone of us woke up and went out and say "What the fuck is happening?" Then they moved to the next and did the same because they were crazy drunk and they just wanted to wake up people. But, I mean, you get a bit pissed but you can't do anything about it. It's fun, if you think about it.

Interviewer: Yeah, yeah, sure. Do you feel like there's this sort of community, as well, online, on the Facebook page? For example, would you help other people on Roskilde Facebook page if they're looking for help or information?

Participant: Yeah, I guess I will. I'm not that experienced and maybe sometimes I don't know how to answer, but if there is someone asking like "How do you use this?" or "How do we get there?" I'll probably help. Also not only on Facebook but if someone of my friends needs help, I would of course help them out.

Interviewer: Okay. Okay. Are you proud to tell others that you go to Roskilde Festival?

Participant: Well, in Denmark, yes. I mean, because there is this culture that it's a big festival and it's something you have to do if you're coming to Denmark. But at home, in Poland, I mean, people don't think that it's so cool to go, I think, to a festival where you just get drunk and party hard. My friends are a bit different, they don't ... they find these things maybe a bit teenager style. I'm not saying that much that I go to the festival, when I get home.

Interviewer: Okay. So your friends in Poland, they don't really know that you're going there?

Participant: They know, but I'm not bragging about it. I just say "Okay, I went to the festival, just to see some good music." I might not tell the weird stories that I will tell here, like if some weird guys is peeing on your tent or you have to pee in a weird place because you can't handle it. I would never tell that story.

Interviewer: Would you still share Roskilde Festival pictures that maybe you took there?

Participant: Yeah, yeah, yeah.

Interviewer: Would you still do it on your Facebook profile, even though ...?

Participant: Yes, like where I don't look embarrassing, so when I'm still decent, yes. Or the music, like if there's a good concert with good vibes, yes, no problem.

Interviewer: Okay. And would you recommend Roskilde Festival to your friends? Would you invite them to come?

Participant: Yeah, well, I try to, especially after the first year, because I thought it was so cool. During the festival, the first year, I was a bit disgusted by the living situation because it was a bit dirty and you don't have a toilet, so I was a bit "Why did I come here?" Afterwards, when it was over, then I was like "Okay, it was worth it." So I tried to say to my friends "Next time you should come with me, and then it's gonna be fun." Yeah, I don't think my German friends will come over.

Interviewer: No, it's hard. Okay. But would you invite them maybe to 'like' the Facebook page so maybe they might get more involved in the thing?

Participant: I wouldn't say directly 'like' the page, but, for example, I know that at least one of my friends that I told her "I'm going this, and I've seen this artist and that artist." Then she 'liked' the page on her own because she's curious and also because in a way she might feel more connected to me that I'm there, if she sees some live videos and stuff like that.

Interviewer: Okay. Have you already thought about re-attending Roskilde Festival next year?

Participant: In the house we're discussing if we're too old for it because we are, like, my boyfriend is 28 and I'm 26, and I start feeling that I'm a bit old for this; but we're considering maybe going again but in a silent and clean area. Where you can actually sleep, because that is the main problem, I think, that you get when you get a bit older. You want to have fun but maybe one or two days you need to relax and sleep, actually. So maybe in that we will go again.

Interviewer: Okay. Okay. In general, I don't know if you attended other festivals more than once, but in general what do you think about re-attending a music festival? Would you do it? What are the elements that you would consider and what would be the reason?

Participant: Well, it depends on the price, of course, because it's quite pricey no matter which festival, I think. And it depends where it is, so if it's far, if I have to take a flight to go there then that plays a role, so if the line-up is not amazing then I would never go somewhere else. Like Roskilde I go because I just have to take the train, they usually have very good names.

Like a few years ago when it was Rolling Stones and Paul McCartney, I mean, when is it ever going to happen again? So, yeah, it's definitely the price, line-up and location that will make me choose if I go to another festival or not. But Roskilde it's more ... like I'm always more in the yes than on the no.

Interviewer: Why?

Participant: It's very close, and also because a lot of my friends here from Denmark are going, so I have a community in a way. It's an experience that you share with your friends.

Interviewer: Yeah, absolutely. The last question, what are your expectations for Roskilde Festival this year?

Participant: The line-up this year wasn't my favorite, so I'm just going to hope that I'm going to be positively surprised by music that I didn't know, and then someone in the camp is going to say "Okay, you need to listen to this, because I know you and you like this." So, to have good music, and surprisingly good music, so I want to be surprised and, also like, stay with the camp and now I know this camp better so I will be part of the social activities a bit more. We have a radio program, in the camp, so-

Interviewer: Wow!

Participant: Yeah, it's really funny-

Interviewer: What's that?

Participant: It's called A Camp with Radio. We sit around in circle every day and we take out speakers and there's a guy with the microphone, then there is the topic of the day and we have a phone number and people can send us dilemmas. Then we discuss about what we think and people can just come and ask questions. So it's pretty funny, actually. It's an activity we do all together, every day.

Interviewer: Is it you? Or like your friends bring this radio?

Participant: Yeah, yeah, yeah. It doesn't physically exist any radio, it's just us that talk to, like, in the middle of the grass and of a field, we have a speaker and we have jingles; so there's a guy who plays music, you know.

Interviewer: Nice.

Participant: Yeah, it's very nice.

Interviewer: Cool. Okay. Thank you very much. Unless you want to add something else, I think we're done. Thank you.

Participant: You're welcome.

### **INTERVIEW WITH ALBA BEFORE THE EVENT**

Interviewer: Okay. I want to thank you, first of all, for being here. As I told you, briefly, this research is part of my master thesis about music festival and we use Roskilde Festival as a case study. Everything, of course, you will tell me will only be used for this project and will not be shared with anyone outside the research team. And, of course, also your name won't appear in the research. So, we can start with the first question, which is why did you decide to attend Roskilde Festival?

Participant: Well, it's the second time I'm attending, and the main reason is because I was there for the first time last year, but only for one day. It was one of the most awesome experiences of my life, it was just like so intense, like only going for one day, it was like a whole span life reduced in

one day because you are just doing so many things, meeting so many people, being in so many places, at seven different concerts. I feel it was just so cool and I really ... something that's kind of very necessary. I mean, it's part of the ... really part of the Danish identity somehow, because so many Danes have been there. It's kind of part of, for me, it's very important, I don't know, it's kind of part of knowing a little bit more about the country and the culture. It's definitely that, I would say so, because really half of Danes have been in this festival.

Interviewer: Okay. Okay. How many music festivals do you usually attend in one year?

Participant: None. None, this is my ... I mean, I've attended one in Spain and then Roskilde last year.

Interviewer: Why? What was the reason to go to that festival, for example, and why you never ended up going to other music festivals?

Participant: I think basically because of my friends were not interested in festivals.

Interviewer: Okay. But you are?

Participant: Yeah. I was thinking it was going to be nice and really chill and interesting. Afterwards I've really liked the idea, but never really having with whom to go. I think that was kind of the main reason. My friends they were not really into festivals. But now my friends they're in their, I don't know, 30's crisis or something and they're all, like, becoming, like, animal festivals people right now.

Interviewer: Okay. When did you buy the ticket for Roskilde Festival, when did you decide to go?

Participant: I think it was two months ago.

Interviewer: Okay. With your friends, right? Did you ...?

Participant: Yeah, with a friend.

Interviewer: Okay. Okay.

Participant: A Spanish girl.

Interviewer: Okay. Talking a bit more about the festival itself, when you think of Roskilde Festival what's the first thing that comes to your mind? Like, the first thing that you associate with the festival in terms of either feelings or ideas or connection that you feel to it.

Participant: Yeah, I will say sharing. I was really impressed last year that it's like huge space, a lot of things are going on, but it felt like super-friendly environment, and welcoming, and super-well organized. I think everyone was really helping each other a lot, because it's kind of a little bit extreme being, like, in nowhere place and I remember at some point of the concert it was like super-warm and we were very tight together in the first rows of the ... in front of the stage ... and everyone was really like helping each other bringing water. Like making really ... when we are aware of the situation, you know, everyone really taking, I don't know, it kind of creates like a really nice atmosphere. I don't really know from where is ... why it happens.

Interviewer: Okay. Okay. How do you feel about attending again this year, how do you feel about it?

Participant: I'm super-excited. No, it's because I see it now as a ... kind of as a playground for grown-ups, you know. It's just like you're in a super-open space, that's what the children do all the time, they go to ... the children what they do most of the time is they will be in parks and running around and with friends and just having like ... that kind of freedom and spare time. That's how it is in the festival, it's just like a huge space and you've got like a bunch of people to play with and don't have anything else to do. Anything else but enjoying. I really enjoy this kind of idea of being like a playground because I think that's what it is.

Interviewer: Okay. Okay. Nice. I don't know if you know a bit more about Roskilde Festival as an organization. I was wondering if you sort of ... the way, what they do in terms of non-profit, being organic, sustainable. Like how do you think that this sort of reflects your values, or, I don't know if there's anything else, how do you feel about it?

Participant: Yeah, definitely. I think one of the things I was more impressed about last year was knowing that actually most of the people are volunteers, that are only like ... I don't know the numbers, but really a small number of actual employees. It was like 200 people or 600 people, something like that.

Interviewer: Volunteering?

Participant: No, no, no. no. Not volunteering-

Interviewer: Employees?

Participant: Like employees, like a super-small number, and I think ... and I was thinking actually that maybe I was getting that feeling of everyone kind of in a super-good mood and helping each other. Maybe that's creating that magic feeling.

Interviewer: Okay. In terms of the service, like the quality of the service that Roskilde Festival provides. So, from the toilets to the camping tent, to the transportation, the different facilities, what do you think about it?

Participant: I was amazed. I don't know, with all the toilets everywhere, and super-clean and toilet paper everywhere and everything felt, like, so organized and ... yeah, like really ... it really, really impressed.

Interviewer: Okay. I don't know, probably you did it more last year, but maybe also this year, I was wondering if you collected any information to your friends. Like did you ask them about the festival and tips, and I don't know, to organize, how to go there, or ...

Participant: Yeah, I'm still doing it. Yesterday that we were setting the camp, we were talking about this issues or, yeah, food, and drinks, mainly. You know, for what are we going to do. My friend that I am sleeping with in the tent, she's super-worried about the breakfast time, like kind of "I really need a coffee in the morning otherwise I will kill you when we wake up in the morning and I have no coffee." So she's super-worried about coffee and the breakfast thing. Because you wake up and then you are like in the middle of nowhere. But I think it will be fine.

Interviewer: Nice. How did you prepare for the festival? Like last week, what did you do?

Participant: Last week? No preparation at all.

Interviewer: No preparation at all?

Participant: No, no. no. I work a lot so I just didn't have time to prepare anything.

Interviewer: Who prepared, then, for the festival, for the whole thing?

Participant: No, we just ... I just grabbed my tent.

Interviewer: You had it already, so, like, I mean, was it your friends that did it for you or ...?

Participant: No. The tent, you mean?

Interviewer: No, I mean for the whole organization overall, yeah, so like the tent, the food and ...

Participant: No organization, we just brought the tent yesterday. Actually I brought it from Spain last Christmas because I, yeah, I was thinking of going to the festival, so I brought the tent. We haven't had preparation at all, I think we need to think about buying some food for next week.

Interviewer: Okay. Okay. So you didn't have, like, a sort of, I don't know, a special meeting to organize Roskilde before actually going there?

Participant: Not really, because both of us we work a lot. So we didn't have the time. But we will meet before going, for sure. She wants to buy chairs.

Interviewer: Okay. Okay. Nice. I don't know if you've heard about it, but Roskilde Festival before the actual festival they organize sort of pre-events where you can win some gadgets, like merchandise or free drinks or also sometimes like free tickets. So I was wondering if you knew about them, and, if so, if you would be interested in winning some sort of special prizes.

Participant: Yeah, it would be nice. But I didn't know about it.

Interviewer: Okay. Okay. So, talking a bit more, like, about the festival itself, so what we said before, the values, like how do you feel that sort of such a festival represents ... I mean, it's sort of close to you or, like, it represents sort of your values? Maybe also in comparison with other festivals, or other events that you attended?

Participant: Yeah, I haven't really attended other festivals, but ...

Interviewer: Or maybe it's just something that it's not important. I don't know, like ...

Participant: I think the most important thing for me it's ... not the most important, the most ... one of the main reasons I am attending is the connection that is attached to the Danish culture.

Interviewer: Okay. But why would you say so? Like, how do you feel in relation to Danish culture? I mean, since you're not Danish, like-

Participant: No, but I'm interested because I live here and I think it's ... I don't know, I think in this kind of super ... how do you say ... like, intense, kind of. Because it's a very extreme, somehow, situation. I mean, extreme in the way that you are somewhere else, you are in another city, you are in a tent, you are in a random place, you are attending hundreds of concerts, you are ... so everything is different, I only think it's just special. So, I think in those kinds of situations is

where the human beings kind of behave kind of more... I mean they are like more genuine, I would say. So I think I can really ... I'm interested in ... And because of what I said before that I think like half maybe of the Danish population have been there. So I think it's a really nice experience, last year, like knowing about these people. How all these people, how all the Danes behave in this kind of environment. And I really, really liked it. And it's something I kind of really embraced and made me feel closer to Danish culture somehow because I could relate more to them in that kind of situation, maybe, that in their ... in that everyday life situation that I know.

Interviewer: Right. Okay. Okay. Talking instead like moving to the Facebook page, so Roskilde Festival Facebook page, I know that you 'liked' it. I was wondering what's the reason to like Roskilde Festival Facebook page?

Participant: The Facebook page? Because I wanted to be ... I think I 'liked' it like three years ago when I moved to Denmark. I was thinking about attending the festival from the very beginning when I moved here. I wanted to be updated about what was going on.

Interviewer: Okay. Okay. How many times, for example, did you check Roskilde Festival Facebook page? If you can ...

Participant: Now?

Interviewer: Like, before attending the festival, so, yeah, I would say in the last three months.

Participant: I wasn't checking the ... No, just when the notifications pop up, you know, not really checking the website. But now I do.

Interviewer: You do? Okay. Okay.

Participant: Now I do check very precisely.

Interviewer: What do you look.at?

Participant: I want to know what's going on now with the people setting up the camps and, I don't know, its special important updates about maps or events or ... Yeah, now I really check Facebook. And the Instagram accounts, as well.

Interviewer: What for, when you got the notification why did you go there on the page? And if you did, what did you look at? Did you read some articles, did you watch some videos?

Participant: I like to see the last publications that they've made about ... Now, right now, there was something this morning about there's some issues, I think, with the camping areas. I think there is no place enough and I was checking and they were saying "Yeah, we are trying to solve the issues, blah, blah, blah." So looking at those things and looking at, I don't know, how the people is doing right now, the people that is over there.

Interviewer: Okay. Talking a little bit more about the other people attending the festival. How do you feel about the other festival attendees? Do you feel like they are sort of close to you even though you don't know them? Do you feel like you're like-minded, like similar people, let's say? Or you just see them as strangers?



Participant: Once you are in the festival I think ... you see, I don't know, it creates like a crazy feeling of friendship, like, instantly. That we are together here.

Interviewer: Okay. In what ways? Can you give me, maybe, an example?

Participant: Yeah, for example, yesterday waiting for this bus, trying to go back to the main station of Roskilde, I was sitting and there was a Danish girl beside me and we just starting talking, like, so naturally, you know. About the bus, and then about life, and then about our jobs, and then about ... it felt just so natural and that it couldn't, like, ever happen in Copenhagen in a normal day. I mean, I've been living here more than three years and I've never been talking in a bus stop with a Dane.

Interviewer: Okay. What do you think you have in common, in that situation? What ... like, if any?

Participant: What we have in common? I don't know what it is, it's the Orange Feeling. I don't know what it is.

Interviewer: Okay. Okay. But like how do you feel that the other people there will affect your experience? So that now you're almost ... the festival is almost to start, how do you feel that, like, they're gonna, you know ...?

Participant: How? I think the other people is definitely ... I mean, definitely the people is one of the reasons I'm coming back after last year. I was feeling like, I don't know, like a lot of support from ... I don't know, everyone is there, like, just for really helping each other. I don't really know how or why, it's that feeling. I don't know how it's created.

Interviewer: Okay. Do you feel like there is this same friendship feeling that you just said on the festival ... on the Facebook page of Roskilde? Like, I don't know if you had a look at the people comments on the Facebook page, like, do you feel that there is also there this sort of feeling of friendship, of helping each other?

Participant: I don't know, it's difficult to say. From the publications of the page, or of the people?

Interviewer: Both. Like, either, I don't know, there is, like, Roskilde posts and maybe all the comments, maybe people asking for questions or information, or they need help..

Participant: No, I don't know about the comments; because I don't really read them. But I can definitely see that feeling in the publication. Yeah, I think that every ... generally seem very close of what I perceived from the festival.

Interviewer: Okay. And are you proud to tell your friends or other people that you're going to Roskilde Festival?

Participant: Yes, I am.

Interviewer: Why?

Participant: This is super-difficult.

Interviewer: I mean, like, it's ... It can be either, I don't know, because going to Roskilde Festival is cool and you know that you're going to have a lot of fun, or I don't know, because Roskilde Festival is a non-profit festival, so it's good to-

Participant: Yeah, that, that is for sure. And because I'm proud, actually, to say this specifically to my Danish friends, because I think, yeah, as I told you, I have the feeling of being really a part of the Danish culture. So, I don't know, I kind of feel that it's kind of important for them, as well. Some of the people I'm talking with, in the office with my colleagues and so, they've been attending when they were young, maybe 15 years, you know. So I can really feel that it's important for them that it actually going, enjoying, and values, qualities ...

Interviewer: Okay. Would you recommend it, or did you recommend to go there?

Participant: Mm-hmm (affirmative).

Interviewer: How many friends of yours know that you're going to Roskilde Festival?

Participant: Most of them. Some of them they are joining me there next year, hopefully.

Interviewer: Oh, nice. Would you share the Roskilde Facebook page content? Or would you invite your friends to attend events on Facebook?

Participant: Yeah, yeah, yeah. I do it all the time, and I write the, you know, comments. We do comment in the ...?

Interviewer: Tag? Do you tag your friends?

Participant: Yeah.

Interviewer: Okay. Why would you do that? On Facebook for example, you could just text them privately, why would you do it on Facebook, to tag them on the post?

Participant: Because it's faster, it's easier to tag them when I see a publication about for example the artists coming to the festival or last year videos. Yeah, I think so.

Interviewer: Okay. Okay. What do you think about, or are you considering, of re-attending Roskilde Festival next year?

Participant: Yeah, definitely.

Interviewer: Yeah? Why?

Participant: Let's see after this year. Yeah, I don't think it's expensive. I was thinking it's expensive but after this day one thing I spent last year I think it's worth it, because I was really ... I mean, for example, like there is non-profit and I think the organization was really good, and I think the line-up is really good, as well. I think it's totally worth it.

Interviewer: Okay. We're almost done, last question. What are your expectations for Roskilde this year?

Participant: Yeah, to tell you the truth, I mean, I really got a lot already last year, like ... So, I'm not kind of expecting more, because I'm going again, or I'm going for more days. It's not that I have ...

I don't know, I'm so relaxed about it, I'm very ... I don't know how to explain it. It's not that I ... I don't have, like, big expectations, I know that it's going to be great because it's going to be what I want to be. That is something I liked about the festival last year, that I realized that there is space for everyone. So if you want to chill and being in the grass, hanging out with your friends, or you want to party hard until nine in the camping areas, or if you want to be with your family and going to nice and cozy concerts ... I mean, I realize that there is space for everyone. Whatever you want to do you will find your spot and the people to do it with. I think I will find my place, I mean, I know I would find my place. I don't know, I will just do what I feel like it, any time, and that's super-nice. Because you are just there and you don't have anything else to do, or work to go ... But you can go everywhere at the same time, and you can do whatever, so ... Yeah, I think it's going to be great. However I feel or if I want to chill, like, a bit more, or party, or whatever, I know it's going to be fun in many ways. Even if it rains.

Interviewer: Yeah, hopefully not. Thank you very much.

Participant: Thank you.

#### **INTERVIEW WITH RASMUS AFTER THE EVENT**

Interviewer: Thank you, [Name], for being here again with us after Roskilde. The first question, the basic one, how was Roskilde, how was your experience there?

Participant: It was great fun. It definitely lived up to my expectations I had before. I ended up in a camp with, I don't know, 25, 30 people where I only knew two of them, so it was a really nice opportunity to meet a lot of new people and just have fun. It was a great experience and the music was ... I went to so many concerts which were great. So all in all it was a good experience.

Interviewer: Okay. What was the thing that you liked the most?

Participant: I think two things, because it's two completely different things, but they are equal important to me. First thing is, of course, the concerts, I really got to see some very incredible ones like The XX, Nicolas Jaar and Foo Fighters, at least, it was very nice. Then also the second thing is the atmosphere and the vibe in the camp. You just lose track of time and space, where you just sit in the camp and drink beer and listen to music and then all of a sudden it's 2 a.m. or something. It's just fun and it was a really good experience.

Interviewer: Yeah, absolutely. Now that you attended the festival, what comes to your mind now after that, when you think of Roskilde Festival what's the first thing you feel?

Participant: I don't know I just feel happy, I think, I feel happy, yeah. I'm so happy I went and didn't really know what to expect and all the things just lived up to my expectations. I think I'm happy and I'm also kind of, you can say, enlightened in some ways, because it was like a world I didn't know of before. It turned out to be really great so in that sense I was enlightened, I think.

Interviewer: Yeah. Sure. Do you have any reminders of your feeling when you were there, that you didn't expect or that you was kind of impressed, that were new?

- Participant: I was impressed about the size of Roskilde Festival. I'd heard a lot of it beforehand but one of the days we went for a day trip, you know, went from west to east and visited all the other sites and it was incredibly big and everybody ... I don't know how many people, is it 120k people at Roskilde Festival? And so many happy and welcoming and partying people it was ... I'd never experienced anything like that before.
- Interviewer: Sure. Also, in relation to the number of people that were there, that was crazy, what do you think now that you attended the festival how was the organization, the service, that the festival provided? Did you feel sort of comfortable?
- Participant: I felt very comfortable. Of course, the festival toilets were, you can say, not as clean as the ones we are probably used to at home, but, of course, I think that you could go to the more nicer bathrooms if you wanted, where you pay 5kr or something. I think the organization was very good. I've heard some things from people living in the east side, or some other sites, there were really long queues to get into the festival area. But I don't think I had that problem at all, I think it was nicely organized and I didn't queue that long for beer or food. Yeah, I was satisfied.
- Interviewer: Okay. Did you feel sort of safety ... did you feel that the crowd safety people managed the whole thing?
- Participant: Yeah, definite. Of course, it's not all the concerts where I went into the pit, but the ones I went, for instance Justice, I was right in front of the stage and it was very hectic but some people left and it was easy for them to get out because it became too crazy so they just jumped the fence and get out. I think the safety people were really good at controlling that. I felt safe, even though some of the parties went nuts.
- Interviewer: Okay. How would you describe your typical day at Roskilde Festival? What did you do, what was the thing that you spent more time on?
- Participant: Again, I think, we need to choose, so if we start with the pre-music days - I woke up, I don't know, actually quite early these days around nine or ten or something. Some days I went for a shower, some days I didn't. Then we just got some breakfast and then started beer bowling, I did that for a couple of hours and just sitting at the camp. Some of the days we went to the east side to see some music or for the countdown or rising scenes or to just explore. Then at night we went to the C area where there were a lot of parties and had fun. That was typical, I would say, of pre-music days. Then in the music days I think we all slept a bit longer, we were quite devastated after a tough week, then, I don't know, woke up around 12 or something, got some breakfast or lunch, got some beers, and went into the festival area if there was something to explore. Then, you know, just went back and forth from the festival side to the camp, depending on if there were anything to see. Actually our camp, we were really good at seeing some music, actually, so we spent lots of time on concerts on the music days.
- Interviewer: Right. What was your role at saying the whole experience, were you sort of engaging your friends to explore the festival, so "Guys, let's go." Or like it was more since your friends were maybe the more expert to bring you to ...
- Participant: I think they were very good in the pre-camp days to say "We need to go to this area," because they had been here for some years ago. But, on the other hand, I think we were perhaps four guys or something from a camp who were really into the music, so we said "Hey, guys, come on, we should explore this, this sounds insane, to go to see some, I don't know, music

combined with electronics. Let's try explore that," So I would say my role was also being to get the others to explore some new stuff.

Interviewer: Sure. If you had any questions or doubts during the festival itself, I don't know, where's the toilet, or you wanted to go to eat some food or whatever, who did you ask to?

Participant: I think I started with the app first, I think the app was really good especially I think I used the map function in the app every day, it was very, very good. To find both scenes, to find stages, to find food stalls, to find beer stalls, it was really, really good. If I didn't find it there I would ask the other guys from the camp who had been there before. If that didn't work I would go to information desk something at the festival side. I think it was very clear where all the things were, I don't think I even asked the officials about something.

Interviewer: Right. Did you look for any information now that Roskilde is over, like about the history of the festival or the size or the values, whatever, like if you looked for any information about it after the event? If you read something either on newspapers or TV or friends?

Participant: Could you try to rephrase?

Interviewer: Yeah. Like if you searched for any information about Roskilde Festival itself. For example, the size, the history, how many additions.

Participant: I would definitely go for Roskilde's website. Just to get the facts I would go there. Then perhaps go to some other sites for ... Actually during the festival I used Soundvenue a lot, you know, the music site, it's a Danish news site where they make reviews of the concerts. I think it was funny too, the day after I went to the same concert just to see how they have reviewed it.

Interviewer: Sure. Okay. Okay. During the festival did you participate in any extra activities, and if so, which one? I know there were different things from the yoga to some contests to games.

Participant: Funny thing, even though I just lived right across the skate scene where most of these stuff were I didn't participate in any of them. I went to watch part of the skate competition just as a spectator but didn't participate myself. I think the nearest we'd come to, let's say, extra-curricular activity would be beer bowling in the camp, but I don't think that counts.

Interviewer: Okay. Okay. Why didn't you participate even though you were closer?

Participant: I don't know, I think I just ... I had enough in the camp, it was enough for me, it was fun and cozy where I am. I didn't have the incentive to go, I think.

Interviewer: Okay. Okay. What did you do after the festival, now that you're home? I guess you left on Sunday, Saturday night as you said, did you meet your friends already or did you talk to them about it, did you share some info pictures, videos?

Participant: Right. Yeah. I definitely shared some stuff with the friends I know who didn't go, that are big Foo Fighters fans, as in some videos and said "Hey, it's nice. It was incredible, you should go." So I did that, but, you know, the past two days I've barely seen anyone I've just been myself and just relaxed. It's weird to be in a bubble without people around you, I think, but it's also been nice.

Interviewer: Okay. I was wondering if you ever used the Roskilde Festival Facebook page during the festival itself?

Participant: I did. Every day.

Interviewer: What for?

Participant: Just to see, you know, I think, announcements on different stuff. At some point there were discussions in the camp about some guy having meningitis or a disease and they said "Oh, we read that on the Roskilde Facebook page." And I "Okay, it seems kind of severe so I will go to check it out." I also think every morning, or every day I woke up I just browsed through it and see were there photos from yesterday, were there any important announcements or anything. I actually used it every day, I would say, I went there.

Interviewer: Okay. Cool. Did you check it also now that the festival is over to see new announcements for the future edition?

Participant: Yeah, I did. I just saw they created the event for 2018 and was thinking about participating but I'm like "No, let's wait and see." But I think I will definitely go next year because it was great fun.

Interviewer: Right. Would you have changed or improved some aspects on the Facebook page, maybe more information or more engaging content, or do you think it was actually pretty useful?

Participant: Yeah, for me it was useful, it was primarily to get the information, not to interact with it. I remember we also discussed last time if I would comment and stuff, and I think for me it worked pretty well that it's just information for me as a participant at Roskilde Festival; so no need for any engagement here.

Interviewer: Right. Talking a bit more, again, about the other festival attendees, I was wondering did you meet new people, did you engage with them during the festival, or you mainly stick with your friends?

Participant: I mainly stick with the friends I got, I only, as I said, only knew two of them beforehand. But I made 20 new friends so I think that was kind of enough for me, to just stick with them. No, that's not right, because I also went with a friend whose girlfriend's friends were there, so we also went with them. I don't know, I think it was mixed, but it wasn't like "Oh, let's go down to C and have a party and then make new friends." It was "Let's go all together to C, have party and then go back again."

Interviewer: Okay. I don't know if it happened that you got lost and you couldn't reach them or find them anymore, because to me it happened a lot of times that I ended up by myself, so I was wondering how did you feel, did you feel like "Oh, my God, now I'm panicked that I'm lost." Or did you feel comfortable anyway?

Participant: Yes, I did, also, the first night. We went to a party then all of a sudden I was like "Oh, where are my friends?" I didn't panic, I was just like "Okay, where could they go?" And I danced around and I still had a bit of fun and then I went to another party to have fun there and see if they were here. At the end I was like "Okay, I can't find them, I'm just heading home then." Because it was also quite late. But I was not panicking or anything. Perhaps I should have called them.

Interviewer: Would you say that you felt a sense of community on the Facebook page?

Participant: That's a hard question! Mmm, I don't know, I can't really tell. I didn't engage much to have an answer to this I think.

Interviewer: Right. Too hard. Are you proud, now, to tell your friends, especially the one that didn't attend it, that you went to Roskilde Festival?

Participant: Kind of, yeah. Yeah, I would say yeah, because to me I actually think it's kind of an achievement to succeed a full week because it's something that people would normally not associate me with. I would say indirectly I'm proud, but I would more express it as being happy or I'm delighted to have participated, it was a good experience for me.

Interviewer: Right. Right. Now that it's ended, would you share any posts, any content, on Facebook about the festival? Or did you?

Participant: During the week I uploaded a picture to Instagram, but I think that would probably be it. Then also I think every day I did something on Snapchat. I'm not sure I will share any more to avoid spamming my friends who didn't go.

Interviewer: Okay. Okay. Why would you use Snapchat or Instagram rather than Facebook?

Participant: Good question. I don't know, to me, it's been kind of a shift the past years where more people tend to go to other channels than Facebook because it's some kind of too big, or there are too many people there who you're not necessarily close with and then it's just packed with super-much information already. I think people have the tendency to go to these smaller channels, or the smaller, let's say, more intimate channels where you have a more narrower audience and more closer relationships, where it's okay to share posts. At least, that's what I experience with myself. I'm not posting a lot on Facebook, and my friends, as well, they also post more on the other channels.

Interviewer: Okay. Okay. Okay. Okay. Now that you've been there, would you recommend it?

Participant: Absolutely. I told all my friends that it was epic and they should definitely come next year. Yeah, of course, if they make an announcement in a couple of months where they announce a very, very big name I would perhaps 'like' it and, I don't know, if I know one of my friends are really into this artist I might comment and tag him or her in it and say "Check this out."

Interviewer: Okay. Okay. Are you considering already about re-attending the festival next year?

Participant: Yeah, I definitely am. I'm hoping to, but now the situation's a bit different with full time jobs next year and stuff. But if I can get a week off I'll definitely go. I think it was a nice experience. It's also just if you live in Copenhagen, I mean, if you still work you can still go there during the nights and go back again, or take a weekend or stuff, so I think I would, in one way or another. Right now I don't know if it will be entire week, but one way or another I think I will go next year.

Interviewer: Okay. Okay. Absolutely. Do you have any recommendations for the festival, like anything that could be improved or should remain the same?

Participant: That's a good question. That's a very good question.

Interviewer: Either in terms of organizations, line-up, or ...?

Participant: Recommendations to stay would definitely be the Halifax burgers. Yeah, I like them. I think they were quite good. Recommendations to improve, even though it should be fantastic or, you know, very extraordinary, I felt the food court was not as good as I had hoped. I checked the food stalls out, I wasn't really impressed. So perhaps they could get more [inaudible 00:20:47] or more different types of food stalls there, I think that would make absolute sense. Other than that I don't have anything. Of course, the weather but they can not control that. Of course, what we complain mostly about is the queues, I didn't have a problem with that. Or the toilet facilities, of course I think they can always improve that.

Interviewer: Sure. Okay. Okay. Thank you very much. Unless you have anything else, we're done. Thank you so much.

Participant: Very good.

Interviewer: Thank you, thank you.

#### **INTERVIEW WITH MATTEO AFTER THE EVENT**

Interviewer: Thank you (name) for being here again. I would like to know how was your experience at Roskilde festival.

Participant: Yes, well my experience at Roskilde festival was really fucking great, I really had an amazing time overall. I would really love to do it again because it was really a crazy experience, I didn't expect it to be that crazy. So I really enjoyed the festival.

Interviewer: What was the thing you liked the most?

Participant: I think there was not like a specific thing, it's more like the overall atmosphere and experience that I had. So people were going crazy, wherever, for whatever reason, there was music everywhere and parties everywhere. People were happy, super-weird people with costumes. Yeah, having fun like on top of buses in the mud and rain, no matter what. So it was really a super-cool experience.

Interviewer: Is there something specific that impressed you? Something you didn't expect or that was sort of unique?

Participant: Many things. I didn't expect ... I had an imagination of those many people that could have been there, because I knew from other years, this famous 130 000 participants, but seeing them there was totally different, like people everywhere. And also the place was huge, so it really looked like being in another dimension for one week. So I think that was the most impressive thing, kind of another world for one week. A lot of concerts and from a more practical point of view I was also impressed by how well those people were managed by the festival. It was a mess but at the same time everything was in order, kind of. So, yeah, that was pretty impressive also.



- Interviewer: So now that you have attended the festival, what is the first thing that comes to mind when you think of Roskilde Festival? What is the feeling you have, what's the connection you feel you have, you think of?
- Participant: It has been a really incredible experience, I would say unbelievable, also it was the first time that I have experienced a festival like that. A lot also comes from this first time feeling of doing a lot of new stuff, like sleeping for the first time in a tent, and going to probably 50 concerts in one week, that's something you don't usually do. So I think newness and excitement, and, yeah, a lot of fun basically.
- Interviewer: Okay. Before you mentioned the ability of the organization to manage all of those people, would you mention something else that you remember about the quality of the service that Roskilde Festival provided? How did you find it? From the camping, to the toilets, to the bars, to the concerts.
- Participant: Yeah, I was very impressed by all these things you mentioned, actually. I think everything was just perfect in terms of organization. Like the toilets, they were dirty, but nevertheless there was always toilet paper in every toilet; or like the bars there was a lot of different types of bars, and like both in terms of food and drinks that you can chose among. There was a lot of originality and it was super-cool with the art installation, I really liked that a lot. A lot of alternative kind of stands and places that you can visit with some shows, like virtual reality yoga or dance contests, street art, and all these things. I really think it's cool, it really gives the sense of being in a city in itself, because there was everything, even supermarkets.
- Interviewer: Okay. Going in more specific about your experience, can you tell me more about what you did during the festival? Like describe, for example, your typical day at Roskilde Festival.
- Participant: So basically we arrived at the festival, we put up our tent, and the day was basically knowing which were the best performing artist during the day. So these were like the 'must do ' things during the day. I don't know, like on the Saturday, The Lumineers, I really wanted to see them. It was also nice all the other concerts because they were big names, Moderat and all the others. So concerts were the main thing, of course, because it was a festival and I wanted to be sure to go to those concerts. The cool things was that you never had time in the day in which you were bored because there was always something to do. So if you didn't know what to do, you just walked around and there was a party in the corner or some kind of weird activity going on.
- Interviewer: Okay. What was your role in the experience? I mean, I know you were with some friends, so I am wondering if it was you pushing your friends, "Oh guys, let's go to that concert," or "Let's go and do that," or it was something like more group decision or there were some specific friends of yours that was like more active in ...
- Participant: I would say that it's the first thing you said. So more like the kind of motivator, saying "Guys there is this cool concerts, let's go there," "There is this cool concert let's go, in the other place." I was more like leader in that sense, but I think the group of friends I was with, we had the same tastes in terms of music and activities and what kind of stuff we liked to do. So at the same time it was also a group decision. Of course, I didn't want to push people to do things that they didn't want to do, like I would just propose stuff and since they were happy with that then we just ran from one concert to another.

- Interviewer: Okay. I was wondering if, during the festival, if you had any questions or doubts, I don't know, maybe you were looking for something in particular, you needed some info about the toilet or safety something. I was wondering, who did you ask to, where did you get those information?
- Participant: I think I just looked around and basically talked to people that looked like they were working at the festival, maybe volunteers or people that might have a vague idea of what I was looking for. The toilets I remember I asked one guy with the Roskilde Festival t-shirt, or whatever, a volunteer, if he knew the closest toilet in the area. Or if I asked for a stage at a bar. So, yeah, I just looked for people who looked like they knew something.
- Interviewer: Right. Did you look for information about Roskilde Festival after the event? So after you attended, when you came home?
- Participant: Information or? ...
- Interviewer: Yeah just information normally like about the festival itself, so the history or ...
- Participant: Yes, I Googled that just to see, because I was curious to see the news and fun facts about that. I saw this post from the Copenhagen Post that was talking about ten facts about the Roskilde Festival. One was that crime was much lower this year because of much more police. And then they talked about that also like, you know, rock was replaced by rap because there was Ice Cube and that was the most popular concert, like 100,000 participants. So I looked for this kind of information and at the same time I was following on Instagram the account of the festival, both during the festival, so looking at the stories and stuff, and also afterwards. But I would say that my interest in it kind of grew over time. Because at the beginning, I wasn't really ... maybe like as I said in the first interview, I was 'liking' the page on Facebook and that's it. During the festival I felt much more involved in the festival. So I really liked looking at what the page was posting. I also remember that the Facebook page posted about some updates I don't remember about the concerts and stuff, so it was also useful for that. But mainly I was looking at Instagram stories, because it was super-funny to see people dressed in weird ways or wasted, stuff like that. What was the question?
- Interviewer: I think you replied, like if you looked for information about Roskilde Festival.
- Participant: Yeah, so definitely and also, going back to what I started with, I Googled Roskilde Festival and I also found this video with the Naked Run blah blah blah that I didn't know about, in which there was like ... it was on the news, on a newspaper from Holland. They were laughing about it, it was funny.
- Interviewer: Okay. I was wondering if during the festival you participated in any kind of activities, and if so which one? I know there was that yoga thing or there were some games or some competitions.
- Participant: Not really, in that sense, not activities, more like shows. There was this sort of small house in the arts district in which they were doing shows and there was a dance competition that was pretty cool, really incredible dancers. Inside that there was also like a dark room with neon masks, like with colors, and I like this kind of stuff so I was attracted to that. I wouldn't say I participated in a lot of activities, maybe also because I would have done it but the people with me weren't really up for that. They were more up for concerts and music. But I know there were a lot of activities, especially from Absalom, they had this stand which they were doing bingo and old people stuff, which I kind of like sometimes. Like ping pong, those kind of

games, but I didn't really participate any extra activities, mainly concerts, little shows and art performances.

Interviewer: Okay. What did you do instead after the festival? Did you meet with your friends you went with, to talk about the festival, look at the pictures or just meeting them?

Participant: Yes, absolutely, we did. I didn't mention that but we were mainly four people and we built these unicorn costumes and so we decided after the festival to meet up and go grab a beer with the unicorn costumes on it. It was kind of a reunion before like one of our friends went back to Poland. So, yes, we met also after the festival.

Interviewer: Okay. So now that you are back, what does Roskilde Festival represent for you now?

Participant: I would say like maybe that's a bit too much, but kind of life changing experience in the sense that I really ... that I will go to much more festivals now that I saw how fucking crazy it is and how fucking cool it is. So it's kind of a life changer in that sense because, as I said before, I went to a festival this long and this big before and I think it was a shame. It's really like you live in another world for those days, and I think at least once a year you should do that. I really enjoyed that, and also with my friends, we're kind of sure that we will probably come back also next year to Roskilde Festival because it was a crazy experience.

Interviewer: Okay. Before, you briefly mentioned it, I was wondering if you can tell me more whether you used the festival's Facebook page during the festival itself, when you were there.

Participant: It was more the Instagram page, more the Instagram stories, but as I said, I think I was also ... because I wasn't looking at Facebook that much during the festival, so I think that was also the reason. But those times that I used Facebook I remember that they put some pictures from the top of the stage and all the people. And it was cool like see that and kind of feel like you were in there somewhere, shaking your ends and having some fun. So it was cool, I probably 'liked' the picture. And, yes, as I said, they also posted a few updates of concerts, or like saying "Even if it's raining Roskilde Festival is not stopping." And all this kind of status that kind of excites people, regardless of the weather. It was also cool to see that they were kind of there with the people.

Interviewer: And did you check in a bit more after the festival, to see what was going on the page?

Participant: I don't think I checked that, I didn't go directly go on the page, but on my home page I had a lot of posts from them, like with the pictures, and I probably noticed them much more than I would have done before. Because, of course, it's stuff that I've seen, kind of, or artists that I went to ... like I went to those artists' concerts. When it's something you know, your attention is captured much more, also in the homepage, when there are so many informations or many posts, and so much stuff. Probably it's also because of that, that I noticed them before, like a lot more, than maybe I was doing before going to the festival.

Interviewer: Okay. What about inside, like the other people attending the festival with you, the other people there? I was wondering if you met new people and you engaged with them during the festival or you stick with your group of friends?

Participant: Yes, actually we were a group of friends, apart from these four people that I was with, I was with them most of the time. But I had other people that I knew before, and we also catch up with those people often. But also we made a lot of new friends. We met so many cool people with a lot of enthusiasm, it was a really nice atmosphere. I met a lot of new people.

Also random people in the festival because people were friendly and looking for meeting new people; while we were going around the festival with the unicorn costumes, people were stopping us asking to take a picture. When you're drunk you easily met other people, stuff like that.

Interviewer: Okay. Before, you also mentioned this cool atmosphere given by all those people having party together, so I was wondering how the other festival attendees affected your experience?

Participant: I think that without other attendees there wouldn't be a festival. It is being there with other people, sharing the same experience and having fun together that makes the festival unique, and makes concerts in general unique. You kind of feel that you are connected in that specific moment listening at that specific song or that artist or partying in the mud, like getting dirty and whatever. If you do it alone probably, or with five friends, you'd probably feel stupid or whatever, but if you do it with other thousand people they just don't care and it's like this is group feeling for which everyone is doing the same and no matter what we're having fun. That's the cool thing about being with other people, even though you don't know them.

Interviewer: Do you have the same feeling towards the other people on Roskilde Facebook page?

Participant: I wouldn't say so. I don't know because I didn't really focus on it, but I don't know if I felt like this sense of community on the posts, not really I think.

Interviewer: Now that you have attended it, would you recommend your friends or other people to go to Roskilde Festival?

Participant: Yes, 100%. I already told a lot of friends like "Guys, this was super-cool, you have to come next year. It's really crazy, we're gonna have a lot of fun." A lot of friends that didn't come I sent them videos and photos, I told them how it was and they were really eager to come next year.

Interviewer: Okay. Would you also do it like in a way of sharing, for example, some content on your Facebook profile, or writing reviews or tagging your friends on Facebook?

Participant: What do you mean?

Interviewer: Would you sort of promote Roskilde Festival to show your friends how cool it was on Facebook or like you just did it-

Participant: Like my content or content from the page of Roskilde?

Interviewer: Mainly from the page.

Participant: I wouldn't say so, because I have so many pictures and stuff on my phone. So when I publish I like things to be kind of personalized, like coming from my own experience. I loved that fact that the festival page is posting pictures and stuff that I maybe can save or 'like,' or 'love' if it's a super-cool picture. But if it is about publishing myself stuff, I would publish something that is mine, it comes from my camera roll or whatever.

Interviewer: Would you do it on Facebook, or other social media platforms?

- Participant: Yes, I already published one picture on Instagram and then other friends published some picture on Facebook. Like cool pictures. Maybe I would publish something, like share or publish something from the Facebook page of the festival if there is some picture in which I'm sure I was in it, or maybe group pictures that show I am there or something like that, but otherwise no, I don't think so.
- Interviewer: Okay. Just as a last question, I was wondering if you have any recommendation for Roskilde Festival. Like something that could be improved but also something that you think that should remain the same next year.
- Participant: Okay, that's a hard question. Remain the same I would say basically everything, from an organizational perspective, like from what the festival can do, I think they really did a great job. My personal opinion is like they can do this thanks to the enthusiasm of volunteers that worked there which really contribute to make this festival a great festival. Everyone is young people and at the same time they want to have fun. Basically everyone wants to have fun there. Like from those who work to those who just go there. I think that's the big strength of the festival. Maybe a weakness, something that could be better, which I kind of felt from my perspective is that it's not very international as a festival. Which from one side I like, because it's very Danish orientated because you're in Denmark and you kind of experience the way Danish people experience a festival, so it's fair that it's Danish. But also from ... like for the lineup, and some small details and stuff, I noticed that maybe there can be a bit more attention to the international crowd.
- Interviewer: What do you think this would give to the festival? To be more..?
- Participant: I mean a bit more sense of belonging, for me at least. I would feel like that there are not just Danish people, but much more international people. I was with German friends, so it was fine, but maybe if I would have gone there just with Danish people I would have felt a bit left out, kind of because they have a different way of partying and doing stuff. It was not a problem for me, it's just like if I really have to find something that could be improved, they could also think about the line-up, think about that there could be some international. Of course, that doesn't really make sense for them because their audience is mainly Danish so that's, of course, their target audience, so it doesn't make sense to think of the festival in terms of international perspective. Maybe they can find a way to increase the maximum amount of people they can have and think about going from 120 to 150 ... I'm thinking about there's actually 20,000 people as internationals that gives an extra international feeling to the festival and the festival in this way can grow even bigger and compete with bigger festival like Glastonbury or Sziget or Coachella or whatever. I mean, if they want to grow bigger that could be very cool because I don't think like my German friends don't even know what Roskilde Festival is and that's a shame because it's such a cool festival with a cool line-up. So maybe they can also advertise the festival somewhere else in the future.
- Interviewer: Okay. Super, super-last question, I was wondering why next year would you chose Roskilde Festival over other festivals? Let's say you have enough money to afford such a music festival, would you chose Roskilde over Glastonbury or Sziget?
- Participant: I think, like with any other kind of experience, when you have such a great time, both because of the festival itself but because of the people which you were at the festival, you really want to come back, because it kind of creates kind of a memory in your mind that tells you like this was a great time, I want to be back here. It's kind of an automatic thing that you think, like I had a great time, I want be back. But the reason why is because it was such a great experience with cool people and, yeah, I think that's the reason.

Interviewer: Thank you very much.

Participant: You're welcome.

### **INTERVIEW WITH VALERIA AFTER THE EVENT**

Interviewer: Thank you, (name), for being here. I would like to know how was your experience at Roskilde Festival?

Participant: That was great, I had a lot of fun.

Interviewer: Like?

Participant: We saw a lot of concerts and the general vibe was very, very nice. Everyone was so kind and friendly and it was just a good feeling.

Interviewer: Was it your first time, right?

Participant: Yes, it was.

Interviewer: Okay. What was the thing that you liked the most?

Participant: I think the general atmosphere that was at the festival, the fact that everybody was so happy and so friendly with each other and they were willing to help you if you needed or give you advices and everyone was just cheering up, I guess.

Interviewer: Okay. Now, compared to before, what's the first thing that comes to your mind when you think of Roskilde Festival?

Participant: The sense of community, I think, so that you feel that you're part of something when you're there that is separated from the rest of the world, it's like living in another space, basically.

Interviewer: Okay. Is there anything of Roskilde Festival that you experienced that you would associated with yourself? Like with your values or personality?

Participant: I think, yes. I think the common love for music that, of course, all the people have when they're there. Also, in general, the fact that I love to make new friends, as I already told you last time, and that has been confirmed, in a way, so that everybody is very willing to be open towards each other. I think that is the best thing.

Interviewer: Right. In terms of the quality of the service in the organization, like the facilities that they provided, so the charging things or the toilet or also some performances that they did, I was wondering how did you find them? Did you find a good quality service or it could have been improved?

Participant: I think, in general, my feedback is positive about it, but because I was in a volunteer camp so that was very much organized and we had a place where you can charge your phone and leave it overnight and take it back the next day, or leave your bags, there were hot showers. It was very clean if you consider that it was a festival. In general, I think that there were a lot of

toilets so I never had to queue that much for going to a toilet even if it was just normal ones not the bar where I was working, like, in general at the festival. And there were a lot of places where you could eat or rest and take a break. The only thing I noticed that I would improve is that there were not so many places where to take water, so that was an issue. Like, if you wanted to have water there wasn't many places to take that. I think it's vitally important to have one ... some of them.

Interviewer: Right. Can you tell me a little bit more about your experience there? What did you do during the festival?

Participant: Apart from working we went at the concerts that we wanted to go to and we kind of made a plan beforehand so that we were sure that we didn't lose that much time in just wandering around; that we wanted to go to a few concerts for sure so we went there when they started. And also that free time that we had we just went around and kind of explored the area and maybe see also what they had, like the art scene or with the graffiti or the volunteer centers and the food corners and stuff like that. There a mix between kind of planning a little bit of the major concerts, but also kind of following the, I don't know, the mood of the moment.

Interviewer: Okay. What was your role like during the experience? Was it you to suggest to your group of friends "Hey, guys, let's go and do this," or it was more sort of a group decision or someone else was suggesting?

Participant: I think as a group we were working pretty well, because it was never somebody who was taking the lead of everything. It was just maybe I suggested something so that everybody was agreeing on that, or maybe somebody else was suggesting it. So it depended on the time, there was times that I was just following the others because I wasn't really interested in something in particular, I was just like I'm up for everything; or there was times when I was like "Hey, guys, that stage over there is playing this nice music, let's go." So, it depended, like it was very equal, I think, as a group.

Interviewer: Okay. If during the festival you had any questions or doubts, I don't know, you were looking for the toilets or, as you said, you were looking for the water station, or the concert, the stage, who did you ask to?

Participant: First of all I tried to figure that out with my friends, and if we didn't know we either asked to our other people working with us or just random people at the festival that seemed to know it.

Interviewer: Okay. What about after the festival, once you came back home, did you look for information about Roskilde Festival as an organization? So either about Roskilde Festival history, or about this year Roskilde Festival if you look at something like newspaper, TV, or..?

Participant: I most likely looked at videos from the festival, or pictures, or contests that have been going on during the festival. So mostly about people being there, not as an organization per se, because I kind of looked at it beforehand, before going. But not in specific, I was mostly interested into kind of seeing the things that I hadn't seen while I was there, afterwards.

Interviewer: Okay. Where did you see them?

Participant: Mostly on Facebook or Instagram, but mostly on Facebook, I think.

- Interviewer: Okay. Talking a bit more, again, about the festival, what kind of activities did you participate in? Like I know there was the yoga thing, there were some games going on in the camping ...
- Participant: I wish I could have participated to more, but actually we were sleeping till 2.30 in the afternoon so it was very hard to. I saw many things going on that was very interesting, the camp competition about the best camping thing ... we were kind of following it in social media and we were going and seeing the different camps because we wanted to see which one was the best and then we saw who won. But we didn't really participate into that because we weren't part of any of the camps, but it was fun. Also, we saw when they did the Naked Run, something like that, also that was pretty fun. We tried to participate into spotting the Roskilde Festival Heroes, there is a competition with the hashtag RF Heroes, so that you have to nominate a person that you think kind of made the festival better in helping others or doing something great. There were some arts, small arts performances that we just bumped into so we just saw them. I think that's it.
- Interviewer: Okay. What did you do after the festival, did you meet with your friends to talk about the festival or you look at the pictures and videos together?
- Participant: Yeah, yeah. We met right after, like two days after that, and we just saw all the pictures together again, and all the videos, and we shared them so that everybody had the pics and videos and stuff. So that to have a common memory.
- Interviewer: Okay. Now that the experience is over and now you're home and you met also your friends again, what does Roskilde Festival represent for you, now?
- Participant: A lot of things. I think a sense of ... it's something that I feel like I kind of own the festival now but in a way that I feel I'm part of it so that I think for sure I'm going next years, too. And I hope to go with the same friends but also to bring in new people because the best thing that I got from there is that I got very close to some friends, like even closer than before, and the overall feeling of having shared that experience with other people, it's great. Also because it's so great that you can go to one place and just stay there and live there and get to see all these artists and discover new music, as well, just staying there.
- Interviewer: Okay. During the festival did you use the Roskilde Festival Facebook page, did you look at it, did you use it?
- Participant: Yeah, yeah, sometimes, yeah. I was keeping track of stuff that were going on, or like videos they were popping up. But mostly Instagram, I was following the Instagram stories from Roskilde and also tagging them in my stories on Instagram.
- Interviewer: Okay. Why would you use Instagram rather than Facebook?
- Participant: I think it's more immediate, since ... I know that Facebook has ... you can put up stories also on Facebook but nobody use that mostly, and Instagram stories are faster and you can just do it and then leave it there, you don't have to kind of edit it or something, you just do it while you're there. So you don't lose time in actually being on social media but you actually are. If you want to skip it you can skip it, if you want to look it up ... it's just, I think, faster and better.
- Interviewer: Yeah. Did you also look at the Facebook page after the festival?



Participant: Yeah, I did. I wanted to see if there were any pictures, maybe, of us. Or just random things that I could have seen as well while I was there.

Interviewer: Okay. How did you find the content?

Participant: I think it was great that they underlined that ... I mean they said many times thank you for all the people being there and to the volunteers, which I really much appreciated, and they published some after festival videos. They were very much about joy and playfulness and having fun, so I think it was great, to kind of have that feeling afterwards, as well.

Interviewer: Right. During the festival did you meet new people and engage with them, or did you stick with your friends?

Participant: We met a lot of people. We engaged with a lot of people, yes. First of all at work but also outside, like just random people that were, I don't know, maybe you were walking by, you were singing a song and they sang it as well and they got along. Once we went around with unicorn outfits and people were just cheering at us. Yes, stuff like that, it was very engaging. It was so easy to engage with other people.

Interviewer: Right. I remember from the previous interview that you mentioned the fact of Roskilde Festival being a profit organization so you were sort of proud of that, and all these aspects of the organization itself; I was wondering why would you be proud now to tell others that you attend Roskilde Festival?

Participant: Because, first of all, still for the same reasons I think, and plus because people ... if you're not there you don't understand the real feeling of people ... I mean there are a lot of people working there for free. They're all volunteers, they're like thousands of people, they're just there to enjoy the festival and working for free and without them the festival wouldn't be there, so I think it's just great to be part of it and I feel proud because of that.

Interviewer: Right. Would you recommend Roskilde Festival, or did you already?

Participant: Yes, I told all my friends! I was so excited actually that some of them thought I was crazy. When I got home, I remember I call two friends of mine and I started sending them pictures of the event.

Interviewer: Okay. Would you share Roskilde Festival Facebook page content on your profile now?

Participant: Yeah, I think so, if it's, for example, a nice after movie thing or a live video of a concert I attended to, yes.

Interviewer: Okay. But you didn't do it now?

Participant: No, not yet, no.

Interviewer: Okay. You said before that you would re-attend Roskilde Festival next year.

Participant: Oh, yeah, sure. I will

Interviewer: Always as a volunteer?

Participant: I think so, yeah, as a volunteer.

Interviewer: Okay. What would be the main reason?

Participant: First of all because I got to meet a lot of people just like me, they were doing the same thing as me and they're young and they live in Copenhagen so I've got the chance also to meet them maybe afterwards. And because then I feel that I'm 100% part of the whole Roskilde Festival machine. And because the camping area of the volunteers is very nice, and you can sleep. So I would go there, yeah.

Interviewer: Okay. Last question, I would like to know whether you would go back to Roskilde Festival rather than other festivals, why would you choose next year Roskilde Festival over Sziget or Tomorrowland or Tinderbox?

Participant: I think, again, first of all because I know I can volunteer there, I guess. And because, I don't know, since I already know how it is I would just go for something that I'm sure I'm going to love. Rather than if I had to choose between two, first of all I would go as a volunteer so I get the full experience and I know what I'm expecting, what I'm going to get.

Interviewer: Okay. Thank you very much.

Participant: You're welcome.

### **INTERVIEW WITH HANAE AFTER THE EVENT**

Interviewer: Okay, so thank you Hanea for being here with me. Nice to see you again. So we can start, and first of all I would love to ask you how was your experience at Roskilde Festival this year.

Participant: It was amazing!

Interviewer: Like how?

Participant: It was, you know when you sign up for something you don't really know what to expect? And you go and you have like very low expectation and you get just like blown up?

Interviewer: Right?

Participant: That's how I was. I was only there one day, can you imagine if I was there a week?

Interviewer: Of course, which day was it?

Participant: It was Wednesday.

Interviewer: Okay. Okay. What was the thing that you liked the most?

Participant: I really liked how people were like warm-hearted. Like how no one was left out, it just felt like everybody belonged there.

Interviewer: In what sense? Where did you feel it?

Participant: Like you know in my previous interview I was expressing how Dames were very cold unless they had alcohol? Maybe because they were already drunk, but it just felt like there was no like different clans or people, there was a big sense of unity.

Interviewer: Okay. Was there anything in particular that made you feel this way? Something that happened or ...

Participant: Well, you know as you say, music unites? I feel like it's mostly music and where you would go, you would meet people who enjoys the same music and because you have this one thing in common then you can just start talking about anything else.

Interviewer: Okay. So how does your view of Roskilde Festival has changed after you have been there?

Participant: I mean it wasn't negative to start with, but like it has been leaning on the very, very positive side.

Interviewer: Okay. Okay. So what, let's say now, what do you associate Roskilde Festival with? Mainly, like, what's the main feeling you had?

Participant: Belonging-ness.

Interviewer: Okay. Okay. Nice. And in terms of the quality of the service? I know you've been only for one day, but still, what did you think about it? Did you feel it was well organized or something was wrong or ...

Participant: I mean, I can't really ... this is a hard question because there was a lot of work behind it. You don't know ... like even if something went down, I don't think you would realize. There isn't any specific that I can pin point

Interviewer: Maybe something like, I don't know, the toilets? Or the bars, restaurants or the ...

Participant: I mean, everything was fine, I guess.

Interviewer: Okay. Okay. What you did during the day you were there? Can you describe me what you did in particular?

Participant: So you want me to describe my day?

Interviewer: Yeah.

Participant: Okay, so I got to the camps around 2 p.m. There was like this little party where my sister's tent was. We were there until Phlake started to play and then we went to Phlake. After that we got some food, and then we went to another concert, and then another concert ... you know.

Interviewer: Yeah. Yeah. Until what time did you stay there?

Participant: I stayed until 4 a.m.

Interviewer: Okay. Any particular feeling about the camping site?

Participant: It looked disgusting. No, but seriously ... I don't know if you have still the map, if you downloaded the app to find your way. But close to Camp F, There was a line of toilet, and even though you don't walk next to them just the wind breezes the disgusting smell to your face. And that was like, it was way out of my limits.

Interviewer: Okay. I was wondering during that day, what was your role, I mean was like, did you stay with your sister, sister's friends, who, you know, knew the festival better?

Participant: I was with a friend to start with, because she's going on exchange and we thought like we would say goodbye by going to Roskilde. And at the end, my sister joined for the weekend concert until the rest of the night. But there wasn't any specific plan or ...

Interviewer: Right. Right. Okay. I was wondering if during that day you had any questions or doubts, maybe you wanted to know where or at what time a specific concert was, or you were looking for a restaurant in specific, or the toilets? Who did you ask to?

Participant: I honestly ... the best thing they did create that app, with the map. Because as soon you open the map you have this blue point that shows where you are, and you can just direct yourself where you need to go. So I don't think that you need to ask anyone, like, you know, the toilets or bars or anything or even the stages. I think it is pretty well done in that sense.

Interviewer: Okay. Did you participate to any activity, like there were yoga or games?

Participant: No, no. The only activity I did was drink.

Interviewer: Alright. I was wondering, when your day was over and you came home, the day after, did you look at, I don't know, what did you do? Did you meet your friends to look at the pictures or did you go on Roskilde website or a Facebook page to check something?

Participant: I did. I guess I just watched the snaps people have sent me. Other than that I haven't done anything, and not as late as maybe two years ago, that's when I downloaded the concert pictures I have taken.

Interviewer: Okay. During the festival have you ever checked the festival Facebook page, to check for any infos? You only use the app?

Participant: Yeah, I only used the app.

Interviewer: Okay. Did you check it now instead, to see what they posted about the concerts or ...?

Participant: Of course there are some videos that came out on my feed. But, I mean, it's not like I've stopped and watched them. I've just seen the images and been like "Oh, yeah, okay."

Interviewer: Okay. Did you feel something specific about it, or it was just funny to watch or just ...?

Participant: As again, I didn't watch it all, I just saw a few bits and I was like "Oh, yeah, okay." Like I haven't focused on it.

Interviewer: Right. Right. I was wondering, before you said you really felt this sense of belonging and unity among the people there. I was wondering if you meet other people rather than your friends, if you talked to them or engaged with someone else?

Participant: Funny enough, like I crossed path with some people that I had seen in Copenhagen, like when I am out with friends. You know, like people you just see when you are out partying or something. And there was this guy who just looked at me, and I was looking at him, and I was like "Why the fuck is he looking at me?" And then he comes, and he's like "I've seen you." And I was like " Yeah, okay." And he is looking at me "No, no, seriously, I know I have seen you," and I was like "Do I know you?" You know? Like probably because he had seen me like out in Copenhagen before, and you just have this almost kind of déjà vu kind of feeling.

Interviewer: Okay. Nice. So can you tell me more about how do you feel about the festival itself? So how would you position now that you experienced that? Because I remember that when we met before the festival you were pretty neutral and sort of low expectations. So I was wondering how did it change it now that you've been there?

Participant: It kind of has convinced me to try and go next year, but for the whole week. But given the fact that it has literally rained a lot the last days, I'm not sure that I want to live in like a tent that is filled with water, I don't know.

Interviewer: Okay. What's the thing, why would you go back?

Participant: First of all I would go back for the music, of course. But second of all because I do photography, I think that was like a main trigger point for me. I had my camera on me all the time and took a lot of pictures and really enjoyed it in that sense. It was like playing in a field of ... like everything had photography potential and it was really interesting in that way.

Interviewer: Right. If you talk with your friends now, how would you promote Roskilde Festival?

Participant: If you like music and you like to dance with strangers go to Roskilde - it's not the best weather but it's the best ambience.

Interviewer: Okay. Would you recommend and convince your friends to come with you next year?

Participant: I mean, if people haven't tried it I will try to convince them, but for those who have been I don't need to convince them, they will go anyways.

Interviewer: But at least you are convinced now, more than before.

Participant: Yeah, I am, I am. Definitely.

Interviewer: Right. Would you share some content on your Facebook page about it?

Participant: I don't think so.

Interviewer: Why not?

Participant: I don't think that people need to know how much I liked Roskilde.

Interviewer: Okay. Absolutely. Would you write any reviews about it?

Participant: No.

Interviewer: No. Okay. I know that you've been there only for one day, but I was wondering if you have some recommendations for the festival, something that could be improved and something that should remain the same?

Participant: Definitely go and check out the smaller names, like don't always go for the big names because there are people that are really, really interesting and they're there for a reason as well. For example, I know that people have queued for two hours to be up front to watch The Weeknd play and in the meantime between Phlake and The Weeknd there were so many other concerts and so many interesting ... like I just walked by the Apollo stage and I heard like this music and I was like "Oh, this is Moroccan music, I can recognize it." And I just like go closer to watch and it's like this biggest Moroccan band ever, and I was "Holy shit! I'm totally staying here!"

Interviewer: Sure. That's something that could be improved in terms of letting people know about the smaller artists?

Participant: But the thing is, like I've been looking at the app a lot and they actually made it super-optimal with like how you can like the names and they tell you when they're up on stage and blah blah blah. And they have a list and everything of who's playing and stuff like that. I just think it's about research at the end, before you go just like listen to two, three songs and see if it would be something for you. Then again, when you're with your friends there is always this, you know, how you follow your friends and they want to do that, and you don't want to be alone to do something else on your own so you're going to follow them. And I think that it's okay sometimes to just like go away and do your own thing.

Interviewer: Right. Is there something that you regret you didn't do before going?

Participant: Before going?

Interviewer: Yeah. I mean ... to prepare better for the festival?

Participant: Yeah, I didn't buy a raincoat. That was the only thing. No, but seriously, I don't think you can be prepared enough, or like no prepared at all. Like people who prepare too much are going to be control freaks at the end, and like "Oh, now and this is five minutes over there, run, do this," I don't think that's good, as well. You need to enjoy it. Just maybe check out the names you don't know and that's it.

Interviewer: Okay. Just to conclude, how positive was your experience and how does this impact your intention to re-attend it next year?

Participant: It was surprisingly positive and ... what was the second question?

Interviewer: How does this impact your intention to go back next year?

Participant: I mean, it does impact it a lot because you see the lifestyle and the way of ... it's so hard to explain ... you know like you see people enjoying an event and you just see happiness in people's eyes, and enjoyment. It's just another, I don't know, it's like if you want to be in unicorn land you can go there.

Interviewer: Okay. Interesting.

Participant: That sounded stupid.

Interviewer: No, no, that's absolutely interesting. Okay. I think that I got more or less the idea so unless you want to add something else I think that I'm done with the questions.

Participant: Okay. Well, I mean I don't have any questions, to be honest.

Interviewer: Okay. Thank you very much.

Participant: Of course.

### **INTERVIEW WITH SEBASTIAN AFTER THE EVENT**

Interviewer: Thank you, (name), for being here. Now the Roskilde is over I wanted to ask you how was it, how was your experience at Roskilde this year?

Participant: It was great. I went to all the warm-up place and I left early from the concerts, but I had a blast, I had a good time.

Interviewer: What was the thing you liked the most?

Participant: I think it was that I didn't have any worries, I didn't have to think about going to work or catch up on anything, I was sort of free, so to speak.

Interviewer: Okay. Was it the same like the other years that you went there, or you felt particularly this year?

Participant: I think there is the same feeling every year, but I think I was more relieved this year, there was more relaxation this year than normal, I think.

Interviewer: Okay. Something specific that you found different during the festival, compared to the other years?

Participant: I don't think it's the festival, I think it was more my everyday life. I think the festival was the same, more or less. In a good way.

Interviewer: Okay. In a good way. Let's say, again, that now you attended Roskilde Festival the fourth time, right? When you think of it, it's still the same thing or something has changed?

Participant: There are some minor changes, but I think as a whole the festival is the same. They had changed the queue system to get in a little bit-

Interviewer: In a positive or negative way?

Participant: Negative.

Interviewer: Negative?

Participant: In a negative way. And then they had changed payments so you could only pay by card, no cash. That was fine, I think, that was good.

Interviewer: Okay. Okay. Tell me a little bit more about your experiences here, there, like what did you do?

Participant: I stayed a lot with some of my friends, like they're not friends from school or anything they're just my friends, and I haven't stayed much with them before. They partied a lot and I think it's something I've missed a little bit sometimes, often my friends after a day of partying or something they're done. I think that was the difference pretty much, and I partied more than I usually do.

Interviewer: Okay. Nice. You said the quality of the service probably this year was a bit less, because of the queue or in general?

Participant: It was mostly just the queue the first day. It wasn't queues in general it was just the queue the first day.

Interviewer: Okay. In general, the quality of the service, the services that they provided were the same?

Participant: Yeah, I think so, the service was the same.

Interviewer: The toilets, or I don't know ...?

Participant: The toilets were the same. I guess most of it was the same, I don't think they lacked anything specific compared to other years.

Interviewer: Right. What did you do specifically during the festival, did you engage in any activity, specific ones?

Participant: I didn't engage myself, I went to watch others do things. I watched the police play football against Christinia football team...I watched a dance-off, street basketball competitions, I watched rap battles ... I did watch some things but I didn't engage much.

Interviewer: Why didn't you engage? Because it was like to sign up or you just didn't feel like ...?

Participant: I just didn't feel like it, I guess. There aren't really any other things at Roskilde where I feel like this is my thing to compete or be part of.

Interviewer: Because it's something that you usually wouldn't do also in everyday life, or it's because you didn't like the activities, or it's because you just didn't feel like doing it out of Roskilde?

Participant: That was a hard one. I just don't think I feel like doing the things. I talked to my friends about the competitions, beach volley ball and football, we would have loved to compete in those but we realized too late. Those were the things I would have liked to engage in, but nothing else. I had a friend who ran the Naked Run, once, and he came second. He trained a lot towards it.

Interviewer: Oh, nice. How would you describe your typical day at Roskilde, what did you do during the day usually?



Participant: I often started with getting up out of the tent and sitting in a chair outside the tent for half an hour, twenty minutes, just waking up; then often I would go have some food. Some of the days I started drinking quite early, the warm-up days I would start drinking quite early. Warm-up days I think we started drinking at one or something, but I also went to bed at nine, really early. My routine would often be to get up at eight, nine, ten and then sit for a bit just outside-

Interviewer: And then go to the concerts.

Participant: Yeah, yeah, during the concert days ... I didn't go to any of the early concerts, I only went to concerts after three, four, five o'clock in the afternoon.

Interviewer: What was your role, let's say, in the whole organizing things, were you "Hey, guys, it's time to go," or other friends of yours were "Hey, Sebastian it's need to go." or something?

Participant: Both, I think. Sometimes I'd say "Come on, we need to go to this concert," but often there's also the others. There weren't really any names this year that I just needed to see. I knew I wanted to see Justice and The XX and if I had stayed until Saturday I would have gone to Ice Cube, I think, but there weren't really any other artist where I knew all the songs or anything.

Interviewer: Okay. If you had any questions or doubts or issues during the festival, I don't know if you had any, but who did you ask to?

Participant: I tried ... When we ran in to get a spot, and then we were not allowed to lie where we found a first spot ... I think that was maybe my point of critic I'd say, because there weren't really that many people who knew when the new camping area was going to open. We asked a lot of people and there really any people who could come with a concrete answer to when would it open, like how would we come in, and all that.

Interviewer: Okay. You mean like these people were mainly of Roskilde organization?

Participant: Yeah, yeah.

Interviewer: Okay. So they were not really informed. Okay. Did you look for any information after the events? Like how the festival was this year, or did you watch any videos or pictures?

Participant: I did watch some videos from Soundvenue, the Danish music magazine. They cover Roskilde quite closely. So I did watch some of their videos. I don't remember if it's Soundvenue or Vice, they posted some articles about Roskilde. So that's what I did mostly, not anything ...

Interviewer: Did you watch videos about the festival itself, the concerts or ...?

Participant: No, no, no, not the concerts. I didn't watch the concerts on video. It was mostly people fooling around, people judging other people's costumes, or judging the food at Roskilde, or something.

Interviewer: Okay. Did you agree with anything or did you find something interesting, or it was just...?

Participant: No, it was mostly silly stuff. It was mostly because I thought it was funny, it wasn't that much to do with information, as such. I think sometimes it can be hard to find the exact information you need at Roskilde, that's maybe my only ... I think, of course, there are people at Roskilde who know everything but I think it's hard to find those because there are so many volunteers

and it's hard to inform all volunteers about everything. I think that would be my point of critic, yeah.

Interviewer: Apart from the camping aspect, the camping critics that you just said, is there anything else that you would say that didn't work?

Participant: Maybe the first day when they opened the festival area, the concert area. There were massive queues and the entrances south were already open, I think, because from the east entrance you could see people in the music area already; but there was a massive queue and no one could get in. I never really got an answer as to why. I thought that was silly, and then they opened the gate quite randomly and then we just ran in. Some of my friends jumped the fence to get in, even though they got caught by the entrance stuff. So that was a mess, I think. I think they said it was due to security, but I think it's weird to open the gates after the first concerts have already started. I didn't quite understand that.

Interviewer: Alright. Did you use the Roskilde Festival Facebook page during the festival itself?

Participant: I pre-ordered beers from home and then I couldn't figure out where to pick them up, then I tried looking on my phone but I didn't really find anything. Afterwards I found out they had sent me an email but I didn't check my email at Roskilde.

Interviewer: You pre-ordered beers from Roskilde website?

Participant: Yeah. Then I didn't know where to pick them up.

Interviewer: Okay. But then you found out?

Participant: I found out eventually, but many people didn't seem to know at Roskilde either, so that was a bit of a struggle to find out where to pick them up.

Interviewer: Right. So you also checked on the Facebook page?

Participant: Briefly, but not that much.

Interviewer: Okay. Okay. Did you, instead, look at it like now, after the festival, if they posted any videos?

Participant: No, no, I didn't check. I just saw that I had got an email but I didn't check my email during the festival. It's also hard to say because during the last warm-up day, I think it was Monday or Tuesday, I ran out of internet on my phone, so I didn't have internet three, four days during Roskilde.

Interviewer: Right, because there was no Wi-Fi signal.

Participant: There was Wi-Fi, but in the end I just decided not to, just to get away from it.

Interviewer: Why?

Participant: I was tired of looking at my phone.

Interviewer: Okay. Okay. You wanted to leave the experience for how it is?

Participant: Yeah.

Interviewer: Okay. Okay. Did you meet new people?

Participant: Yeah, I did, but it was mostly my friends' friends. I have a friend that I know through another friend and we're really good friends now. He is from the western part of Groenland and I visited his camp quite a lot and then I met all those and became friends with them. That way I met new people.

Interviewer: Right. Do you still talk to them?

Participant: Yeah, I became friends with them on Facebook. I didn't really meet any strangers that I really bonded with, like complete strangers, I didn't meet any of those, really.

Interviewer: Sure. I don't know if it ever happened that you got lost and you couldn't find your friends anymore-

Participant: Yeah, at one point. At one point during one of the warm-up days, we went to a party in Dream City, normally I don't like electronic music but I ended up in one, then I couldn't find my friends for a good 10 minutes, 15 minutes.

Interviewer: How did you feel, did you feel lost, did you feel panic?

Participant: Not panic, but I feel a bit frustrated when I can't find my friends.

Interviewer: Why?

Participant: It really annoys me that I just walk around alone, because I'm doing something with them and then I get lost and then I don't know what to do.

Interviewer: What's your general feeling when you were there with all those people?

Participant: What is impressive at Roskilde is to see that also other people have the same feeling with you and it's happy to understand that it's something that it goes all over, not just yourself, it's all around you. It's like a big community in the end.

Interviewer: Did you feel this feeling also on the Facebook page?

Participant: I honestly didn't focus on the Facebook page. I probably saw a video that they posted on my wall but I can't really tell.

Interviewer: Okay. What did you do after the festival?

Participant: I didn't do much. I actually left the festival two days before the end because I was too destroyed. After almost one week of partying, you really get tired.

Interviewer: Right. Okay. I don't know if you talked to someone, would you now recommend Roskilde Festival again?

Participant: Yeah, yeah. I definitely would.

Interviewer: Despite the critics that you did, and despite some things that you just mentioned that were not perfectly done in your opinion, would you still recommend it?

Participant: Yeah, I would. I definitely would. It didn't ruin my experience as such that the information was a bit low, it didn't ruin my experience as such. But I think if I was going to a concert with one of my favorite artists and I was late I would have been a little bit more mad about it, I think. I didn't miss out on anything that I really needed.

Interviewer: Okay. Did you actually recommend it recently to some of your friends who haven't been there yet?

Participant: To be honest, not really. I mean, I love Roskilde Festival and I would always support it, but it's not like at the beginning that you're excited because the first time is always like this and you really tell everyone. And also because most of my friends came with me so of course I recommend it but this year it didn't happen I think.

Interviewer: Okay. Okay. Compared to the other times that you went to Roskilde, how would you position this year?

Participant: I think it was the year where, I guess I partied the most but I also went to more ... now that you've said ... I went to more non-music, non-drinking events. As I said, I watched the football games, the basketball games, the dance-offs and then in the festival area I went to KlubstRA

Interviewer: The artistic ...

Participant: Yeah, the artistic club. That was pretty interesting and I said to myself I would like to go to more cultural events next year, if I have time.

Interviewer: Okay. Okay. Nice. Like you just said, would you go next year, are you planning to attend it again?

Participant: Yes and no. I may have a long trip planned next year but I'm not sure yet. If I'm not going on that long travel I would definitely go to Roskilde.

Interviewer: Okay. Okay. A couple of questions more. Again, as I asked you in the other interview, whether you would share some content ... I don't know whether you took some pictures about the festival ... would you share them on Facebook?

Participant: Some of them, yeah. Some of them were really just memories for me, but I also have a lot of silly and stupid photos.

Interviewer: Did you share them, do you have them on Facebook already?

Participant: Not from my profile. I changed my profile photo because a Danish newspaper put up a photo of me and my friends running-

Interviewer: During Roskilde?

Participant: Yeah. But I didn't share any photos I took myself. I sent a video and a photo to one of my friends and he shared it from Instagram, but I didn't share anything from my profile. I sent some photos through Facebook Messenger to my friends but I didn't post anything.

Interviewer: Okay. How did you feel about this newspaper posting-

Participant: I thought it was funny, it was also a good photo, I think, because it looked really cloudy and it looked really dramatic. I just thought that was funny.

Interviewer: To use it as a Facebook profile picture.

Participant: Yeah, yeah.

Interviewer: Why would you put it as a Facebook profile picture, what was the main reason?

Participant: Yeah, because I thought it was funny, because I had a moustache at Roskilde and then I wore a silly cap where the screen goes upwards, and I wore a poncho because we had a Mexican theme.

Interviewer: Oh, alright, alright. So everyone was dressed up like a-

Participant: We were supposed to but not everyone did it, because it was a last minute decision.

Interviewer: Right. Right. Anything else particular that you did this year, like as a theme or anything unique that you did this year.

Participant: No, I don't think so. Not in my camp. My friends had made their own massive speakers, that was maybe the most different thing I tried.

Interviewer: Alright. Overall, I wanted to know whether you have any recommendations for next year Roskilde. Anything that could be improved, anything that you-

Participant: Yeah, I think ... It's hard but the information level also because it was really frustrating that people didn't know why the festival area didn't open on time on the first festival day. And the new queueing system, because there was a queue for the queue on the first day when we had to run into the camping area, there was a queue to the queue and that was a mess. That didn't work out, at all. I would recommend to change that, at least. Then I would mark all areas that you can NOT camp in, as well, because we put up everything, our tents, everything, then we were told "You can't camp here." I know it's not the first time it has happened in Roskilde, so I would recommend they somehow show that it's not possible to camp there, as well.

Interviewer: Sure, yeah. In order to avoid waste of time, sure. And something that you would keep, that should remain the same?

Participant: The rest I think is good, I think it's cool that they have so much art and culture at Roskilde, it's a place where people can do things they normally don't. I like art and stuff but I don't spend my everyday on art or anything. Like for example, the game between the police and Christiania that was a bit funny and I think it's a great thing that people can unite in that way. I would love Roskilde to stay the same art and culture wise. And hopefully get some more artists that I would like to see next year, but it's very subjective opinion.

Interviewer: Of course. Okay. Thank you very much, it's over. Thank you so much, (name).

## INTERVIEW WITH LORENZO AFTER THE EVENT

- Interviewer: Thank you, (name), for being here again. Happy to see you. I would like to start with asking you how was your experience at Roskilde Festival?
- Participant: Even though it was the second time, it has been a brand new experience again. Full of new emotions, like for example, like the survival mode we had while it was raining and trying to reach from one stage to another one and not being caught by the rain and the mud and whatever. Also the camping experience has been crazy, as well. I think it was a really, really intense edition of the Roskilde Festival.
- Interviewer: Okay. What's the thing that you liked the most?
- Participant: I really enjoyed like walking through the camping area and moving from one party to another one, like the ones that are spontaneous, organized by the camp and festival goers; and just trying to find the best one, stay there, dance and stay with friends. That was one of the most surprising experience from this year, as maybe music was not that relevant for me, the artists were not that relevant this year as I told you in the previous interview. I enjoyed more the free part of the festival, in the camping.
- Interviewer: Okay. I was wondering, now that you attended Roskilde Festival for the second time, when you think about it what's the first thing that comes to your mind?
- Participant: Compared to the first one, or in general?
- Interviewer: Just now, if you think of Roskilde now.
- Participant: Now, I will say, as I told you, walking ... walking a lot, being tired but not really caring about being tired because it's something that you don't realize at the moment. I will say moving and always being in a movement around festival, dancing at the concert, moving from one bar to another one, to one place like from one shop to another one, because this year I spend some time also in the side shops with the clothes and all the other stalls.
- Interviewer: Okay. Is it like a positive moving?
- Participant: Yeah, yeah. It's like always catching the vibe from one place to another one, always trying to really get the most out of every place, or you try to move here and there just to feel every possible vibe in the festival. You don't want to miss anything and you try to go to the right place to eat, the right place to dance, the right concert, the right bar to drink.
- Interviewer: Okay. What was the main feeling that you have now about it?
- Participant: I think the best feeling is that you feel really like ... I won't say full of emotions and I will say I have a lot of things to tell to other people so I'm doing a lot of stuff, never stopping, it makes me feel really satisfied and not having any regret about the festival.
- Interviewer: Okay. Talking about the quality of the service, as I asked you before, I was wondering do you find that the service this year that the festival provided was good, there were some problems, I don't know if you can compare it to last year?

- Participant: I think this year was kind of simpler, the festival. There were fewer services ... I enjoyed more of them, I mean, I knew the existence of services last year but I probably enjoyed them less. This year I tried to use more services ... there are some, for example, like the presence of supermarkets but this year it wasn't available, or other kind of services this year, I don't know, I felt there were fewer recreational areas. For example there were last year a place where you could probably stay in hammocks, then there was a piano ... this year it was there but I think smaller, and fewer art installations. So last year was more full of places where you could enjoy the time there where this year there were less kind of side services. I don't know, it's a feeling. I enjoyed more the festival, probably, this year, but I used more services than last year but I felt there were a lack of something.
- Interviewer: Okay. Why would you say that you enjoyed it more, what was the reason?
- Participant: I tried to use as much as possible, for example, cloakrooms, the charging stations and all those stuff that last year, probably, I didn't use. I just felt that this year probably there were fewer space on the cloakrooms so I couldn't use it that much because sometimes I was rejected by that, it was full or there was too much queue. I think like this kind of services were probably less available than last year even though last year I didn't use them, I used them less.
- Interviewer: Okay. Talking a bit more about your experience there, what did you do during the festival? Can you tell me some certain things, specific things, that you remember that you did or how would you describe your typical day there?
- Participant: Can you repeat the first part?
- Interviewer: Like your typical day, what did you do during the festival?
- Participant: Okay. You wake up probably later in the day you can sleep, somehow you can sleep, so I just started with probably like a good breakfast or lunch and then I was trying to look for something, for the best events on that day; so I was scanning their guide, the booklet we had, to find the best events on that day. Then squeeze the time, as I told you, to move around and try to catch everything as much as possible, so we usually had some kind of routine passing through the KlubstrRA area where there were always some kind of alternative performances, artistic performances, that was kind of passing there as a routine. Then we were probably finding some kind of one, two, three maximum concerts per day to at least attend for one hour. Then enjoying some food, some shopping ... this year compared to last year I made some good shopping for clothes, for example. So that was something that I didn't do last year, vintage shop for example, for some vintage clothes.
- Interviewer: Why did you do that? Was it you that you decided to do it?
- Participant: This year the group of people I went with was more engaging on the side activities rather than all the concerts. Last year I was kind of trying to do as much as possible but always ready to concert. Always trying to move, but move from one concert hall to the other concert hall, so to one stage to another one. This year I tried to maybe have some space in between one concert and another one so just eat there ... This year I also ate a lot, like more than last year. That's something that I did this year compared to last year.
- Interviewer: Right. Was it, again, because, for example, your group of friends were like "Oh, I would like to go there and see this show," where you said "Okay, yes, let's go."

- Participant: It was both me proposing but most of the time other people proposing. I think you kind of adapt to the people that you have around your group, so if they are more on this side activities you follow them. Compared to last year people were more into concert more into music. You do what the group wants to do. This year I felt less the need to probably ... I don't know why, but I felt less the need to be independent and maybe do something by myself. Last year I attended some concerts by myself while this year I think we had a better balance in the interests we had. It's mostly from the group dynamics that you do something. Like, for example, the vintage shop we went there as a group, everybody bought something. Eating was always eating with somebody else, never alone.
- Interviewer: Okay. If you had any questions or doubts during the festival, I don't know, you were looking for the toilet, or a specific restaurant that you knew that was there, or some concerts, who did you ask to?
- Participant: I probably never asked for this kind of availability of services, like for example, toilets or whatever. I didn't ask, actually. But I will have asked to the people wearing the orange clothes. I saw a lot of them, so it would have been pretty easy to find directions. That part of the service provision is good, that you have always somebody to ask for information. Maybe toilets, yeah, they were fine, but other services I felt like, for example, less availability of them. That's my impression.
- Interviewer: That's fine. Did you look for information after the event, after the festival? Like something about Roskilde Festival as an organization, so, I don't know, the history or some specific information about certain artists, or activities that they did this year.
- Participant: Yeah. There were a couple of artists that I listened to and I wanted to know more about them, so I just checked their Facebook page, their Spotify page, and tried to listen some songs. Also, more information about the outcome of the festival, for example, in terms of attendance, in terms of happenings during the festival ... positive and negative happenings, meaning positive events that I missed, positive things that happened that I missed. Like people doing something crazily good like spontaneous parties, whatever. I tried to look some information about this one, but also some negatives stuff like looking for how many thefts or ... yeah, I tried to look for those information, webpages for example, newspapers ...
- Interviewer: Alright. What kind of activities did you participate during the festival, if any? I know they did some games, especially in the camping, or yoga things, or also some artists they gave performances, I was wondering what did you do?
- Participant: I interacted with the artistic side of Roskilde, especially through their Klubstrå area. You know what it is.
- Interviewer: The Klubstra?
- Participant: Yeah, that one, yeah, the Klubstra. I tried, like for example, there were some installations, some light ... not games ... I would say, light artistic ...
- Interviewer: Yeah, yeah.
- Participant: I tried for a couple of minutes, not even, the yoga part of the festival from still inside there, and there was a video trying to make you think about like relaxing and things like that. But I would say ... other activities ... as I told you, the spontaneous ones made by the festival goers, so parties and all this kind of parties around the camp.



Interviewer: Okay. What about after the festival? Once you went back home, did you meet, for example, your friends you went to the festival with, did you talk about the festival, did you look at the pictures or videos?

Participant: We left the festival as a group, we stayed there probably some more hours discussing about the festival and remembering maybe the best moments and trying to enjoy still the Orange Feeling as much as possible since we got home. At the same time, next day and the following days, we also met again and we met again with the same feeling, we tried also to wear the same costume that we bought at the festival so it was somehow a way to still be part of the Orange Feeling.

Interviewer: Okay. Nice. How would you define the Orange Feeling?

Participant: It's the feeling of really being ... it's the ease of hanging out, you know that you can hang out with no ...

Interviewer: Prejudice?

Participant: Yeah, exactly, exactly. Some kind of prejudice or some kind of not limits, you know, because there are still limits, but you feel really free, you feel free to express yourself, so this is the Orange Feeling - that everybody is there, nobody judges, nobody has anything to say against you and you can really enjoy the festival as part of a broader movement of people doing the same. This is, for me, the Orange Feeling. The Orange Feeling is also feeling sick and cold and then with cough and fever, maybe, the day after, but, yeah, this is basically the Orange Feeling.

Interviewer: Okay. Did you use the Roskilde Festival Facebook page during the festival itself, while you were there?

Participant: I think so, yeah. I used it mostly to watch again some performances from the artists. Both from artists that I missed and also from artists that I really liked, so I watched the videos of performances during the festival. Then, I think there were some side events that I checked on Facebook, some events about, like, one I remember Absalom, but I didn't go there. Yeah, I checked on events but I actually didn't go there.

Interviewer: Okay. Did you check also the Facebook page after the festival, once you were home?

Participant: Yeah. I was waiting for all the after-festival movies and all the news about attendance, about how is the disposal of the tents going, and some pictures because there are usually some incredible pictures about the aftermath of the festival. Then maybe some videos from the artists, saying their opinions about the festival. So that was what I was looking for on the Facebook page.

Interviewer: Right. What did you do on the Facebook page, did you 'like,' did you tag your friends or did you share any posts?

Participant: I 'liked' the posts, I think I tagged also one of them, I don't remember which one, but I also tagged one of them. It was mostly from the people 'liking' the posts that I 'liked' by myself. So it was like Facebook was, for example, showing that some friends that I went with to the festival, they were 'liking' some videos and I 'liked' too, or I shared a video, for example, in

our Whatsapp group that we had for organizing for arranging the festival, I shared videos there from Facebook still.

Interviewer: Why did you like the posts and tag?

Participant: I don't know. I mean since I like them, I think it's nice to contribute to that with a 'like' just kind of in support of that. It's automatic I'd say. And yeah ... I tagged my friends just to show them that was something we did together. I think it's nice.

Interviewer: Okay. Talking about the other festival attendees, I was wondering if you met new people during the festival and you engaged with them, or you basically stick with your friends, your group of friends?

Participant: As I told you, from the experience from last year, also this year, I kind of stuck with my friends. However, I probably, since there were many more cross-friendships among different groups, so we found out we knew a lot of people; so I found out that I met more people this year than last year, more new people because they were friends of friends. This year there was probably more like an exchange of groups, mix-up groups. Not too much, but there were some unexpected meetings with people that maybe I didn't meet for one year.

Interviewer: Okay. I don't know if it ever happened, but if you got lost and you could not reach or find your friends anymore, I was wondering if you felt uncomfortable or you just got panic or you just said "Okay, it doesn't matter, now I can stay a little bit more by myself and then I will find them?"

Participant: I think I never felt lost because I was really confident of how the festival is designed of the structure, I also knew how our plans were so I always knew where people were going, so I could have waited maybe for one hour or even less if I got lost and then meet again with the people. I never felt some kind of fear or feeling of being overwhelmed by the people around, or by the crowd. It's a huge festival, but I think it never makes you feel lost, there are always people that you can ask for directions. If you cannot reconnect with your group you can at least ask information and get to the camp you are, or to the places you were supposed to go together with your group. I never felt this kind of feeling of being lost.

Interviewer: Okay. Did you feel a sense of community on the Facebook page, or can you consider Roskilde Facebook page as a community?

Participant: Yes, for sure. I mean, the people who follow the Facebook page can be considered as a community but of course this feeling of helping each other, having fun together with the same purpose, you can't really reproduce it online. Or at least, I didn't feel it.

Interviewer: Okay. How would you promote Roskilde Festival to your friends?

Participant: I think I'm already promoting it really well, through the pictures that we made on Facebook, through the videos we made, I don't have snaps of my group, some people have snaps of what we did. So through the social media a lot of friends of mine are getting a good feeling about Roskilde without me saying anything, just posting pictures or being tagged in pictures. Then, also, I'm really spreading around the voice, I just met a few people here when I came back and I'm already trying to convince people to join me next year, because I am sure that I will go back to Roskilde next year.

- Interviewer: Why would you do this, why would you implore or convince others to come?
- Participant: A group must be a limited number of people to enjoy really the festival, but the more people that are coming, even if not in my specific group but maybe with other groups, it makes the festival even better because you maybe can end up meeting randomly somewhere with other people that you might know; and then you maybe can stick together for a couple of hours and then again spread around with your own group. I'm trying to convince other people to come, first because I think it's also good experience to make at least once in life, and then second because I would like also to have many more people that I know around at the festival. Even though I prefer maybe to have a smaller group that I can relate to at every time, and maybe sometimes expanding to other people that I know.
- Interviewer: Okay. Why would you re-attend Roskilde Festival next year, why would you choose Roskilde rather than other festivals?
- Participant: I'm not sure that I will go only to Roskilde Festival, maybe I will open up to other festivals because I've seen that on the musical part, on the artistic part, Roskilde Festival this year was poorer than other festivals. If my musical side will require some kind of satisfaction I will probably go to other festivals, but I will still go to Roskilde for, as I told you, the feeling of being free, the freedom of being yourself, the feeling of being with your people and live in a camp ... even if you live in a camp you don't feel the pain or the difficulties of being in a camp. That's the reason why I want to go back to Roskilde because it's a hard experience but you cannot really feel this harshness during the festival and that's why you really like it, then you also like it more once you come back because you feel that you have done something hard, something difficult maybe, but you haven't felt it, you haven't feel it yet. You just enjoy it, and so that's why I'm probably, no, I'm almost sure, that I will go back to Roskilde and maybe open up for other festivals. Maybe Roskilde will lose importance for the musical side if they keep on doing like this year, that they are investing in maybe few big artists and not on a maybe broader group of medium high artists but maybe just investing a lot in two or three artists like this year was The Weekend and Foo Fighters, I'm fine with them but maybe I prefer to have like a good average of artists rather than maybe two, three really high level artists, or really I will say main stream artists.
- Interviewer: Right, right. Just the last question, I was wondering if you have any recommendations for Roskilde Festival, so something that could be improved, but also something that should remain the same.
- Participant: I think remaining the same, besides the feeling that is made by the people not by the festival organizers, I think ... the organization and the service provided are still fine, I said that I felt them less than last year but they are still fine. I would say all the food stalls, for example, are really good and I will say also it's good to have all this organic requirements, you know that you are always eating, maybe junk food sometimes, but not fully junk food because it's still organic. I will keep this green, organic base. On the other hand, even like also this year I also look at the picture of, I call it, the aftermath as it was a war, because I looked at the picture of the camping area after the festival and it really looked bad. The idea for Clean Out Loud, it's good, I saw the pictures of the Clean Out Loud area this year and it seems like really, really clean after the festival. I will probably propose to expand and to even educate if possible, I don't know how, but to educate the festival goes to be more respectful of what they have around. It doesn't mean that they are not respectable people, because that's the feeling that you have at Roskilde is that everybody is respectful of your own motivation to go there, so nobody wants to cross over your purpose. If you want to go there and then just drink you just go there and drink and nobody tries to maybe stop you. If you want to go there and listen to music

nobody tries to push you to do something. That's good, but maybe there might be some more interest and more respect on the area. I will say that's probably what I will suggest to people, to be more ... to teach the people; not to pay people to clean or to have more volunteers to clean, but to find a way to teach people, festival goers or customers, to improve their impact on the environment, to improve the impact on the festival itself physically. That's something also this year that I face, it's probably good but the fact that people throw away glasses during festival, everything during festival while they dance and then there are people sneakily going through the people collecting stuff ... this lack of respect for the place that some festival goers have.

Interviewer: Okay. Yeah, I see. This was the last question unless you have anything else?

Participant: Nothing more.

Interviewer: Thank you very much.

Participant: Thank you, too.

#### **INTERVIEW WITH CAMILLA AFTER THE EVENT**

Interviewer: Thank you, for being here. I would like to know how was your experience at Roskilde Festival?

Participant: It was very, very nice even though there were not so many big names on the line-up ... I followed other people's suggestions and had a really nice time with my friends at the camp.

Interviewer: Okay. What was the thing that you liked the most?

Participant: The atmosphere staying with your friends all together and sharing the same experience. I also really liked when the orange stage opened ... you have this nice feeling of belonging for the whole warming up days and have fun Foo fighters concert ... very good vibe ... it was amazing ... I could scream, sing and dance among all those people.

Interviewer: Okay. Now, compared to before, what's the first thing that comes to your mind when you think of Roskilde Festival?

Participant: Of course I think it's the ORANGE stage when I think but also my personal experience with my friends in the camping spending time together, discussing stupid stuff and doing games, talking about the concerts we saw together and discovering new music.

Interviewer: Right. In terms of the quality of the service in the organization, like the facilities that they provided, so the charging things or the toilet or also some performances that they did, I was wondering, how did you find them? Did you find a good quality service or it could have been improved?

Participant: We can open a discussion ... this year I found the transportation a bit worse than previous year ... you had to wait for a long time both the bus and the train ... I was very disappointed ... and another thing that kind of shocked me is the queueing up to get to the concert area ... I

understand that they were probably following other secure procedures but I think people should have been warned.

Interviewer: Right. Can you tell me a little bit more about your experience there? What did you do during the festival?

Participant: We woke up ... then have breakfast at the camp together with my friends ... then we started the radio program which was running from 11 to 1, drinking beers and having fun together ... then we explored the camp and walked around ... and then go to concerts and parties afterwards.

Interviewer: Okay. What was your role like during the experience? Was it you to suggest to your group of friends "Hey, guys, let's go and do this," or it was more sort of a group decision or someone else was suggesting?

Participant: My role I wasn't the leader because I wasn't the newest ... there was a guy who has been there for 24 years ... I brought some girls to visit the shops.

Interviewer: Okay. If during the festival you had any questions or doubts, I don't know, you were looking for the toilets or, as you said, you were looking for the water station, or the concert, the stage, who did you ask to?

Participant: Get info through the app and the website ... otherwise I asked the volunteers ... or my friends ... but more likely to my friends.

Interviewer: Okay. What about after the festival, once you came back home, did you look for information about Roskilde Festival as an organization? So either about Roskilde Festival history, or about this year Roskilde Festival if you look at something like newspaper, TV, or ...?

Participant: I most looked on the Facebook page ... I watched videos and pics they posted ...

Interviewer: Okay. Talking a bit more, again, about the festival, what kind of activities did you participate in? Like I know there was the yoga thing, there were some games going on in the camping ...

Participant: I usually looked at the festival guide and participated in a dance workshop which was really nice ... it was promoting equality and body freedom and against prejudice ... I did some warming up concerts that my friends suggested ... and then parties of course.

Interviewer: Okay. What did you do after the festival, did you meet with your friends to talk about the festival or you look at the pictures and videos together?

Participant: No because I had to pack my stuff and leave for my holidays, so I didn't have much time to meet my friends or talk to them.

Interviewer: Okay. Now that the experience is over what does Roskilde Festival represent for you, now?

Participant: It's the beginning of my holiday! Having fun and summer in general.

Interviewer: Okay. During the festival did you use the Roskilde Festival Facebook page, did you look at it, did you use it?

Participant: Yes, to read updates and what was going on during the festival.

Interviewer: Yeah. Did you also look at the Facebook page after the festival?

Participant: Yeah, I did. I wanted to have nice memories and special updates about the festival ... I also saw that they already created the event for Roskilde 2018 and all the pictures taken during the festival.

Interviewer: Okay. How did you find the content?

Participant: I think it's nice to see all the pictures of the festival, because it gives you the idea that ... I don't know, I was there as well so I think it's nice ...

Interviewer: Right. During the festival did you meet new people and engage with them, or did you stick with your friends?

Participant: I met a lot of people ... maybe you don't stick around with them and still talk to them and share information ... however I mainly stick with my friends in the camp.

Interviewer: How did you feel when being there with all those people around you?

Participant: It's always hard to explain that feeling. I mean, you're aware to be there with thousands of people which might be scary because basically you don't know them, but actually it just makes you feel part of a big family for one week. It's a feeling that you have when you're there.

Interviewer: When looking at the Facebook page, did you feel a sense of being part of a community?

Participant: Mmm, well a little bit yes. As I said, the pictures and videos about the festival where you see all those people having fun and drinking ... Again It makes you feel part of it because you were also there with them. In that sense, yes, it gives you the idea of being the community of the festival but I don't know.

Interviewer: Did you recommend your friends to go to Roskilde Festival?

Participant: Not really. I mean, of course if they ask me I would tell them to go because it's amazing but it's not like the first time when I went..I remember I was telling everybody. Now I know what to expect and what it is about so I don't really talk about it with people who weren't there, unless they ask me.

Interviewer: Right. Why would you be proud now to tell others that you attend Roskilde Festival?

Participant: Because it's a very cool festival, with good music and very special vibes. Plus leaving in a tent and the camping life...I mean it's just Roskilde Festival..and despite the negative aspects it still remains super cool!

Interviewer: Okay. Would you share Roskilde Festival Facebook page content on your profile now?

Participant: I think I did share it but in a private message ..a friend of mine was involved in a fight and someone posted a picture or a comment, I don't remember, but of course I tagged him! And then I remember reading Roskilde post about meningite and I think I shared it in our private group that we have on Facebook.

Interviewer: Why in private and not on their Facebook profile?

Participant: I don't know..I don't usually share in public, especially if it's on others' profile. Maybe they get annoyed if you post something on their profile. And also the fact that that post was about him fighting, so I think that he would have been really angry if I posted it on his profile.

Interviewer: Okay. You said before that you would re-attend Roskilde Festival next year.

Participant: Mmm I think so. As I told you we start thinking we're a bit too old but it's always so much fun and it's hard to say no!

Interviewer: Okay. What would be the main reason?

Participant: It's just the whole atmosphere and the great music ... plus it's a really well-known music festival that I think it's always worth to go to. And then it's closed to where I live and of course, all my friends here go so I can't say no!

Interviewer: Okay. Thank you very much.

Participant: You're welcome.

#### **INTERVIEW WITH ALBA AFTER THE EVENT**

Interviewer: Thank you, for being here. I would like to start to ask you how was your experience at Roskilde Festival?

Participant: It was amazing! Even though it rained a lot and there was mud all over, it has been simply amazing! I went to a lot of concerts ... the music was great and the vibe ... wow ... super cool!

Interviewer: Okay. What was the thing that you liked the most?

Participant: I'd say the cool vibes going on. Of course I enjoyed a lot the concerts but I was really impressed by all those people partying and having fun, completely forgetting about the rain, the mud and the mess. The only thing was just having fun together no matter of the rest.

Interviewer: Okay. Now, compared to before, what's the first thing that comes to your mind when you think of Roskilde Festival?

Participant: Now I would say freedom and happiness. Of course, there was again this strong feeling of friendship and helping each other, like as a whole ... this is one of the things I liked the most about Roskilde Festival, but this year I really felt this sense of freedom and kind of "forget about all the shit of the everyday life" ... just have fun!

Interviewer: Okay. Is there anything of Roskilde Festival that you experienced that you would associated with yourself? Like with your values or personality?

Participant: Mmm. I think the fact that I love to be with other people, to make new friends. And of course, I love music so this is something I share with the other people there.

Interviewer: Right. In terms of the quality of the service in the organization, like the facilities that they provided, how did you find them? Did you find a good quality service or it could have been improved, maybe also compared to last year?

Participant: For what I've seen I think they managed everything pretty good. Of course it could also be better but being so many people I think it's a big challenge. But overall I think it was good. The toilet of course they were dirty because it rained a lot but there was always toilet paper ... And, for example, in regard of being safety I always felt completely comfortable. The same as last year.

Interviewer: Right. Can you tell me a bit about your experience? What did you do during the festival?

Participant: I basically went to the concerts, it was so much fun. Then of course you drink, you talk to people. I actually also really liked the artistic part that this year was a bit different. I went to some art performances and it was really cool.

Interviewer: Okay. What was your role like during the experience? Was it you to suggest what to do to your group of friends or it was more sort of a group decision or someone else was suggesting?

Participant: I think it was mainly me suggesting, but of course there was also my friend. But yes, generally I was the one coming up with ideas.

Interviewer: Okay. If during the festival you had any questions or doubts, I don't know, you were looking for the toilets or, as you said, you were looking for the water station, or the concert, the stage, who did you ask to?

Participant: We usually just asked other people or the volunteers working.

Interviewer: Okay. What about after the festival, once you came back home, did you look for information about Roskilde Festival as an organization? So either about Roskilde Festival history, or about this year Roskilde Festival if you look at something like newspaper, TV, or ...?

Participant: I remember I just watched the videos that Roskilde posted on the Facebook page. It was so funny to see the festival from another perspective.

Interviewer: Why?

Participant: Because it gives you the idea of how huge that place was and it's so cool to realize that you were actually there. I don't know ... I really felt lucky to having been there, and I actually shared one of the videos at Foo Fighters concert. It was so emotional. I loved it.

Interviewer: Why did you share it?

Participant: Because I think it was so unique and emotional that I really wanted to show the world that I was there. And then you know, it was Foo Fighters, they're so famous, everyone knows them so I felt kind of important. I don't know.



Interviewer: Okay. Talking a bit more, again, about the festival, what kind of activities did you participate in? Like I know there was the yoga thing, there were some games going on in the camping ...

Participant: As I told you I mainly went to concerts and art performances. And ... yeah ... I remember I was curious about the camping area, especially the one that I couldn't see last year and I went exploring a bit ... and it was super cool to see all the people partying but also destroyed from the night before.

Interviewer: Okay. What did you do after the festival, did you meet with your friends to talk about the festival or you look at the pictures and videos together?

Participant: No I didn't meet anyone actually because I had to start working. I just remember that a friend of mine texted me like "I want to go back to Roskilde" and I actually felt the same. That it has been so cool and so out of the world that I really would love to go back there.

Interviewer: Okay. Now that the experience is over and now you're home and you met also your friends again, what does Roskilde Festival represent for you, now?

Participant: So many things. I mean, it's pure fun with a magic atmosphere. Cool people and super good music. This is Roskilde for me. And as I told you, being so part of the Danish culture I really felt kind of part of it again.

Interviewer: Alright. During the festival did you use the Roskilde Festival Facebook page, did you look at it, did you use it?

Participant: Not really the Facebook page actually. I remember I checked many times their Instagram profile because they were posting videos and stories but not Facebook.

Interviewer: Okay. Why did you use Instagram rather than Facebook?

Participant: Because I think that Facebook it's more if you need some information, you know. Or maybe about events. While Instagram is better to see something live. It's faster and more real time kind of.

Interviewer: Right. During the festival did you meet new people and engage with them, or did you stick with your friends?

Participant: Yes, I actually met a lot of random people. It was so easy. But I was always with my friends and moving around with them.

Interviewer: When looking at the Facebook page did you feel a sense of community, or of being part of it?

Participant: Yes, I mean of course you don't really the Orange Feeling on Facebook because you're not at the festival, but I think that the videos and some posts really make you feel grateful for being part of the festival.

Interviewer: Right. I remember from the previous interview that you mentioned the fact of Roskilde Festival being embedded in the Danish culture and you were sort of proud to tell especially your Danish friends about it, so I was wondering why would you be proud now to tell others that you attend Roskilde Festival?

- Participant: Of course for this reason again. The fact that I attended it again I'm sure it will make them proud of me too (laughing). But the thing that probably makes me proud of having been there is first of all that I survived to that rain and mud, which it's something I have never expected to do, but you know you are there with all those people having fun and being happy that you kind of forget about the rest. And then again the fact of being part of a non-profit thing ... I think it's super cool!
- Interviewer: Right. Okay. Did you recommend Roskilde Festival, how would you promote it and if you would recommend it.
- Participant: Of course I recommend it. And I would probably say that if you want to have a crazy experience with happy people who love music and sharing, then Roskilde Festival is the best place to live that!
- Interviewer: Okay. Would you share Roskilde Festival Facebook page content on your profile now?
- Participant: Yeah, as I told you I did share a video already on my Facebook profile.
- Interviewer: Is there anything that you would like to be improved?
- Participant: Being such a big festival, there's always something that be improved, but if I think at my experience I can't really mention anything in particular that annoyed me or disappointed me. Overall, I think the organization and services provided were good.
- Interviewer: Okay. Would you re-attend Roskilde Festival next year?
- Participant: Oh, yeah, absolutely yes. It was simply amazing and crazy as I told you and you know, I'll be most likely here in Copenhagen next year. And I kind of convinced other friends to come so yeah, I really hope to go back next year.
- Interviewer: Okay. Last question, I would like to know whether you would go back to Roskilde Festival rather than other festivals?
- Participant: I think, that first of all because now I feel that I know how it works and I know I'll have fun 100%. And then again because I leave here and I know it will be easier to just go to Roskilde rather than other festivals further away, I mean in terms of organization especially. But again also for atmosphere and the vibes. I have never experienced anything like that.
- Interviewer: Okay. Thank you very much.
- Participant: You're welcome.

## **Appendix H**

### ***Excerpt of the Codebook***

CODE	TYPE	DESCRIPTION	EXAMPLE FROM DATA
<b>ONLINE ENGAGEMENT</b>	deductive	The consumer's any kind of interaction with Roskilde Festival online.	I actually used it [Roskilde Festival's Facebook page] every day, I would say, I went there.
<i>Consuming level</i>	deductive	All the data that expresses that the participant's interaction with Roskilde Festival's Facebook page was passive.	I also think every morning, or every day I woke up I just browsed through it and see were there [Roskilde Festival's Facebook page] photos from yesterday, were there any important announcements or anything.
<i>Contributing level</i>	deductive	All the data that expresses that the participant's level of interaction with Roskilde Festival's Facebook page was medium active.	I 'liked' the posts, I think I tagged also one of them, I don't remember which one, but I also tagged one of them.
<i>liked</i>	deductive	Data that expresses that the participant liked something on Roskilde Festival's Facebook page as. Part of the contributing level.	So it was cool, I probably 'liked' the picture.
<b>INFORMATION</b>	deductive	Data that expresses that the participant was looking for information on Roskilde Festival's Facebook page.	I still 'liked' the page because I wanted to see if they had any updates, so if it would have appeared in my homepage then it would have been cool.
<i>stay updated</i>	inductive	Data that expresses that the participant was looking for information on Roskilde Festival's Facebook page in order to stay updated about the festival.	Just to stay updated if they said there was some new artists or some practical information or some events, some specific events that maybe they would have done before the festival.
<i>practicalities</i>	inductive	Data that expresses that the participant was looking for information on Roskilde Festival's Facebook page in order to stay updated about	But while we are maturing and getting closer to the actual festival, I think also I'm very conscious about the practicalities.

		practicalities about the festival (for example map, camping info).	
<i>line-up</i>	inductive	Data that expresses that the participant was looking for information on Roskilde Festival's Facebook page in order to stay updated about the festival's line-up.	You know, in the beginning, you know, when the line-up is still about to be announced, I had most focus on that.
<i>ENTERTAINMENT</i>	deductive	Data that expresses that the participant used Roskilde Festival's Facebook page for entertainment purposes.	Actually I got impressed by Roskilde and started watching videos and looking for pictures from the concerts and spotting concerts that I was there and seeing how the crowd was looking
<i>Instagram</i>	inductive	Data that expresses that the participant rather used Instagram instead of Facebook for entertainment.	I was following the Instagram stories from Roskilde and also tagging them in my stories on Instagram
<i>videos, photos</i>	deductive	Data that expresses that the participant looked at videos or photos for entertainment purposes on Roskilde Festival's Facebook page.	Those times that I used Facebook I remember that they put some pictures from the top of the stage and all the people. And it was cool like see that and kind of feel like you were in there somewhere, shaking your ends and having some fun
<i>REWARD</i>	deductive	Data that expresses that the participant took part in rewarding games through Roskilde Festival's Facebook page.	I look at that, and sometimes I [participate in rewarding games] actually, for fun because I'm never going to be chosen, but I just for fun put my name and see what happens.
<i>SELF- EXPRESSIVE</i>	deductive	Data that expresses that the participant interacted with Roskilde Festival's Facebook page to express themselves.	Because I think it was so unique and emotional that I really wanted to show the world that I was there. And then you know, it was Foo Fighters, they're so famous, everyone knows them so I felt kind of important.

<i>inner-self</i>	deductive	Data that expresses that the participant interacted with Roskilde Festival's Facebook page to express their identity to their Facebook friends.	“(..) that's something that reflects my personality, kind of, and my interest in music. While I would have a problem in putting a 'like' on a fashion brand maybe, if it's not something I really like.
<i>social-self</i>	deductive	Data that expresses that the participant wanted to impress their Facebook friends by interacting with Roskilde Festival.	." I mean, I know I told all my friends that I'm going, because I think they ... I think it's a cool thing to do, so they also enjoy me going and they are very interested and they're kind of jealous, as well (...)they told me they kind of wanted to come, as well, after they saw that I was going.

## Appendix I

### Data Analysis

#### Part 1 - BEFORE THE EVENT, T<sub>0</sub>

##### 1. Brand attachment

##### 1.1 Emotional Brand attachment

<i>First-time visitors, Q1</i>	<b>Strongly disagree</b>	<b>Disagree</b>	<b>Neither agree nor disagree</b>	<b>Agree</b>	<b>Strongly agree</b>	<b>No opinion</b>
I love Roskilde Festival			4/4			
Roskilde Festival is special for me		1/4	2/4	1/4		
I will miss Roskilde Festival if it was not there		1/4	3/4			
Roskilde Festival is more than just a festival for me		1/4	1/4	2/4		

<i>First-time visitors, Q2</i>	<b>Strongly disagree</b>	<b>Disagree</b>	<b>Neither agree nor disagree</b>	<b>Agree</b>	<b>Strongly agree</b>	<b>No opinion</b>
Roskilde Festival symbolizes the kind of person I really am inside			1/4	3/4		
Roskilde Festival reflects my personality			1/4	3/4		
Roskilde Festival mirrors the real me			1/4	3/4		
Attending Roskilde Festival contributed to my image			2/4	2/4		
Attending Roskilde Festival added value to the social “role” I play		1/4		3/4		
Attending Roskilde Festival has a positive impact of what others think of me			1/4	3/4		
Attending Roskilde Festival improved the way society views me			2/4	2/4		
<hr/>						
<i>Second-time visitors, Q3</i>	<b>Strongly disagree</b>	<b>Disagree</b>	<b>Neither agree nor disagree</b>	<b>Agree</b>	<b>Strongly agree</b>	<b>No opinion</b>
I love Roskilde Festival				3/4	1/4	
Roskilde Festival is special for me				1/4	3/4	
I will miss Roskilde Festival if it was not there				3/4	1/4	
Roskilde Festival is more than just a festival for me				2/4	2/4	
<hr/>						
<i>Second-time visitors, Q4</i>	<b>Strongly disagree</b>	<b>Disagree</b>	<b>Neither agree nor disagree</b>	<b>Agree</b>	<b>Strongly agree</b>	<b>No opinion</b>
Roskilde Festival symbolizes the kind of person I really am inside			2/4	2/4		

Roskilde Festival reflects my personality		2/4	2/4
Roskilde Festival mirrors the real me	1/4	1/4	2/4
Attending Roskilde Festival contributed to my image			4/4
Attending Roskilde Festival added value to the social “role” I play		1/4	3/4
Attending Roskilde Festival has a positive impact of what others think of me		1/4	3/4
Attending Roskilde Festival improved the way society views me		2/4	2/4

## 1.2 Cognitive brand attachment

<i>First-time visitors, Q5</i>	<b>Strongly disagree</b>	<b>Disagree</b>	<b>Neither agree nor disagree</b>	<b>Agree</b>	<b>Strongly agree</b>	<b>No opinion</b>
Roskilde Festival line up is up-to my expectations				3/4	1/4	
Roskilde Festival provides high-quality services		1/4		3/4		
Roskilde Festival camping-area is well organized			1/4	3/4		
Transportation for Roskilde Festival is well-organized			1/4	3/4		

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<i>Second-time visitors, Q6</i>	<b>Strongly disagree</b>	<b>Disagree</b>	<b>Neither agree nor disagree</b>	<b>Agree</b>	<b>Strongly agree</b>	<b>No opinion</b>
Roskilde Festival line up is up-to my expectations		1/4		2/4	1/4	
Roskilde Festival provides high-quality services				1/4	3/4	
Roskilde Festival camping-area is well organized				3/4	1/4	

Transportation for Roskilde Festival is well-organized	4/4
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## 2. Offline WOM

<i>First-time visitors, Q7</i>	<b>Strongly disagree</b>	<b>Disagree</b>	<b>Neither agree nor disagree</b>	<b>Agree</b>	<b>Strongly agree</b>	<b>No opinion</b>
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### OFFLINE WOM

I recommend Roskilde Festival to my friends	3/4	1/4
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I talked to my family and friends about Roskilde Festival	1/4	3/4
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<i>Second-time visitors, Q8</i>	<b>Strongly disagree</b>	<b>Disagree</b>	<b>Neither agree nor disagree</b>	<b>Agree</b>	<b>Strongly agree</b>	<b>No opinion</b>
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### OFFLINE WOM

I recommend Roskilde Festival to my friends	1/4	3/4
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I talked to my family and friends about my experience at Roskilde Festival	1/4	2/4	1/4
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## 3. Online WOM

<i>First-time visitors, Q9</i>	<b>Strongly disagree</b>	<b>Disagree</b>	<b>Neither agree nor disagree</b>	<b>Agree</b>	<b>Strongly agree</b>	<b>No opinion</b>
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I click like for Roskilde Festival in order to talk about it with my friends	4/4
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I click like for Roskilde Festival as it enhances my Facebook profile	3/4	1/4
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I click like for Roskilde Festival in order to spread the good word about it	2/4	1/4	1/4
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I give Roskilde Festival a lot of positive word-of-mouth online	2/4	2/4
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I recommend Roskilde Festival to friends and family on Facebook

3/4

1/4

I recommend Roskilde Festival Facebook page and event to friends and family on Facebook

4/4

---

*Second-time visitors, Q10*

**Strongly disagree**

**Disagree**

**Neither agree nor disagree**

**Agree**

**Strongly agree**

**No opinion**

I click like for Roskilde Festival in order to talk about it with my friends

2/4

1/4

1/4

I click like for Roskilde Festival as it enhances my Facebook profile

1/4

1/4

2/4

I click like for Roskilde Festival in order to spread the good word about it

1/4

1/4

2/4

I give Roskilde Festival a lot of positive word-of-mouth online

1/4

2/4

1/4

I recommend Roskilde Festival to friends and family on Facebook

1/4

1/4

2/4

I recommend Roskilde Festival Facebook page and event to friends and family on Facebook

2/4

1/4

1/4

#### 4. Re-attendance intention

*First-time visitors, Q11*

**Strongly disagree**

**Disagree**

**Neither agree nor disagree**

**Agree**

**Strongly agree**

**No opinion**

I have the intention to re-attend Roskilde Festival next year

3/4

1/4

It is likely that I will re-attend Roskilde Festival next year

3/4

1/4

I expect I will re-purchase a ticket for Roskilde Festival in the future

1/4

2/4

1/4

<i>Second-time visitors, Q12</i>	<b>Strongly disagree</b>	<b>Disagree</b>	<b>Neither agree nor disagree</b>	<b>Agree</b>	<b>Strongly agree</b>	<b>No opinion</b>
I have the intention to re-attend Roskilde Festival next year				2/4	2/4	
It is likely that I will re-attend Roskilde Festival next year				4/4		
I expect I will re-purchase a ticket for Roskilde Festival in the future				3/4	1/4	
<b>5. Offline and Online PSOC</b>						
<i>First-time visitors, Q13</i>	<b>Strongly disagree</b>	<b>Disagree</b>	<b>Neither agree nor disagree</b>	<b>Agree</b>	<b>Strongly agree</b>	<b>No opinion</b>
<b>OFFLINE PSOC</b>						
I feel a connection between myself and other festival attendees			1/4	3/4		
I feel I have something in common with the other festival attendees			1/4	3/4		
I feel a sense of community between me and the other festival attendees			1/4	2/4	1/4	
<b>ONLINE PSOC</b>						
I feel a connection between myself and other users on Roskilde Festival Facebook page		1/4	2/4	1/4		
I feel I have something in common with the other users on Roskilde Festival Facebook page		3/4		1/4		
I feel a sense of community between me and the other users on Roskilde Festival Facebook page		2/4	1/4	1/4		

<i>Second-time visitors, Q14</i>	<b>Strongly disagree</b>	<b>Disagree</b>	<b>Neither agree nor disagree</b>	<b>Agree</b>	<b>Strongly agree</b>	<b>No opinion</b>
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**OFFLINE PSOC**

I feel a connection between myself and other festival attendees			1/4	2/4	1/4	
I feel I have something in common with the other festival attendees			1/4	3/4		
I feel a sense of community between me and the other festival attendees				2/4	2/4	

**ONLINE PSOC**

I feel a connection between myself and other users on Roskilde Festival Facebook page		2/4	1/4	1/4		
I feel I have something in common with the other users on Roskilde Festival Facebook page		2/4	2/4			
I feel a sense of community between me and the other users on Roskilde Festival Facebook page		1/4	2/4	1/4		

**Part 2 – CONSUMER ENGAGEMENT  
BEFORE THE EVENT, T<sub>0</sub>**

**1. Online engagement, T<sub>0</sub>**

**1.1 Online engagement levels, T<sub>0</sub>**

<i>First-time visitors, Q15</i>	<b>Strongly disagree</b>	<b>Disagree</b>	<b>Neither agree nor disagree</b>	<b>Agree</b>	<b>Strongly agree</b>	<b>No opinion</b>
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**CONSUMING**

I am watching videos and pictures on Roskilde Festival Facebook page.		1/4		3/4		
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I'm reading Roskilde Festival's posts, comments and reviews.	1/4	2/4	1/4
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### CONTRIBUTING

I am "liking" Roskilde Festival Facebook page content or other users' content.	1/4	3/4
--	-----	-----

I am engaging in conversations on Roskilde Facebook page (e.g. commenting, asking, and answering questions).	4/4
--	-----

I am sharing Roskilde Festival posts on my own profile (e.g. videos, audios, pictures, texts).	4/4
--	-----

I tag friends on Roskilde Festival posts or other users' posts.	2/4	2/4
---	-----	-----

### CREATING

I recommend Roskilde Festival page/event to my Facebook friends.	4/4
--	-----

I am uploading pictures, videos or audios of my own creation about Roskilde Festival.	2/4	2/4
---	-----	-----

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<i>Second-time visitors, Q16</i>	<b>Strongly disagree</b>	<b>Disagree</b>	<b>Neither agree nor disagree</b>	<b>Agree</b>	<b>Strongly agree</b>	<b>No opinion</b>
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### CONSUMING

I am watching videos and pictures on Roskilde Festival Facebook page.	2/4	2/4
---	-----	-----

I'm reading Roskilde Festival's posts, comments and reviews.	3/4	1/4
--	-----	-----

### CONTRIBUTING

I am “liking” Roskilde Festival Facebook page content or other users’ content.			2/4	2/4
--	--	--	-----	-----

I am engaging in conversations on Roskilde Facebook page (e.g. commenting, asking, and answering questions).	1/4	3/4		
--	-----	-----	--	--

I am sharing Roskilde Festival posts on my own profile (e.g. videos, audios, pictures, texts).	1/4	3/4		
--	-----	-----	--	--

I tag friends on Roskilde Festival posts or other users’ posts.		2/4	1/4	1/4
---	--	-----	-----	-----

### CREATING

I recommend Roskilde Festival page/event to my Facebook friends.		2/4	1/4	1/4
--	--	-----	-----	-----

I am uploading pictures, videos or audios of my own creation about Roskilde Festival.	1/4	3/4		
---	-----	-----	--	--

## 1.2 Online engagement motivations, T<sub>0</sub>

*First-time visitors, Q17*

**Strongly disagree**

**Disagree**

**Neither agree nor disagree**

**Agree**

**Strongly agree**

**No opinion**

### INFORMATION

Roskilde Festival’s Facebook page provides me with information about the festival/festival related topics		1/4	3/4	
---	--	-----	-----	--

The information provided on Roskilde Festival’s Facebook page is useful/relevant for me		1/4	3/4	
---	--	-----	-----	--

I engaged with Roskilde Festival Facebook page to increase my knowledge about the brand		2/4	2/4	
---	--	-----	-----	--

I engaged with Roskilde Festival Facebook page to stay updated			3/4	1/4
--	--	--	-----	-----

## ENTERTAINMENT

I think that the content on Roskilde Festival's Facebook page is entertaining	1/4	1/4	2/4
I visit Roskilde Festival's Facebook page as a pastime activity	2/4	1/4	1/4
I am having fun when I'm looking at Roskilde Festival's Facebook page.	1/4	2/4	1/4

## REWARD

I am planning to participate in competitions/rewarding games announced on Roskilde Festival's Facebook page	4/4		
There is a chance to win nice prizes on Roskilde Festival's Facebook page	1/4		3/4
I've been rewarded by prizes/ discounts/giveaways through Roskilde Festival's Facebook page.	3/4	1/4	

## SELF-EXPRESSIVE

Roskilde Festival Facebook page content symbolizes the kind of person I really am inside	1/4	3/4	
Roskilde Festival Facebook page content reflects my personality		4/4	
Roskilde Festival Facebook page content mirrors the real me	1/4	3/4	
This brand contributes to my image on Facebook	2/4	1/4	1/4
This brand adds to the "role" I play on Facebook	2/4	1/4	1/4

This brand has a positive impact on what my Facebook friends think of me	1/4	1/4	2/4
This brand improves the way my Facebook friends view me	1/4	2/4	1/4

---

<i>Second-time visitors, Q18</i>	<b>Strongly disagree</b>	<b>Disagree</b>	<b>Neither agree nor disagree</b>	<b>Agree</b>	<b>Strongly agree</b>	<b>No opinion</b>
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### INFORMATION

Roskilde Festival's Facebook page provides me with information about the festival/festival related topics				2/4	2/4	
The information provided on Roskilde Festival's Facebook page is useful/relevant for me				2/4	2/4	
I engaged with Roskilde Festival Facebook page to increase my knowledge about the brand			1/4	3/4		
I engaged with Roskilde Festival Facebook page to stay updated				2/4	2/4	

### ENTERTAINMENT

I think that the content on Roskilde Festival's Facebook page is entertaining				1/4	3/4	
I visit Roskilde Festival's Facebook page as a pastime activity		3/4			1/4	
I am having fun when I'm looking at Roskilde Festival's Facebook page				3/4	1/4	

### REWARD

I am planning to participate in competitions/rewarding games	2/4	1/4	1/4	Camilla		
--	-----	-----	-----	---------	--	--

announced on Roskilde  
Festival's Facebook page

There is a chance to win nice  
prizes on Roskilde Festival's  
Facebook page

$\frac{1}{4}$   
Camilla  $\frac{3}{4}$

I've been rewarded by prizes/  
discounts/giveaways through  
Roskilde Festival's Facebook  
page.

$\frac{3}{4}$   $\frac{1}{4}$

### SELF-EXPRESSIVE

Roskilde Festival Facebook  
page content symbolizes  
the kind of person I really am  
inside

$\frac{1}{4}$   $\frac{2}{4}$   $\frac{1}{4}$

Roskilde Festival Facebook  
page content reflects my  
personality

$\frac{1}{4}$   $\frac{1}{4}$   $\frac{2}{4}$

Roskilde Festival Facebook  
page content mirrors the  
real me

$\frac{1}{4}$   $\frac{2}{4}$   $\frac{1}{4}$

This brand contributes to my  
image on Facebook

$\frac{1}{4}$   $\frac{2}{4}$   $\frac{1}{4}$

This brand adds to the "role" I  
play on Facebook

$\frac{1}{4}$   $\frac{2}{4}$   $\frac{1}{4}$

This brand has a positive  
impact on what my Facebook  
friends think of me

$\frac{2}{4}$   $\frac{2}{4}$

This brand improves the way  
my Facebook friends  
view me

$\frac{4}{4}$

## 2. Offline engagement, T<sub>0</sub>

### 2.1 Offline engagement levels, T<sub>0</sub>

*First-time visitors, Q19*

**Strongly disagree** **Disagree** **Neither agree nor disagree** **Agree** **Strongly agree** **No opinion**

### CONSUMING

I do not know much about  
Roskilde Festival and I

$\frac{3}{4}$   $\frac{1}{4}$



did not spend much time in preparing for it.

I am not planning to spend much time in preparing for Roskilde Festival.

1/4

3/4

### CONTRIBUTING

I am helping my friends in organizing with the transportation, the camp site, clothes, food and drinks for Roskilde Festival

4/4

I am planning to wear Roskilde Festival merchandise.

1/4

2/4

1/4

I bought Roskilde Festival merchandise (e.g. t-shirts).

1/4

3/4

### CREATING

I lead my group of friends in the organization for Roskilde Festival.

3/4

1/4

I spent more than one day in preparing for Roskilde Festival.

3/4

1/4

I created special outfits for Roskilde Festival

3/4

1/4

I took pictures and videos of the preparation for Roskilde Festival.

2/4

2/4

---

*Second-time visitors, Q20*

**Strongly disagree**

**Disagree**

**Neither agree nor disagree**

**Agree**

**Strongly agree**

**No opinion**

### CONSUMING

I do not know much about Roskilde Festival and I did not spend much time in preparing for it.

2/4

1/4

1/4

I am not planning to spend much time in preparing for Roskilde Festival.

1/4

1/4

1/4

1/4

## CONTRIBUTING

I am helping my friends in organizing with the transportation, the camp site, clothes, food and drinks for Roskilde Festival		1/4		3/4
I am planning to wear Roskilde Festival merchandise.	1/4	1/4	2/4	
I bought Roskilde Festival merchandise (e.g. t-shirts).	1/4	1/4	2/4	

## CREATING

I lead my group of friends in the organization for Roskilde Festival.		2/4		2/4
I spent more than one day in preparing for Roskilde Festival.		1/4	2/4	1/4
I created special outfits for Roskilde Festival		1/4		3/4
I took pictures and videos of the preparation for Roskilde Festival.	1/4	2/4	1/4	

## 2.2 Offline engagement motivations, T<sub>0</sub>

<i>First-time visitors, Q21</i>	<b>Strongly disagree</b>	<b>Disagree</b>	<b>Neither agree nor disagree</b>	<b>Agree</b>	<b>Strongly agree</b>	<b>No opinion</b>
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## INFORMATION

I asked my friends for information about Roskilde Festival (e.g. line-up, camping, etc.) to increase my personal knowledge	1/4	1/4		2/4		
I asked my friends for information about Roskilde Festival to stay updated				3/4	1/4	

## ENTERTAINMENT

I have been to pre-events connected to	3/4			1/4		
--	-----	--	--	-----	--	--

Roskilde Festival

I had fun while I was getting ready for the festival

2/4 2/4

I want to participate in Roskilde Festival daytime activities like yoga, table tennis and quizzes for fun

1/4 2/4 1/4

### REWARD

I would participate in offline

Competitions/games organized by

1/4 1/4 2/4

Roskilde Festival to win gadgets or free drinks.

*Second-time visitors, Q22*

**Strongly disagree**

**Disagree**

**Neither agree nor disagree**

**Agree**

**Strongly agree**

**No opinion**

### INFORMATION

I asked my friends for information about Roskilde Festival (e.g. line-up, camping, etc.) to increase my personal knowledge

3/4 1/4

I asked my friends for information about Roskilde Festival to stay updated

1/4 3/4

### ENTERTAINMENT

I have been to pre-events connected to Roskilde Festival

4/4

I had fun while I was getting ready for the festival

2/4 1/4 1/4

I want to participate in Roskilde Festival daytime activities like yoga, table tennis and quizzes for fun

2/4 1/4 1/4

### REWARD

I would participate in offline

Competitions/games  
organized by

1/4

3/4

Roskilde Festival to win  
gadgets or free drinks.

## **DURING THE EVENT, T<sub>D</sub>**

### **1. Online engagement, T<sub>D</sub>**

#### **1.1 Online engagement levels, T<sub>D</sub>**

*First-time visitors, Q23*

**Strongly  
disagree**

**Disagree**

**Neither  
agree nor  
disagree**

**Agree**

**Strongly  
agree**

**No opinion**

### **CONSUMING**

During the festival, I watched  
videos and pictures on Roskilde  
Festival Facebook page.

3/4

1/4

During the festival, I read  
Roskilde Festival's posts,  
comments and reviews.

2/4

1/4

1/4

### **CONTRIBUTING**

During the festival, I 'liked'  
Roskilde Festival Facebook  
page content or other users'  
content.

1/4

3/4

During the festival, I engaged  
in conversations on Roskilde  
Facebook page (e.g.  
commenting, asking, and  
answering questions).

1/4

3/4

During the festival, I shared  
Roskilde Festival posts on my  
own profile (e.g. videos,  
audios, pictures, texts).

1/4

3/4

During the festival, I tagged  
friends on Roskilde Festival  
posts or other users' posts.

4/4

### **CREATING**

During the festival, I  
recommended Roskilde

2/4

2/4

Festival page/event to my Facebook friends.

During the festival, I uploaded pictures, videos or audios of my own creation about Roskilde Festival on Facebook.

1/4      3/4

---

*Second-time visitors, Q24*

**Strongly disagree**

**Disagree**

**Neither agree nor disagree**

**Agree**

**Strongly agree**

**No opinion**

**CONSUMING**

During the festival, I watched videos and pictures on Roskilde Festival Facebook page.

2/4

1/4

1/4

During the festival, I read Roskilde Festival's posts, comments and reviews.

2/4

2/4

**CONTRIBUTING**

During the festival, I 'liked' Roskilde Festival Facebook page content or other users' content.

1/4

3/4

During the festival, I engaged in conversations on Roskilde Facebook page (e.g. commenting, asking, and answering questions).

4/4

During the festival, I shared Roskilde Festival posts on my own profile (e.g. videos, audios, pictures, texts).

1/4

3/4

During the festival, I tagged friends on Roskilde Festival posts or other users' posts.

1/4

3/4

**CREATING**

During the festival, I recommended Roskilde Festival page/event to my Facebook friends.

1/4

3/4

During the festival, I uploaded pictures, videos or audios of

2/4

2/4

my own creation about  
Roskilde Festival on Facebook.

## 1.2 Online engagement motivations, T<sub>D</sub>

*First-time visitors, Q25*      **Strongly disagree**   **Disagree**   **Neither agree nor disagree**   **Agree**   **Strongly agree**   **No opinion**

### INFORMATION

During the festival, Roskilde Festival's Facebook page provided me with information about the festival/festival related topics

2/4      1/4      1/4

During the festival, the information on Roskilde Festival's Facebook page was useful/relevant for me

2/4      1/4      1/4

During the festival, I engaged with Roskilde Festival Facebook page to increase my knowledge about the brand

2/4      1/4      1/4

During the festival, I engaged with Roskilde Festival Facebook page to stay updated

2/4      1/4      1/4

### ENTERTAINMENT

During the festival, the content on Roskilde Festival's Facebook page was entertaining.

2/4      2/4

During the festival, I visited Roskilde Festival's Facebook page as a pastime activity.

1/4      3/4

During the festival, I had fun while looking at Roskilde Festival's Facebook page.

2/4      2/4

---

*Second-time visitors, Q26*      **Strongly disagree**   **Disagree**   **Neither agree nor disagree**   **Agree**   **Strongly agree**   **No opinion**

### INFORMATION

During the festival, Roskilde Festival's Facebook page

1/4      1/4      1/4      1/4

provided me with information about the festival/festival related topics

During the festival, the information on Roskilde Festival's Facebook page was useful/relevant for me

1/4

2/4

1/4

During the festival, I engaged with Roskilde Festival Facebook page to increase my knowledge about the brand

1/4

1/4

2/4

During the festival, I engaged with Roskilde Festival Facebook page to stay updated

1/4

1/4

2/4

## ENTERTAINMENT

During the festival, the content on Roskilde Festival's Facebook page was entertaining.

1/4

2/4

1/4

During the festival, I visited Roskilde Festival's Facebook page as a pastime activity.

2/4

2/4

During the festival, I had fun while looking at Roskilde Festival's Facebook page.

1/4

2/4

1/4

## 2. Offline engagement, T<sub>D</sub>

### 2.1 Offline engagement levels, T<sub>D</sub>

*First-time visitors, Q27*

**Strongly disagree**

**Disagree**

**Neither agree nor disagree**

**Agree**

**Strongly agree**

**No opinion**

## CONSUMING

During the festival, I mostly followed what my friends suggested to do

2/4

1/4

1/4

During the festival, I mostly went with the flow and relied on others' guidance

2/4

2/4

During the festival, I attended  
concerts and explored the  
festival area

1/4 3/4

#### CONTRIBUTING

During the festival, I  
participated in some activities  
(e.g. competitions, games, etc.)

4/4

During the festival, I wore  
Roskilde Festival merchandise

3/4

1/4

During the festival, I took  
pictures and videos

2/4 2/4

#### CREATING

During the festival, I led my  
group of friends

1/4

2/4

1/4

During the festival, I organized  
extra activities

2/4

2/4

During the festival, I wore  
costumes of my own creation

3/4

1/4

---

*Second-time visitors, Q28*

**Strongly  
disagree**

**Disagree**

**Neither  
agree nor  
disagree**

**Agree**

**Strongly  
agree**

**No opinion**

#### CONSUMING

During the festival, I mostly  
followed what my friends  
suggested to do

1/4

2/4

1/4

During the festival, I mostly  
went with the flow and relied  
on others' guidance

2/4

2/4

During the festival, I attended  
concerts and explored the  
festival area

2/4 2/4

#### CONTRIBUTING

During the festival, I  
participated in some activities  
(e.g. competitions, games, etc.)

3/4

1/4

During the festival, I wore  
Roskilde Festival merchandise

1/4

3/4



During the festival, I took pictures and videos				3/4	1/4
---	--	--	--	-----	-----

During the festival, I helped other with information about the brand and experience		2/4	1/4	1/4	
---	--	-----	-----	-----	--

### CREATING

During the festival, I led my group of friends		1/4	3/4		
--	--	-----	-----	--	--

During the festival, I organized extra activities	1/4	2/4		1/4	
---	-----	-----	--	-----	--

During the festival, I wore costumes of my own creation		2/4		2/4	
---	--	-----	--	-----	--

## 2.2 Offline engagement motivations, T<sub>D</sub>

<i>First-time visitors, Q29</i>	<b>Strongly disagree</b>	<b>Disagree</b>	<b>Neither agree nor disagree</b>	<b>Agree</b>	<b>Strongly agree</b>	<b>No opinion</b>
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### INFORMATION

During the festival, I asked for information about Roskilde Festival (e.g. line-up, camping, etc.) to increase my personal knowledge		2/4		2/4	
--	--	-----	--	-----	--

During the festival, I asked for information about Roskilde Festival to stay updated		1/4		3/4	
--	--	-----	--	-----	--

### ENTERTAINMENT

During the festival, I participated in some activities (e.g. competitions, games, etc.) for fun	1/4	3/4			
---	-----	-----	--	--	--

During the festival, I participated in some activities (e.g. competitions, games, etc.) because I was bored	2/4	2/4			
---	-----	-----	--	--	--

During the festival, I participated in some activities (e.g. competitions, games, etc.) because I wanted to socialize with the other festival attendees		2/4	2/4		
---	--	-----	-----	--	--

During the festival, I had fun while visiting the several festival areas (e.g. art installations, camping)	3/4	1/4
--	-----	-----

### REWARD

During the festival, I participated in some activities (e.g. competitions, games, etc.) to have a reward	4/4
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<i>Second-time visitors, Q30</i>	<b>Strongly disagree</b>	<b>Disagree</b>	<b>Neither agree nor disagree</b>	<b>Agree</b>	<b>Strongly agree</b>	<b>No opinion</b>
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### INFORMATION

During the festival, I asked for information about Roskilde Festival (e.g. line-up, camping, etc.) to increase my personal knowledge	2/4	2/4
--	-----	-----

During the festival, I asked for information about Roskilde Festival to stay updated	2/4	1/4	1/4
--	-----	-----	-----

### ENTERTAINMENT

During the festival, I participated in some activities (e.g. competitions, games, etc.) for fun	1/4	3/4
---	-----	-----

During the festival, I participated in some activities (e.g. competitions, games, etc.) because I was bored	3/4	1/4
---	-----	-----

During the festival, I participated in some activities (e.g. competitions, games, etc.) because I wanted to socialize with the other festival attendees	2/4	2/4
---	-----	-----

During the festival, I had fun while visiting the several festival areas (e.g. art installations, camping)	2/4	2/4
--	-----	-----

### REWARD

During the festival, I participated in some activities (e.g. competitions, games, etc.) to have a reward	3/4	1/4
--	-----	-----

## AFTER THE EVENT, T<sub>1</sub>

### 1. Online engagement, T<sub>1</sub>

#### 1.1 Online engagement levels, T<sub>1</sub>

<i>First-time visitors, Q31</i>	<b>Strongly disagree</b>	<b>Disagree</b>	<b>Neither agree nor disagree</b>	<b>Agree</b>	<b>Strongly agree</b>	<b>No opinion</b>
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#### CONSUMING

I am watching videos and pictures on Roskilde Festival Facebook page.				3/4	1/4	
---	--	--	--	-----	-----	--

I'm reading Roskilde Festival's posts, comments and reviews.				3/4	1/4	
--	--	--	--	-----	-----	--

#### CONTRIBUTING

I am "liking" Roskilde Festival Facebook page content or other users' content.	1/4		1/4	3/4		
--	-----	--	-----	-----	--	--

I am engaging in conversations on Roskilde Facebook page (e.g. commenting, asking, and answering questions).	1/4	2/4	1/4			
--	-----	-----	-----	--	--	--

I am sharing Roskilde Festival posts on my own profile (e.g. videos, audios, pictures, texts).	1/4	3/4				
--	-----	-----	--	--	--	--

I tag friends on Roskilde Festival posts or other users' posts.	1/4	2/4		1/4		
---	-----	-----	--	-----	--	--

#### CREATING

I recommend Roskilde Festival page/event to my Facebook friends.		3/4		1/4		
--	--	-----	--	-----	--	--

I am uploading pictures, videos or audios of my own creation about Roskilde Festival.		2/4			2/4	
---	--	-----	--	--	-----	--

<i>Second-time visitors, Q32</i>	<b>Strongly disagree</b>	<b>Disagree</b>	<b>Neither agree nor disagree</b>	<b>Agree</b>	<b>Strongly agree</b>	<b>No opinion</b>
----------------------------------	--------------------------	-----------------	-----------------------------------	--------------	-----------------------	-------------------

#### CONSUMING

I am watching videos and pictures on Roskilde Festival Facebook page.				1/4	3/4	
I'm reading Roskilde Festival's posts, comments and reviews.				2/4	2/4	

#### CONTRIBUTING

I am "liking" Roskilde Festival Facebook page content or other users' content.				3/4	1/4	
I am engaging in conversations on Roskilde Facebook page (e.g. commenting, asking, and answering questions).	1/4	3/4				
I am sharing Roskilde Festival posts on my own profile (e.g. videos, audios, pictures, texts).		3/4			1/4	
I tag friends on Roskilde Festival posts or other users' posts.		2/4		2/4		

#### CREATING

I recommend Roskilde Festival page/event to my Facebook friends.			2/4		2/4	
I am uploading pictures, videos or audios of my own creation about Roskilde Festival.		2/4		2/4		

### 1.2 Online engagement motivations, T<sub>1</sub>

<i>First-time visitors, Q33</i>	<b>Strongly disagree</b>	<b>Disagree</b>	<b>Neither agree nor disagree</b>	<b>Agree</b>	<b>Strongly agree</b>	<b>No opinion</b>
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#### INFORMATION

Roskilde Festival's Facebook page provides me with			2/4	2/4		
--	--	--	-----	-----	--	--

information about the  
festival/festival related topics

The information provided on

Roskilde Festival's Facebook  
page is useful/relevant for me

1/4

3/4

After the festival, I engaged  
with Roskilde Festival  
Facebook page to increase my  
knowledge about the brand

1/4

2/4

1/4

After the festival, I engaged  
with Roskilde Festival  
Facebook page to stay updated

2/4

1/4

1/4

## ENTERTAINMENT

I think that the content on  
Roskilde

1/4

3/4

Festival's Facebook page is  
entertaining

I visit Roskilde Festival's  
Facebook page as a pastime  
activity

2/4

2/4

I am having fun when I'm  
looking at Roskilde Festival's  
Facebook page.

2/4

2/4

## SELF-EXPRESSIVE

Roskilde Festival Facebook  
page content symbolizes  
the kind of person I really am  
inside

1/4

1/4

2/4

Roskilde Festival Facebook  
page content reflects my  
personality

1/4

1/4

2/4

Roskilde Festival Facebook  
page content mirrors the  
real me

1/4

3/4

This brand contributes to my  
image on Facebook

2/4

2/4

This brand adds to the "role" I  
play on Facebook

3/4

1/4

This brand has a positive impact on what my Facebook friends think of me	1/4	1/4	2/4
This brand improves the way my Facebook friends view me	1/4	1/4	2/4

---

<i>Second-time visitors, Q34</i>	<b>Strongly disagree</b>	<b>Disagree</b>	<b>Neither agree nor disagree</b>	<b>Agree</b>	<b>Strongly agree</b>	<b>No opinion</b>
----------------------------------	--------------------------	-----------------	-----------------------------------	--------------	-----------------------	-------------------

### INFORMATION

Roskilde Festival's Facebook page provides me with information about the festival/festival related topics				3/4	1/4	
The information provided on Roskilde Festival's Facebook page is useful/relevant for me				3/4	1/4	
After the festival, I engaged with Roskilde Festival Facebook page to increase my knowledge about the brand			1/4	2/4	1/4	
After the festival, I engaged with Roskilde Festival Facebook page to stay updated		1/4	2/4	1/4		

### ENTERTAINMENT

I think that the content on Roskilde Festival's Facebook page is entertaining				3/4	1/4	
I visit Roskilde Festival's Facebook page as a pastime activity		1/4	3/4			
I am having fun when I'm looking at Roskilde Festival's Facebook page.				3/4	1/4	

### SELF-EXPRESSIVE

Roskilde Festival Facebook page content symbolizes			1/4	2/4	1/4	
--	--	--	-----	-----	-----	--

the kind of person I really am  
inside

Roskilde Festival Facebook page content reflects my personality	1/4	2/4	1/4
---	-----	-----	-----

Roskilde Festival Facebook page content mirrors the real me	3/4	1/4	
---	-----	-----	--

This brand contributes to my image on Facebook	2/4	2/4	
---	-----	-----	--

This brand adds to the “role” I play on Facebook	3/4	1/4	
---	-----	-----	--

This brand has a positive impact on what my Facebook friends think of me	1/4	3/4	
--	-----	-----	--

This brand improves the way my Facebook friends view me	1/4	3/4	
---	-----	-----	--

## 2. Offline engagement, T<sub>1</sub>

### 2.1 Offline engagement motivations, T<sub>1</sub>

<i>First-time visitors, Q35</i>	<b>Strongly disagree</b>	<b>Disagree</b>	<b>Neither agree nor disagree</b>	<b>Agree</b>	<b>Strongly agree</b>	<b>No opinion</b>
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#### INFORMATION

After the festival, I asked for information about Roskilde Festival (e.g. line-up, camping, etc.) to increase my personal knowledge	2/4	2/4				
---	-----	-----	--	--	--	--

After the festival, I asked for information about Roskilde Festival to stay updated		4/4				
---	--	-----	--	--	--	--

#### ENTERTAINMENT

After the festival, I met with my festival friends for fun		2/4		2/4		
---	--	-----	--	-----	--	--

After the festival, I met with my festival friends because I was bored		3/4	1/4			
--	--	-----	-----	--	--	--

After the festival, I met with my festival friends to talk about the experience	2/4	2/4
After the festival, I met with my festival friends to socialize	2/4	1/4 1/4
After the festival, I met with my friends to show them pictures and videos about the experience	1/4	1/4 2/4

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<i>Second-time visitors, Q36</i>	<b>Strongly disagree</b>	<b>Disagree</b>	<b>Neither agree nor disagree</b>	<b>Agree</b>	<b>Strongly agree</b>	<b>No opinion</b>
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### INFORMATION

After the festival, I asked for information about Roskilde Festival (e.g. line-up, camping, etc.) to increase my personal knowledge	1/4	3/4				
After the festival, I asked for information about Roskilde Festival to stay updated	1/4	2/4	1/4			

### ENTERTAINMENT

After the festival, I met with my festival friends for fun		3/4			1/4	
After the festival, I met with my festival friends because I was bored	1/4	2/4	1/4			
After the festival, I met with my festival friends to talk about the experience		3/4		1/4		
After the festival, I met with my festival friends to socialize		3/4	1/4			
After the festival, I met with my friends to show them pictures and videos about the experience	2/4	1/4		1/4		

## Part 3 – AFTER THE EVENT, T<sub>1</sub>

### 1. Brand attachment



### 1.1 Emotional brand attachment

<i>First-time visitors, Q37</i>	<b>Strongly disagree</b>	<b>Disagree</b>	<b>Neither agree nor disagree</b>	<b>Agree</b>	<b>Strongly agree</b>	<b>No opinion</b>
I love Roskilde Festival				2/4	2/4	
Roskilde Festival is special for me				2/4	2/4	
I will miss Roskilde Festival if it was not there			1/4	1/4	2/4	
Roskilde Festival is more than just a festival for me				2/4	2/4	
The experience at Roskilde Festival was unique and I could not find it anywhere else				2/4	2/4	
<i>First-time visitors, Q38</i>	<b>Strongly disagree</b>	<b>Disagree</b>	<b>Neither agree nor disagree</b>	<b>Agree</b>	<b>Strongly agree</b>	<b>No opinion</b>
Attending Roskilde Festival contributed to my image		1/4		3/4		
Attending Roskilde Festival added value to the social “role” I play		1/4	1/4	2/4		
Attending Roskilde Festival has a positive impact of what others think of me			1/4	3/4		
Attending Roskilde Festival improved the way society views me		1/4		3/4		
<i>Second-time visitors, Q39</i>	<b>Strongly disagree</b>	<b>Disagree</b>	<b>Neither agree nor disagree</b>	<b>Agree</b>	<b>Strongly agree</b>	<b>No opinion</b>
I love Roskilde Festival				1/4	3/4	
Roskilde Festival is special for me				1/4	3/4	
I will miss Roskilde Festival if it was not there				1/4	3/4	
Roskilde Festival is more than just a festival for me			1/4	1/4	2/4	

The experience at Roskilde Festival was unique and I could not find it anywhere else

4/4

*Second-time visitors, Q40*

**Strongly disagree**

**Disagree**

**Neither agree nor disagree**

**Agree**

**Strongly agree**

**No opinion**

Attending Roskilde Festival contributed to my image

1/4

3/4

Attending Roskilde Festival added value to the social “role” I play

4/4

Attending Roskilde Festival has a positive impact of what others think of me

4/4

Attending Roskilde Festival improved the way society views me

2/4

2/4

## 1.2 Cognitive brand attachment

*First-time visitors, Q41*

**Strongly disagree**

**Disagree**

**Neither agree nor disagree**

**Agree**

**Strongly agree**

**No opinion**

Roskilde Festival line up is up-to my expectations

3/4

1/4

Roskilde Festival provides high-quality services

2/4

2/4

Roskilde Festival camping-area is well organized

1/4

3/4

Transportation for Roskilde Festival is well-organized

4/4

*Second-time visitors, Q42*

**Strongly disagree**

**Disagree**

**Neither agree nor disagree**

**Agree**

**Strongly agree**

**No opinion**

Roskilde Festival line up is up-to my expectations

2/4

1/4

1/4

Roskilde Festival provides high-quality services

1/4

2/4

1/4

Roskilde Festival camping-area is well organized		3/4	1/4
Transportation for Roskilde Festival is well-organized	1/4	3/4	

## 2. Online and Offline WOM

*First-time visitors, Q43*

Strongly disagree	Disagree	Neither agree nor disagree	Agree	Strongly agree	No opinion
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### *OFFLINE WOM*

I recommend Roskilde Festival to my friends		1/4	3/4
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I talked to my family and friends about my experience at Roskilde Festival		1/4	3/4
--	--	-----	-----

### *ONLINE WOM*

I invited my friends to like Roskilde Festival Facebook page	1/4	2/4	1/4
--	-----	-----	-----

I recommend Roskilde Festival Facebook page and Facebook events to my friends on Facebook	1/4	2/4	1/4
---	-----	-----	-----

<b>I believe that everyone should attend Roskilde Festival at least once in life</b>		1/4	3/4
--	--	-----	-----

*Second-time visitors, Q44*

Strongly disagree	Disagree	Neither agree nor disagree	Agree	Strongly agree	No opinion
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### *OFFLINE WOM*

I recommend Roskilde Festival to my friends		2/4	2/4
---	--	-----	-----

I talked to my family and friends about my experience at Roskilde Festival		2/4	2/4
--	--	-----	-----

### *ONLINE WOM*

I invited my friends to like Roskilde Festival Facebook page		1/4	2/4	1/4
--	--	-----	-----	-----

I recommend Roskilde Festival Facebook page and Facebook events to my friends on Facebook

2/4

1/4

1/4

**I believe that everyone should attend Roskilde Festival at least once in life**

2/4

2/4

### 3. Re-attendance intention

*First-time visitors, Q45*

**Strongly disagree**

**Disagree**

**Neither agree nor disagree**

**Agree**

**Strongly agree**

**No opinion**

I have the intention to re-attend Roskilde Festival next year

4/4

It is likely that I will re-attend Roskilde Festival next year

2/4

2/4

I expect I will re-purchase a ticket for Roskilde Festival in the future

1/4

1/4

2/4

I would choose Roskilde Festival over other holidays

1/4

2/4

1/4

I would choose Roskilde Festival over other music festivals

1/4

3/4

*Second-time visitors, Q46*

**Strongly disagree**

**Disagree**

**Neither agree nor disagree**

**Agree**

**Strongly agree**

**No opinion**

I have the intention to re-attend Roskilde Festival next year

2/4

2/4

It is likely that I will re-attend Roskilde Festival next year

3/4

1/4

I expect I will re-purchase a ticket for Roskilde Festival in the future

1/4

1/4

2/4

I would choose Roskilde Festival over other holidays

1/4

3/4

1/4

I would choose Roskilde Festival over other music festivals

1/4

3/4

#### 4. Online and Offline PSOC

*First-time visitors, Q47*

**Strongly disagree   Disagree   Neither agree nor disagree   Agree   Strongly agree   No opinion**

##### ***OFFLINE PSOC***

I feel a connection between myself and other festival attendees

2/4   2/4

I feel I have something in common with the other festival attendees

1/4   3/4

I feel a sense of community between me and the other festival attendees

2/4   2/4

##### ***ONLINE PSOC***

I feel a connection between myself and other users on Roskilde Festival Facebook page

1/4   1/4   2/4

I feel I have something in common with the other users on Roskilde Festival Facebook page

1/4   1/4   2/4

I feel a sense of community between me and the other users on Roskilde Festival Facebook page

1/4   1/4   2/4

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*Second-time visitors, Q48*

**Strongly disagree   Disagree   Neither agree nor disagree   Agree   Strongly agree   No opinion**

##### ***OFFLINE PSOC***

I feel a connection between myself and other festival attendees

2/4   2/4

I feel I have something in common with the other festival attendees

2/4   2/4

I feel a sense of community between me and the other festival attendees

2/4   2/4

***ONLINE PSOC***

I feel a connection between  
myself and other users on  
Roskilde Festival Facebook  
page

1/4

2/4

1/4

I feel I have something in  
common with the other users  
on Roskilde Festival  
Facebook page

1/4

2/4

1/4

I feel a sense of community  
between me and the other  
users on Roskilde Festival  
Facebook page

1/4

2/4

1/4