

**UNIVERSITAT  
JAUME·I**

**IMPROVING FESTIVALS THROUGH THE  
CUSTOMER JOURNEY MAP**

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## **INDEX**

<b>A.TABLE INDEX</b>	<b>3</b>
<b>B.GRAPH INDEX</b>	<b>3</b>
<b>C.IMAGE INDEX</b>	<b>3</b>
<b>D.FIGURES INDEX</b>	<b>4</b>
<b>INTRODUCTION: MOTIVATION AND IMPORTANCE OF WORK.</b>	<b>5</b>
<b>1.- THE CUSTOMER AT THE CENTRE OF THE COMPANY.</b>	<b>6</b>
<b>1.1. Why?</b>	<b>6</b>
<b>1.2. Sales Funnel vs Customer Journey Map.</b>	<b>8</b>
<b>1.2.1. The sales funnel perspective.</b>	<b>8</b>
<b>1.2.2. The Customer Journey Map perspective.</b>	<b>10</b>
<b>2.2. Advantages of the Customer Journey Map.</b>	<b>17</b>
<b>3.- THE FESTIVAL SECTOR IN SPAIN.</b>	<b>17</b>
<b>3.1. Analysis of its relevance and reasons for its choice.</b>	<b>17</b>
<b>3.2. Festivals: delimitation and main characteristics.</b>	<b>20</b>
<b>3.3. The music festival customer.</b>	<b>25</b>
<b>4. THE CUSTOMER JOURNEY MAP AND MUSIC FESTIVALS.</b>	<b>26</b>
<b>4.1. Research design and methodological aspects.</b>	<b>26</b>
<b>4.2. The Customer Journey Map of the sector.</b>	<b>33</b>
<b>4.3. Challenges for festivals.</b>	<b>46</b>
<b>5.- FUTURE LINES OF RESEARCH.</b>	<b>53</b>
<b>6.- SOME CONCLUSIONS REGARDING THE WORK CARRIED OUT.</b>	<b>54</b>
<b>7.- LIST OF REFERENCES.</b>	<b>56</b>
<b>8.- BIBLIOGRAPHY.</b>	<b>61</b>
<b>9.- ANNEXES.</b>	<b>63</b>

## **A. TABLE INDEX**

Table 1: Differences between traditional and experiential marketing	7
Table 2: Sales funnel	9

## **B. GRAPH INDEX**

Graph 1: Festival attendees 2019	18
Graph 2: Festival budgets by autonomous community	25
Graph 3: Employment status of respondents	28
Graph 4: Crosstab chart: age and festival attendance	29
Graph 5: Number of festivals attended in a year	30
Graph 6: Who do they usually go to festivals with?	30
Graph 7: Preferences for choosing a festival	31

## **C. IMAGE INDEX**

Image 1: Arenal Sound stage with advertising for Desperados	22
Image 2: Dulceida's Instagram posts at Arenal Sound	23
Image 3: Artist line-up, Arenal Sound 2019	24
Image 4: Interviewing San San Festival attendees	27
Image 5: QR linked to the survey	27
Image 6: Instagram story posted on my profile and shared by the official San San Festival	32
Image 7: Photo posted on social media showing the festival wristbands	41
Image 8: Official Arenal Sound 2022 playlist on Spotify	48
Image 9: Arenal Sound 2019 layout plan	49
Image 10: Official SanSan Festival 2022 cup and cashless wristband	50
Image 11: Aerial view of Arenal Sound 2019	52
Image 12: First part of the survey	66
Image 13: Main section	67
Image 14: Main section	67
Image 15: Main section	68
Image 16: Main section	69
Image 17: Main section	69
Image 18: Main section	70
Image 19: Main section	71
Image 20: Main section	72

Image 21: Main section	72
Image 22: Demographic data	73
Image 23: Demographic data	73

## **D.FIGURES INDEX**

Figure 1: Sales funnel	9
Figure 2: Sales funnel: 5 phases	9
Figure 3: Customer Journey Map	16
Figure 4: Customer Journey Map: phases, customer contact and thoughts	34
Figure 5: Customer Journey Map: customer contact, company objective and type of contact	35
Figure 6: Customer Journey Map: emotions	36
Figure 7: 1st touchpoint	37
Figure 8: 2nd touchpoint	38
Figure 9: 3rd touchpoint	39
Figure 10: 4th touchpoint	40
Figure 11: 5th touchpoint	42
Figure 12: 6th touchpoint	43
Figure 13: 7th touchpoint	44
Figure 14: 8th touchpoint	45
Figure 15: 9th touchpoint	46
Figure 16: Empathy map	64

## **INTRODUCTION: MOTIVATION AND IMPORTANCE OF WORK.**

When I was faced with the choice of topic for this project, it was clear to me that I wanted to work on something that I liked and that aroused my interest, and this is where the idea of working with music festivals came up. When I realised the economic importance of this sector in our country, and specifically in our autonomous community, I found it even more relevant to work with it. The economic impact generated by music festivals is one of the data that we will see in the following work and will help to clarify why it has been the chosen sector.

Another thing I knew for sure was that with this job I wanted to learn more about marketing than I had seen during my undergraduate years. Therefore, I decided to work with the Customer Journey Map and learn exactly what this tool consists of. It helps to know the customer's point of view during a shopping experience.

Seen my love for music festivals and marketing I decided to combine these two things, to evaluate from my point of view, that of the client, how festivals work and help them to improve those aspects in which the client is not completely satisfied.

## 1.- THE CUSTOMER AT THE CENTRE OF THE COMPANY.

### 1.1. Why?

In recent years, companies have tended to place the customer at the centre, making many decisions revolving around the customer. The reasons for this are many and varied, but they all have the same goal: to improve the company's competitiveness. We can consider, among others, that:

- **It is not the customers that depend on the company, but the company that depends on them.** They are the fundamental basis on which the work is carried out, they should not be understood as an interruption to it. Thanks to them there is a flow of goods/services and money (Eduarte, 1999).
- **It is the most important human element for an organisation.** The customer is no longer seen as a mere consumer, but now, in addition to being a consumer, is also a co-operator, an element that not only demands greater value from the company but also creates value for it (Wang, Lo, Chi and Yang, 2004).

Co-creation comes into play, a creative, social and active process, in which there is a collaboration between the customer and the company in order to generate value that benefits all stakeholders (Roser, 2013). It is defined as active because it is not limited to a moment in time, as social because it involves collaboration with customers and as creative because the flow of information is continuous and very large which leads to finding creative solutions (Dulanto, 2017).

- **They no longer buy just products or services, but experiences, and they are part of these experiences.** Customers are becoming more and more informed, they perceive less differentiation between companies and their products. This means that companies must add experience to their offer.

Unique experiences both at the time of purchase and during the enjoyment of what is purchased, using emotions or feelings (Moral and Fernández, 2012).

The experience starts long before the customer buys the product. The so-called experience starts from the moment the customer decides to make the purchase, from where the customer is already feeling emotions towards the company he will choose to buy from (Meyer, C. and Schwager, A., 2007).

Schmitt (1999 and 2006) proposes some differences in traditional marketing versus experiential marketing that highlight the importance of the customer and their perspective.

**Table 1: Differences between traditional and experiential marketing**

Traditional marketing	Experiential marketing
It is based on presenting the features and benefits of products or services.	Emotions connect the customer with the company and the brand. Emotions are part of the motivation to buy.
Consumers are understood to be rational beings.	Customers are not only rational but also emotional. They base their decisions on sensory stimuli.
Definition of the product category and its competition.	The Sociocultural Vector of Consumption (VSSC) is taken into account, it will be the customer who decides which product is best suited to his situation and what kind of experiences it brings him.
Research methods are analytical and quantitative.	More research methods are used.

Source: Schmitt (1999 and 2006), own

- **Customers can establish contact with the company through multiple channels, even outside the company; this is the time of omnichannel.**



In order to understand omnichannel, we must have a look at what the term "omni" means, its origin is Latin and it means everything. It is used to give words a sense of power or transcendence. In the case of omnichannel, it refers to extending customer relationships beyond the boundaries of the company, anywhere or in any situation. It is about knowing and understanding everything related to customers, so that the value proposition presented by the company can be properly delivered to users, including both tangible and intangible aspects (Innova y acción, n.d.).

As we can deduce from the reasons seen above, the customer relationship has become an essential element to which companies pay a lot of attention. As a consequence, processes have been developed that allow companies to get to know the customer better and manage the relationship with the customer. In this case, we highlight two of them, which reflect, in turn, two perspectives:

- The traditional sales funnel, which aims to get to know the customer better and establish a type of relationship with them from the company's point of view.
- The Customer Journey Map (hereafter CJM), a more recent tool introduced in some companies, aims to understand the customer and their relationship with the company from the customer's perspective.

In the following section, we will analyse both tools to better understand their differences and the changes that a change of point of view entails.

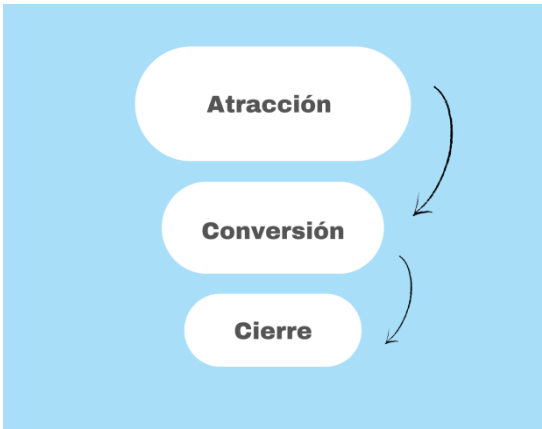
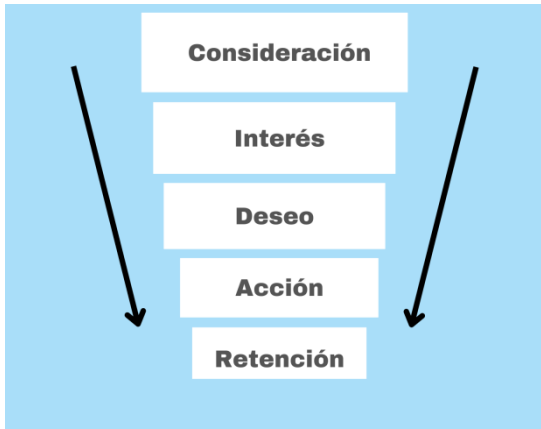
## **1.2. Sales Funnel vs Customer Journey Map.**

### **1.2.1. The sales funnel perspective.**

The sales funnel (sales cycle) reflects the customer's journey through the buying process. The image that represents it has the shape of a funnel or inverted pyramid, so that the wide part is at the top. It is shown in this way because it represents how customers are filtered as they advance through the different stages of the process, with the number of potential customers decreasing as we get closer to the top (Markina, 2021).

The final objective of this "funnel" is to close the transaction with the customer, which is why each of the phases that appear in it is relevant. Each time you manage to overcome a phase, you are closer to reaching the end and therefore to achieving the sale. Thanks to the sales funnel, it is possible to see what goes wrong in each of the phases so that the customer abandons the company. If it is observed that in one phase the abandonment rate is very high, it is because something is not working well in that phase.

Depending on the author studied, we can see that this funnel contain different stages, let's compare two examples:

Table 2: Sales funnel	
Figure 1: Sales funnel	Figure 2: Sales funnel: 5 phases
	

Source: Caprac, 2019 Source: Sum, 2021

We will now explain and compare each of the phases of the different funnels:

Figure 1 presents the three-stage sales funnel:

- Attraction: in this stage, the aim is to reach as many users as possible. Here the company focuses on those customers who are really important to the company and rejects those who are just a waste of time.
- Conversion: in this step the company focuses on those who are potential customers, if the customer is sure about the company and wants to stay with it, he will move on to the next step.

- Closing: where the purchase is made and the transaction is closed. In this step, customers are more comfortable with the company as it knows them better and can offer them personalised offers or products better adapted to their needs (Сарвас, 2019).

But these three phases can be divided into 5 (figure 2), thanks to Sum, J. (2021):

- Consideration: this is the first contact that the customer has with the brand, either because someone in their environment mentions it, or because they have visited the website, etc.
- Interest: this starts when the customer's attention is captured and they are interested in learning more about the brand or product. The customer has a need to cover and considers the brand to be able to solve it.
- Desire: at this point, the customer considers the possibility of using the brand more firmly, and therefore continues to search for information about the brand in order to find what he/she is looking for.
- Action: here the customer is clear about the product he/she wants to buy, so the purchase process is carried out.
- Retention: once the purchase has been completed, the brand does not want to lose the relationship with the customer, so actions are initiated to retain the customer and achieve customer loyalty.

This type of process is often used by companies to reflect their customer relationship in their CRM.

### **1.2.2. The Customer Journey Map perspective.**

The CJM presents the customer journey from the customer's point of view and takes into account the customer's emotions along the way. Unlike the sales cycle, its focus is not only on the sale (or in this case, the purchase) but on understanding the customer during all the moments of the relationship with the company and, even more, with the need that the company covers or covers a certain product or service. This does not mean that CJM does not aim to make the company more competitive and more

profitable, but it does so by focusing on the customer for the reasons mentioned in the previous point.

The CJM maps each of the stages, channels and elements that the customer goes through during the buying cycle (Qualtrics, n.d.). It is presented as a roadmap to help companies make decisions. Although there are many models, they should all have two essential characteristics:

- Regardless of the type of chart used, the map drawn must contain all the touchpoints made by the customer.
- And secondly, this map allows to visualise the journey from the customer's point of view, both virtually and face-to-face (Enterprise Expert Team, 2021).

Following their literature research, Bernard, G. and Andritsos, P. (2017), establish the basic components that should appear in the CJM: customer, journey, mapping, target, touchpoints, timeline, channel, stage, experience, lens and multimedia. Below you can find brief explication on those that may be more complex:

- Customer: is the person who experiences the purchase. It is important to collect information in order to understand them better. It is not a question of making a CJM of any customer, since that would be impossible, but of a specific customer or a specific customer segment. For this purpose, there are, again, different types of tools that can help us, such as the empathy map or the tool persona.

An empathy map is a visual tool that helps us to understand the client's thoughts and relationships. To design the empathy map, we place the client in the centre and the questions we ask about the client appear around them. The tool persona can also help us to understand them better. This tool presents a fictitious representation of a customer or type of customer. Demographic, psychophysical, etc. factors are taken into account (Clinehens, 2019). An extended explanation of these tools can be found in Annex 1.

- Journey: this is understood as the path taken by the customer during the purchase. There can be two types of journeys, one showing the ideal customer

journey where new opportunities can be seen, which would be like a diagnostic tool. The other one representing the actual customer journey where the real problems and opportunities faced and enjoyed by the customer during that journey can be seen.

- Mapping: this consists of knowing and describing how customers respond when using our service, all this information is captured on a map.
  
- Objective: described as that which is to be achieved.
  
- Touchpoints: occurs when the customer interacts with the company. During the process of buying or enjoying a service there are different points of contact, but these do not have to happen in a linear way, some customers may skip one or others may go through one more than once, and it may also happen that the customer abandons the journey.

Touchpoints represent the contacts between the brand or company and the customer along the customer journey during the purchase, they serve to gather information about how the customer acts (Homburg, Joz'ic and Kuehnl 2017; Lemon and Verhoef 2016). It is essential to know and have touchpoints as without them it is impossible to provide a customer experience of any kind (Hoffman and Novak, 2018).

Contact points can be company-controlled or not. Those controlled by the company are those that are designed (Verhoef, Lemon, Parasuraman, Roggeveen, Tsiros and Schlesinger, 2009), e.g. the company has full control over the premises of the sale, controls the website or can create a culture among its employees to interact according to its expectations. On the other hand, touchpoints that are not under the control of the company are in the hands of customers or other companies (Kranzbuhler, Kleijnen and Verlegh, 209), for example, during a chat with an acquaintance or through a non-branded social media post.

Contact points occur throughout the CJM.

Stein and Ramaseshan (2016) argue that it is very important to know the touchpoints. Contact between the brand/company and the customer can occur in multiple ways, in different places and multiple times, the customer's experience with the brand is created through experiences accumulated over time. Every contact that the customer has with the brand, whether in the store, with the product or with the service, is considered a point of contact that will create an experience or a thought in the customer that will accumulate to the total experience of the consumer. It is important for the company to know when, where and how contacts occur in order to create better experiences.

- Timeline: marks how long the customer journey lasts. It is difficult to measure this accurately, but monitoring the time the customer spends at each touchpoint can help to calculate it.

- Channel: the medium used by the customer to interact with the company, such as the website, a social network, the establishment, etc.
- Stage: defined as a set of contact points. At this point, we define it as pre-purchase, purchase and post-purchase.
- Experience: how the customer feels after the purchase experience. The first thing to take into account is their emotions, how they have felt, secondly if these emotions have been good or bad and finally use the comments of the customers to know how they have experienced it.
- Lens: the authors define it as the different points of view that can be found on the same map. They are very important because they help to reflect and analyse what happens during the journey.

Given the above considerations, it is logical that CJM starts from the moment the customer develops the desire to buy the product or service until he/she finally buys it and becomes a customer of the company (Rosenbaum, 2010).

Rosenbaum, M. and Machala, J. clarify that CJM can be divided into three phases: pre-purchase, purchase and post-purchase.

- Pre-purchase is considered to be the stage in which the customer carries out a search for needs, it is like the beginning of a need that will be satisfied thanks to the purchase of a product or service.
- The purchase stage encompasses all the points of contact that the customer has with the company during the purchase process, such as going to the car park, talking to shop employees or visiting the shop. This stage is the shortest of the three stages, but it is the one that requires the most attention.
- Finally, the post-purchase stage includes the activities that the customer carries out once the product has been purchased, for example, the decision to return the product or to post a photo on a social network.

Thanks to Richardson (2010) and Rosenbaum, Losada and Contreras (2017), the Customer Journey Map (CJM) is a diagram that illustrates a series of consecutive

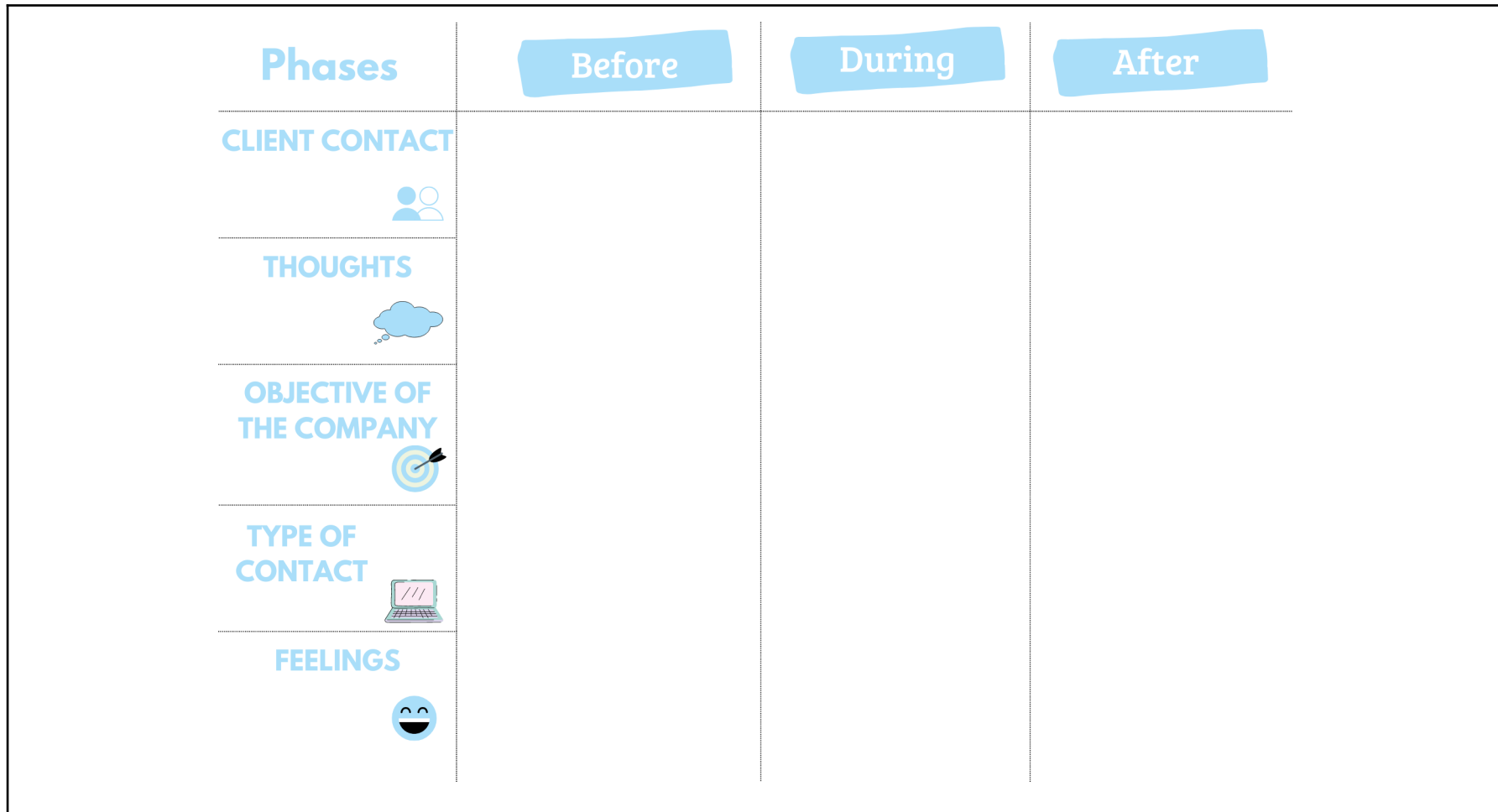
stages or steps that a customer takes when interacting with the company. It helps to visualise how customers interact with the company through different channels and touchpoints (Pennington, 2016).

The use of multimedia files can help make the customer journey map more attractive and easier to understand. These can be videos, photos, drawings, etc. As well as resources to document the customer's emotions.

After all this information has been analysed, we can draw a possible model of CJM:



Figure 3: Customer Journey Map



Source: Own

## **2.2. Advantages of the Customer Journey Map.**

The use of CJM brings benefits to companies such as:

- Know the points at which the customer interacts with the company.
- It allows you to focus on the needs presented by the customer during the stages of the purchase. We have seen these parts in point 1.2.1 when explaining the sales funnel.
- Know whether the customer's path to purchase is logical.
- Knowing the customer's perspective.
- See the differences between the experience you want the customer to receive and what they actually perceive.
- All efforts and investment can be put into the points of greatest interest in order to maximise profitability (Camarena, n.d.).

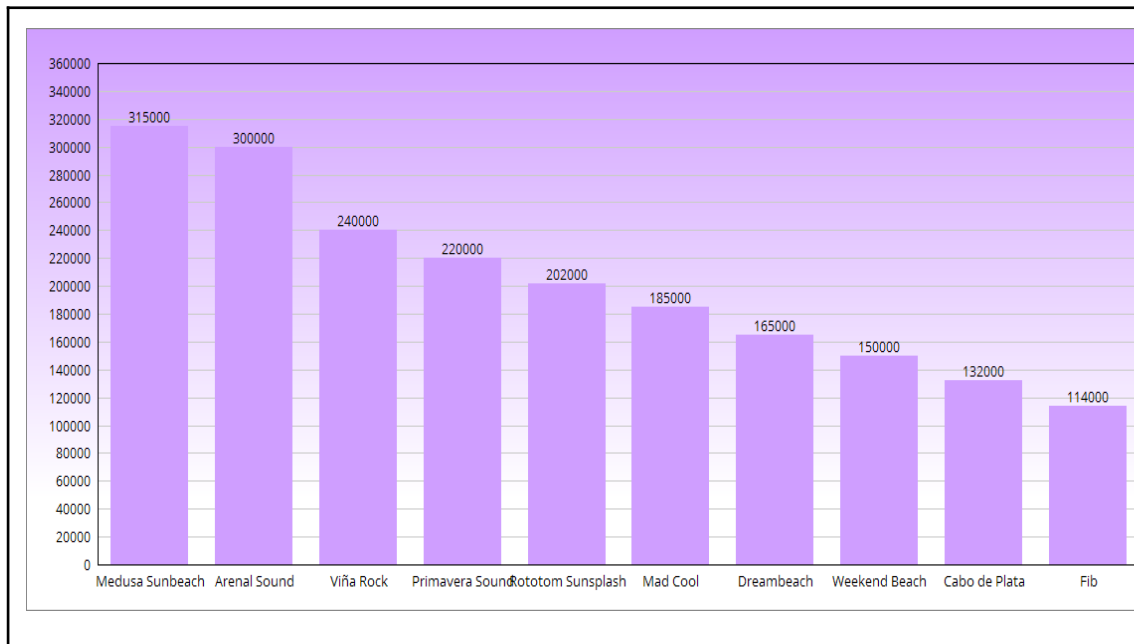
## **3.- THE FESTIVAL SECTOR IN SPAIN.**

### **3.1. Analysis of its relevance and reasons for its choice.**

Spain is the number one festival destination in the world, being the preferred place for travellers to go to a music festival. According to the report Oh, Holy Festivals! (2020) in Spain alone in 2018, some 896 festivals took place, with an overall attendance of more than 6 million people, with a turnover of over 197 million euros.

Some 43 festivals of varied styles take place in the Valencian Community, attracting festival-goers from all over the world (Festivales Comunidad Valenciana, 2016).

**Graph 1: Festival attendees 2019**



Source: Statista, 2019

As we can see in the graph, not only do the festivals with the highest number of attendees both belong to the Valencian Community, but they are also the only ones with more than 300,000 attendees. The festival with the highest attendance is Medusa Sunbeach, an electronic music festival take place in the town of Cullera (Valencia). It is followed by Arenal Sound, an independent music festival take place in the town of Burriana (Castellón). These two are by far the most popular.

Given the relevance of this sector in Spain and given its importance in the Valencian Community, I have considered it interesting to focus this study on this sector by analysing, beyond the traditional perspective, the customer's point of view in order to investigate whether there are possibilities to make festivals more differential and manage to continue growing in the near future.

Moreover, the economic impact of a festival not only affects the festival itself, but also the municipalities where it is held and the establishments in the vicinity. In all of them, there is an increase in income during the dates when this type of event is held (Mayayo, 2016), as well as in employment. The latter is clearly shown by the data in the report presented by Natividad Buceta (2018), which includes data provided by some promoters, APM, some media and the festivals themselves. In it we can see that the number of jobs associated with festivals in Spain can reach figures such as:

- 5,526 employees in the case of the Sónar festival (Barcelona),
- 5,000 jobs at Rototom Sunsplash (Benicàssim), the second most attended festival in Spain,
- 3,500 employees, in the case of Arenal Sound (Burriana),
- or the 921 jobs at Resurrection Fest (Viveiro, Lugo), which is the festival with the lowest number.

All these jobs are divided into direct and indirect jobs. The direct jobs are those that are directly related to the festival, such as the venue staff, the light and sound technicians or the restaurateurs who offer their services within the festival grounds. Indirect stakeholders are those who are not in direct contact with the festival but are affected by it, such as supermarket employees, waiters in nearby restaurants or public transport drivers. Buceta (2018), states that most of the jobs generated are indirect, which suggests that there is economic growth in the locality of celebration and neighbouring localities.

43% of attendees at Spanish festivals come from the United Kingdom, 9% from France and 6% from the United States. The festivals with the most attendees are those offering indie, rock and pop music.

The current pandemic situation that has been affecting us since 2020, notably affected this sector when mass events were banned. In the current year 2022, the sector is hopeful about the recovery of the sector after two years of hiatus, we see an example of this in the SanSan Festival (Benicàssim) which was take place from 14 to 16 April 2022 being responsible for opening the festival season, the festival brought together more than 20,000 attendees (Pitarch, 2022). This event generated 2,000 jobs during its celebration, taking into account only the direct ones, with an economic impact of over 3 million euros, as well as receiving people from all over Spain (Piloto Suicidas, 2022), being these data encouraging for the festivals of the summer season, which is always the one that welcomes the most public.

As we have seen in graph 1, the most multitudinous festivals are held in the Valencian Community, which is a good figure for our autonomous region. Continuing with

Buceta's report published in 2018, in our region music festivals, together with large concerts, had an impact of 950 million euros, which makes the Valencian Community the second region where live music has the greatest impact, with Catalonia in first place.

This economic impact is helped in part by public administrations at both provincial and regional levels. For example, in the case of the province of Castellón, the Provincial Council sponsors 4 major music events such as the San San Festival (Benicàssim), FIB (Benicàssim), Arenal Sound (Burriana) and Rototom (Benicàssim) (Levante, 2019). (Levante, 2019).

Other benefits that a music festival brings to the city where it is held, apart from the economic one, are:

- Tourism; in this case music tourism.
- It helps the city or town to become known, in some cases, internationally.
- Cultural and artistic development.
- Respect for the music sector.
- Attractive to investors (Buceta, 2018).

### **3.2. Festivals: delimitation and main characteristics.**

But what is a festival? The term festival is used to refer to events whose main characteristic is to offer numerous acts, which can last several days and take place in the same location or in several places. The main difference between festivals and other types of live entertainment is that the festival lasts for a large number of hours, even if they all take place on the same day. As a consequence of their characteristics, festivals gather a large number of people. There are different types of festivals, being the most popular and numerous, those with a musical, artistic or dance theme are the most recurrent because they are well received by the public (Bembibre, 2009).

Festivals are a leisure alternative chosen by many young people, especially in the spring-summer season. In this sense, it is important to emphasise that *leisure*

*experiences* are actions that we carry out simply because we like them and find them pleasurable. Leisure is understood as a space in which we do what we like the most and we differentiate it from those tasks that seem more routine to us. The experience of leisure arises from the initiative to do something because we like it, as opposed to, for example, work, which is done for other purposes (Cuenca, 2019).

When we talk about leisure, we can consider two variables that make people enjoy these moments: perceived freedom and intrinsic motivation. We see these terms in more detail in Annex 3.

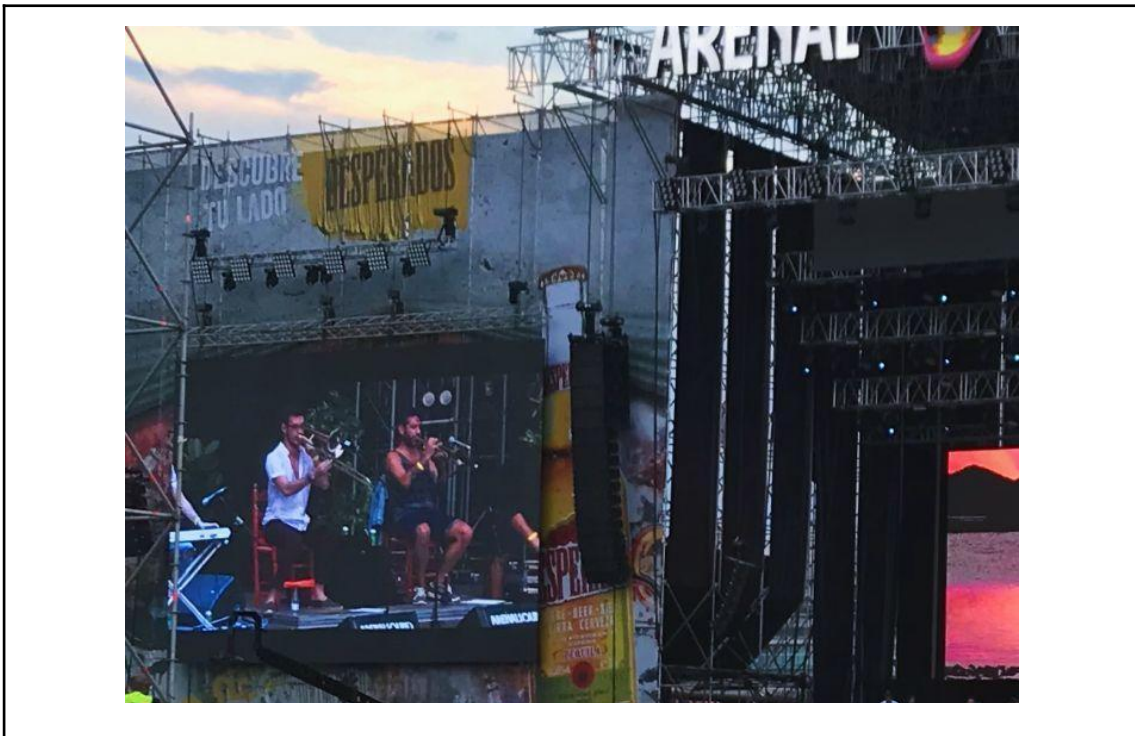
Music festivals usually take place in a venue where you can find everything you need so that you don't have to go out. There are several needs that may arise for the attendee at a music festival, so the venue is already equipped so that the consumer feels comfortable and has all the services at their fingertips. In line with the report by Buceta (2018); Poisson-de Haro, Espejo and Martí (2022); and the report by Knardal and Burns (2020), we are going to present and define what products and services can be found at a music festival.

- Drink and food: if there is one thing that characterises festivals, it is the drinks that are consumed at them, which is why festivals set up several points with bars for attendees to go to, these are located near the stages for easy access and are usually sponsored by well-known and renowned brands. In addition, the brands advertised are those that are available in the range. In the case of drinks, at some festivals we can find that the stages themselves are sponsored by these brands, the brand gives its name to the stage itself and it is also decorated with tarpaulins displaying the brand.

The food points are also very busy areas, so it is common to find an area set up with *food trucks*, where there are also tables that allow attendees to relax and consume their orders.

These two areas are designed so that the consumer does not have to leave the site and can enjoy the festival day uninterruptedly, as well as increasing their spending at the festival itself.

**Image 1: Arenal Sound stage with advertising for Desperados**



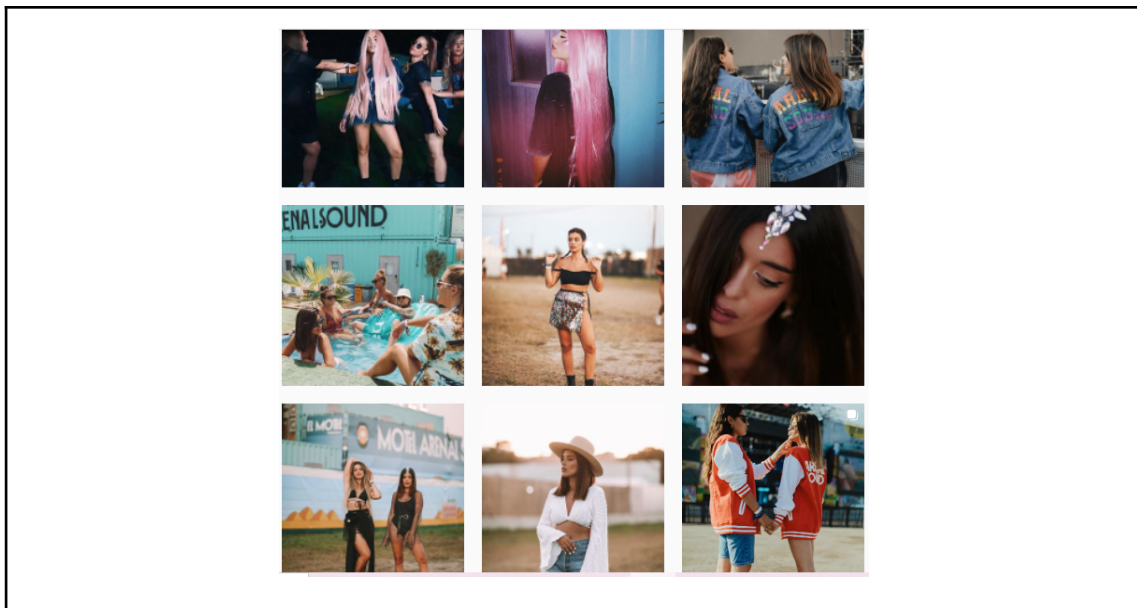
*Source: Own, 2018*

- Sponsored stands: at many festivals, it is common to find stands sponsored by brands in which attendees are offered some product tests or workshops on make-up, painting, etc., in exchange for posting a photo or a text on social networks mentioning the brand. The stands are usually sponsored by technology brands, as most of the attendees own a mobile phone; by beverage brands, as we have already mentioned, drinks are a great ally of festival-goers; or clothing brands, as festival-goers carefully prepare their clothing to attend, so it is not uncommon to find brands that present exclusive collections designed just for that event.
- VIP passes: VIP passes offer attendees some advantages over the normal pass. These passes offer, in most festivals, the ability to be accredited quickly saving waiting time in the queue, they are offered a private area just for them, and often in the bar of this area are offered drink or food promotions. In the rest areas, they can also enjoy some advantages over the rest of the attendees, such as private showers or shaded areas.

- Rest areas: better known as *campsites*. Here, attendees who travel from further afield and do not want to spend so much money on renting a flat or hotel room can pitch their tent and live with other people for the duration of the event. This area also offers certain amenities such as showers and meeting areas.
- Influencers: they are an important asset at festivals, many of them are invited to publish their daily life at the festival, and being able to meet one of them is an incentive for people to come to the festival.

An example would be *Dulceida* and the Arenal Sound (Burriana), in recent editions *Dulceida* has been invited to spend the festival in a more exclusive area prepared by the organisation, where she stays with other influencers of her circle. On her arrival at the festival, she was given exclusive Arenal Sound merchandising and also had the privilege of being able to see the concerts in the front row, right in front of the audience, all of which are broadcast on her networks.

**Image 2: Dulceida's Instagram postings at Arenal Sound**



Source: *Dulceida's Instagram, 2019*

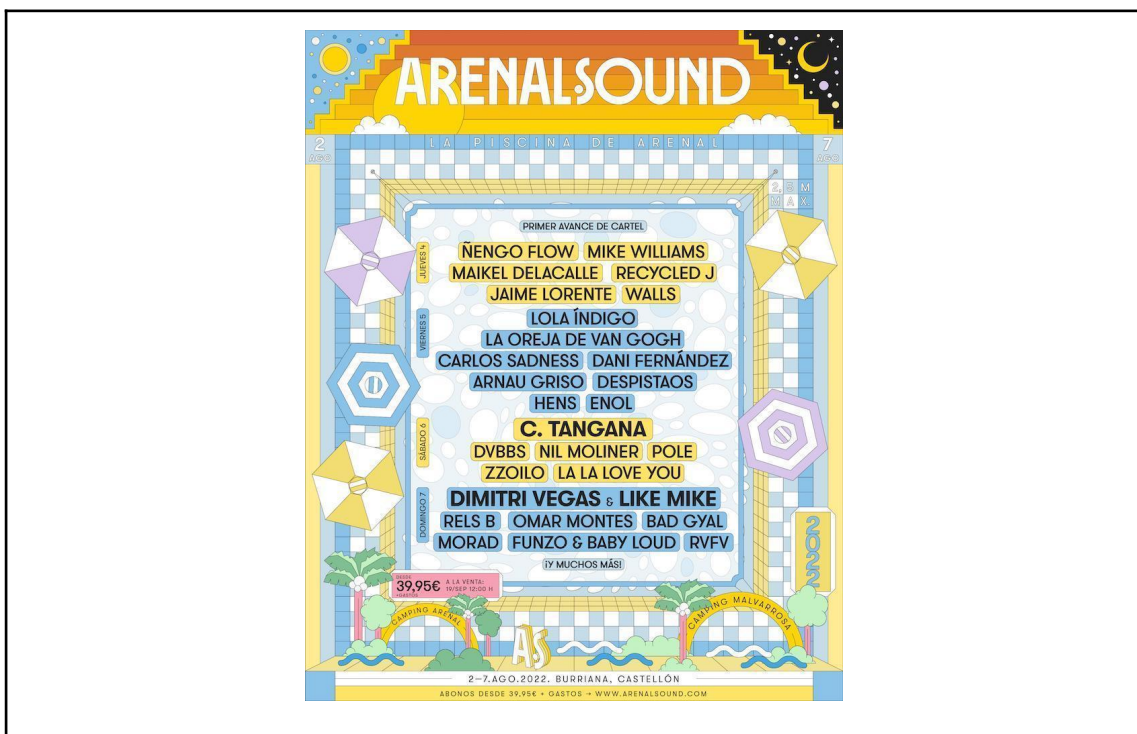
- Parking: the camping area is designed for those who travel from far away to attend the festival, but there are also attendees who come from nearby towns so they do not stay at the campsite and prefer to come and go each day. It is important that a festival has an area where you can leave your car while you



enjoy the day, this way you avoid disturbing the local residents by taking away parking spaces and it is also good insurance for those who after spending the day at the festival prefer to return home by public transport and not take the car to avoid problems.

- The artists: clearly the star service/product of a music festival is its line-up of artists. Music festivals, as we have seen, revolve around a series of concerts that take place simultaneously, with the main attraction of a music festival.

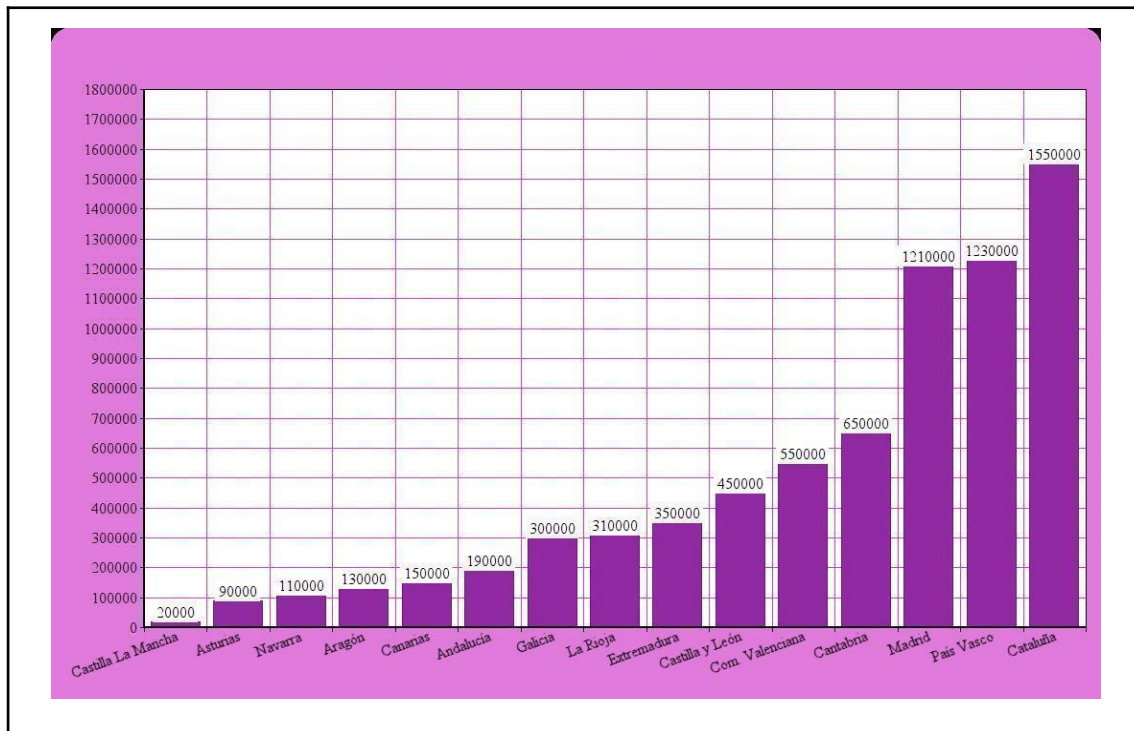
**Image 3: Artist line-up, Arenal Sound 2022**



Source: Arenal Sound, 2022

In order to hold a large-scale music festival, with different musical proposals and varied artists, a large monetary investment is needed. In Buceta's report (2018), the budget of festivals by autonomous communities is presented.

**Graph 2: Festival budgets by autonomous community**



Source: *Hit of the Festivals*, 2018.

The average budget of the festivals is 638,507 euros. If we look at graph 2, based on data from Buceta (2018), the region with the highest investment is Catalonia with a budget of 1,550,000€, followed by the Basque Country with 1,330,000€. The region with the lowest budget for this type of event is Castilla La Mancha with only €2,000. In our case, that of the Valencian Community, the budget is below average at around €550,000.

### **3.3. The music festival customer.**

In the *Oh, Holy Festivals!* report (2020), an analysis is made of the profile of festival-goers. It shows that 41.3% are female, compared to 57% who are male, the majority of attendees are between the ages of 25 and 34, closely followed by those aged 18-24, Generation Y and Generation Z respectively.

In Buceta's report (2018) we see that in the case of FIB (Benicassim) 70% of the attendees are foreigners and in the case of Primavera Sound (Barcelona) 46% of the attendees are foreigners. The difference between one and the other lies in the line-up of artists presented by each one, as FIB is characterised by always presenting artists of an international level which helps to understand the high number of foreign attendees.

The factors that affect whether they attend a festival are the type of music or artists, the ticket price and the atmosphere of the festival in question. The most relevant factor for festival-goers is the type of music and artists to be heard at the festival, followed by the ticket price and finally the atmosphere of the festival.

In point 4, we will see how these data are quite similar to those obtained in the survey.

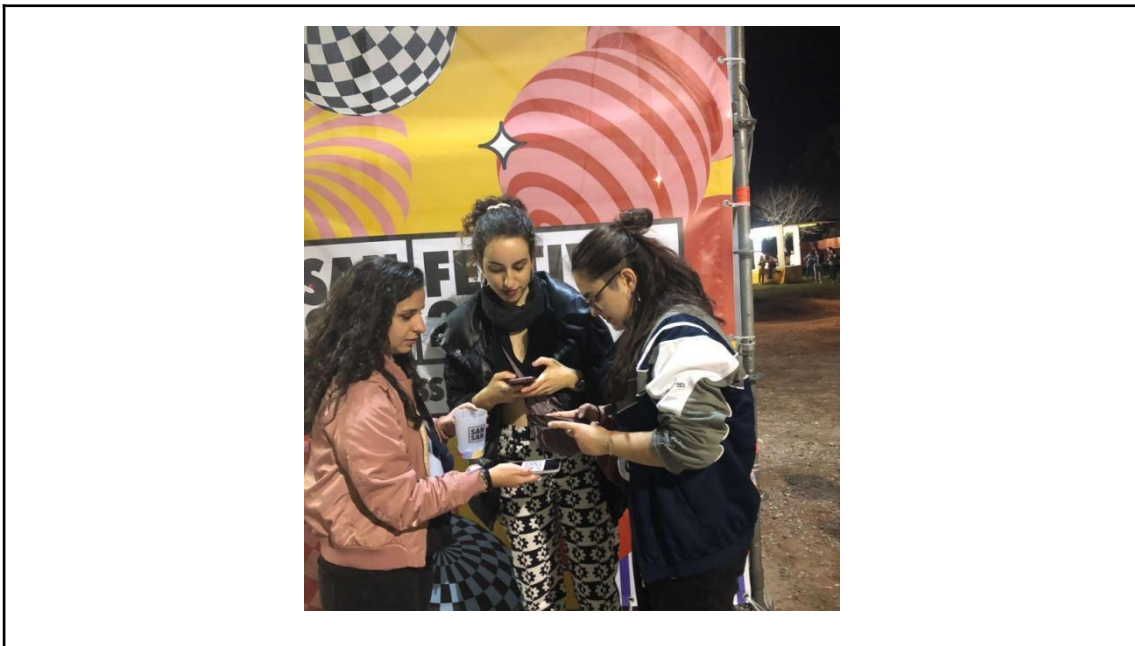
#### **4. THE CUSTOMER JOURNEY MAP AND MUSIC FESTIVALS.**

##### **4.1. Research design and methodological aspects.**

In order to develop the empirical part of this work, the realisation of the CJM of music festivals, a survey has been conducted. To reach more people the survey was sent by Whatsapp to different dissemination groups, and published on Instagram where my friends have helped its propagation and thanks to the fact that I went to a festival during the realisation of this work I can also conduct surveys in the same place. For the latter, I created a QR that linked directly to the survey.

The survey and the link to it can be found in Annex 4.

**Image 4: Interviewing San San Festival attendees**



*Source: Own, 2022*

**Image 5: QR linked to the survey**



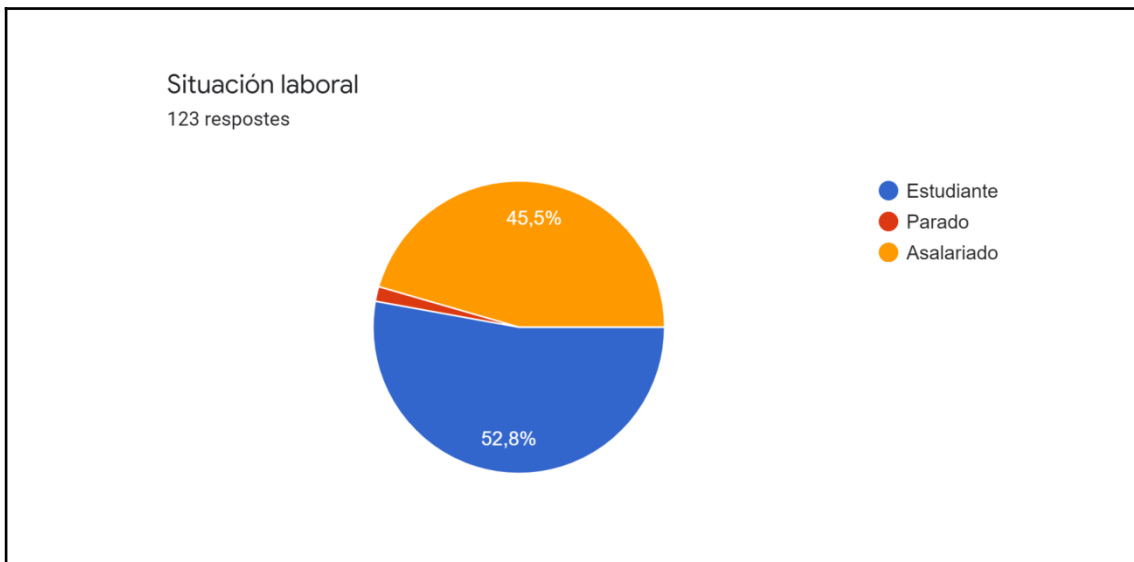
*Source: Own, 2022*

The survey was answered by 123 people. However, 16.3% of the respondents stated that they had never attended a music festival, despite being a target audience, compared to 83.7% who had. Therefore, in order to avoid responses not based on experience in all phases of the CJM, the form was programmed so that those who had never attended would directly answer the demographic data part, avoiding those

corresponding to the festivals, so the total number of respondents was 100. Taking into account that the average number of attendees at music festivals is 200,000 people, the margin of error we are facing in this survey is 10%.

Of all the people who answered, 32.5% were men, 65.9% were women, 0.8% were non-binary and the rest preferred not to answer this question. In this paper we will only present a single CJM, so on this occasion, we will not distinguish between the sexes in order to see what each person prefers. Distinguishing between sexes or other factors, such as age or place of origin, maybe a future line of research, as we will discuss later.

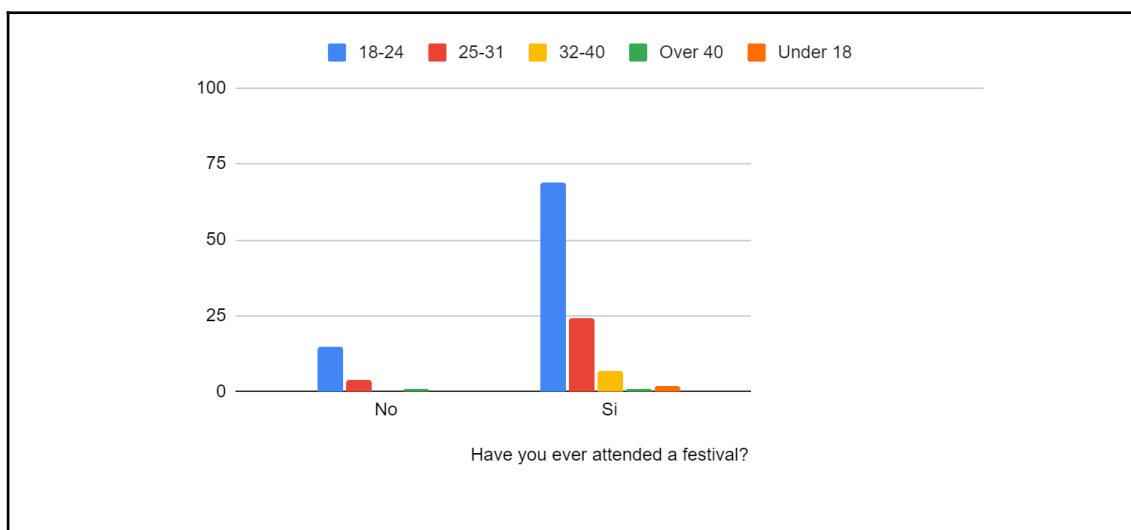
**Graph 3: Employment status of respondents**



Source: Own, 2022

The ages of the respondents are: under 18 years old → 1.6%; between 18-24 years old → 68.3%; between 25-31 years old → 22.8%; between 32-40 years old → 5.7% and finally over 40 years old only 1.6%. Of these, more than half, 52.8% are students, 45.5% are employed and only 1.6% are unemployed.

**Graph 4: Crosstab chart: age and festival attendance**



Source: Own, 2022

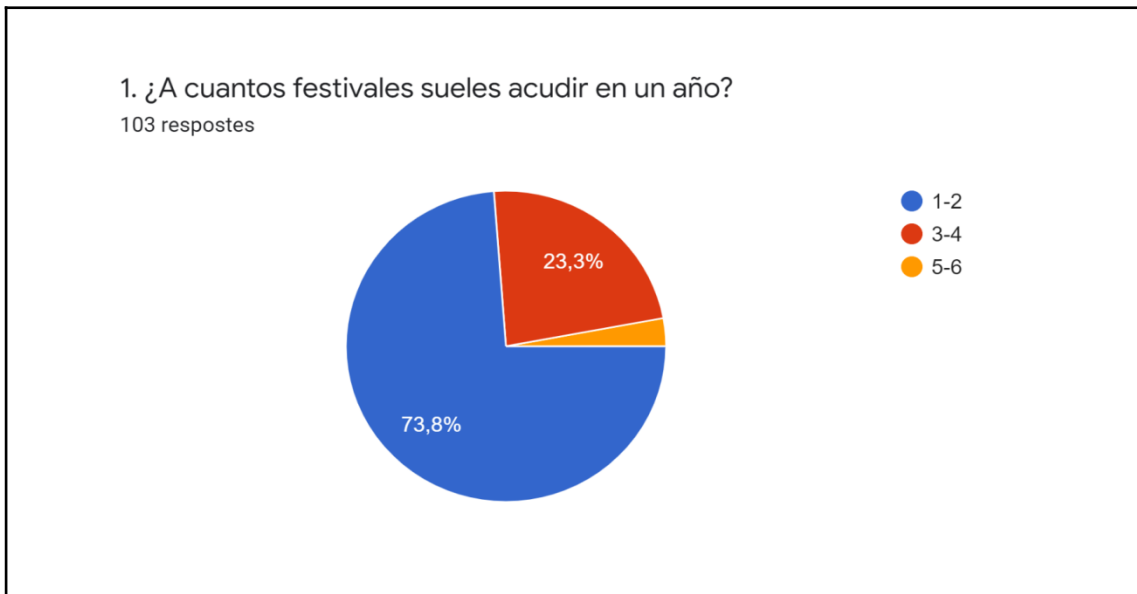
In graph 4 we cross-reference the data from the questions related to age and whether they have ever attended a festival. We can therefore conclude that the people who attend festivals most are those aged between 18 and 24, closely followed by the 25-31 age range. This coincides with the data seen above and proves once again that young people are the main audience for festivals.

The last question in the main section of the questionnaire asked respondents about their favourite festivals. The answers were: Arenal Sound, San San festival, FIB, Feslloc, Festivern, Viña rock, Rototom and Medusa Festival. These responses coincide with graph 1, which shows the festivals with the most attendees and also points out that all of them are held in the Valencian Community.

This survey has been answered by people from the Valencian Community, Community of Madrid, Catalonia, Canary Islands and Aragon.

Let's move on to the questions referring to music festivals. As we have seen in point 3.1., several music festivals take place in Spain, so it is not surprising that 23.3% attend 3-4 festivals every year, and the majority of people (73.8%) attend 1 or 2 (Graph 5).

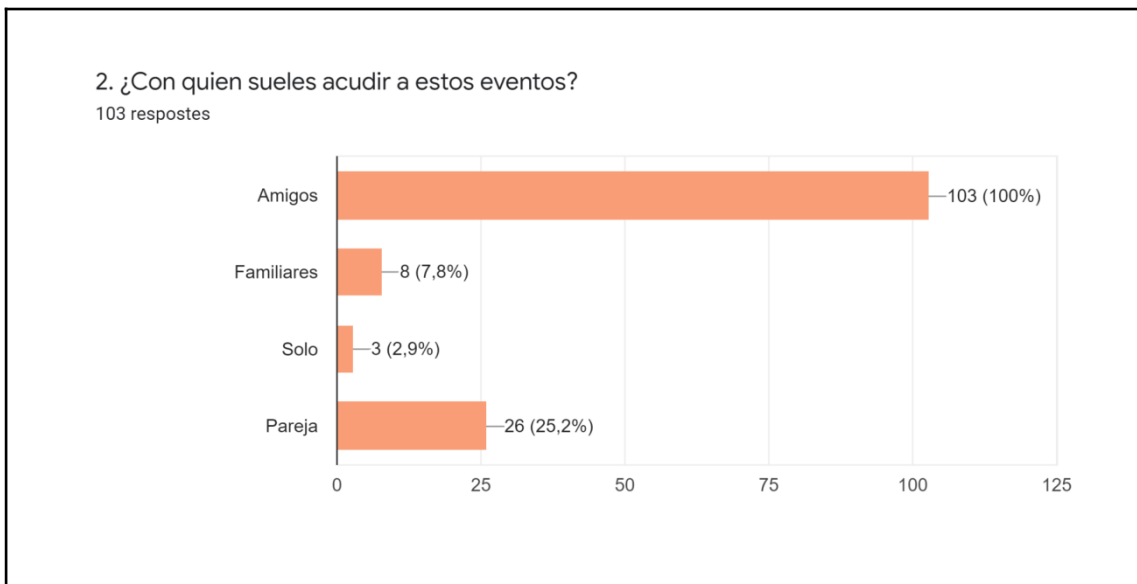
**Graph 5: Number of festivals attended in a year**



Source: Own, 2022

They were also asked with whom they usually went to these types of events: 100% of respondents answered with friends, 25.2% with their partner and a surprising 2.9% alone (Graph 6).

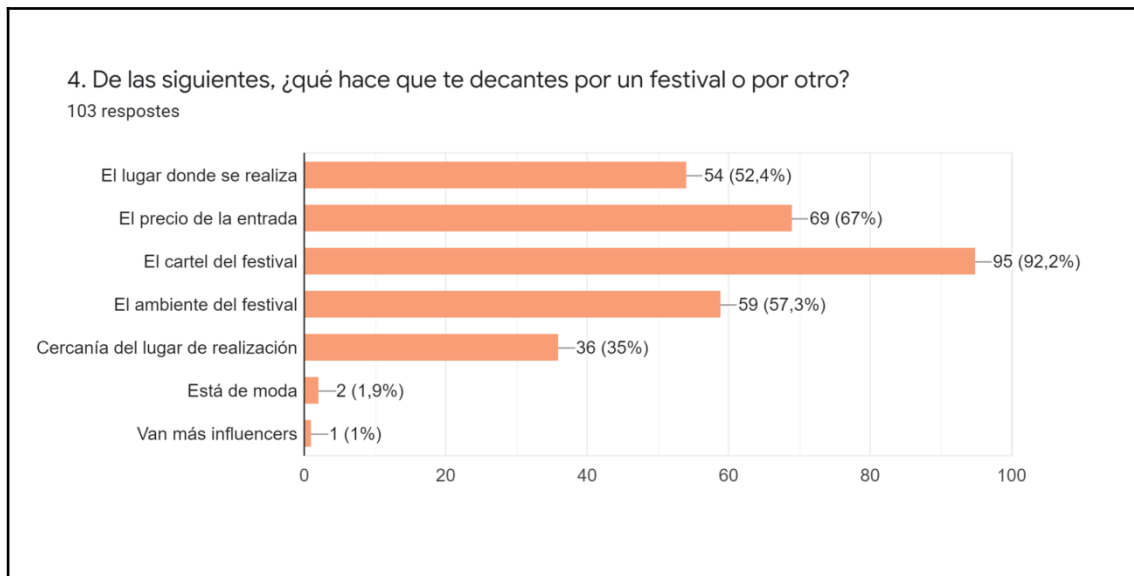
**Graph 6: Who do they usually go to festivals with?**



Source: Own, 2022

But if there are so many festivals, what makes people choose one over the other, we ask the question in graph 7.

**Graph 7: Preferences for choosing a festival**



Source: Own, 2022

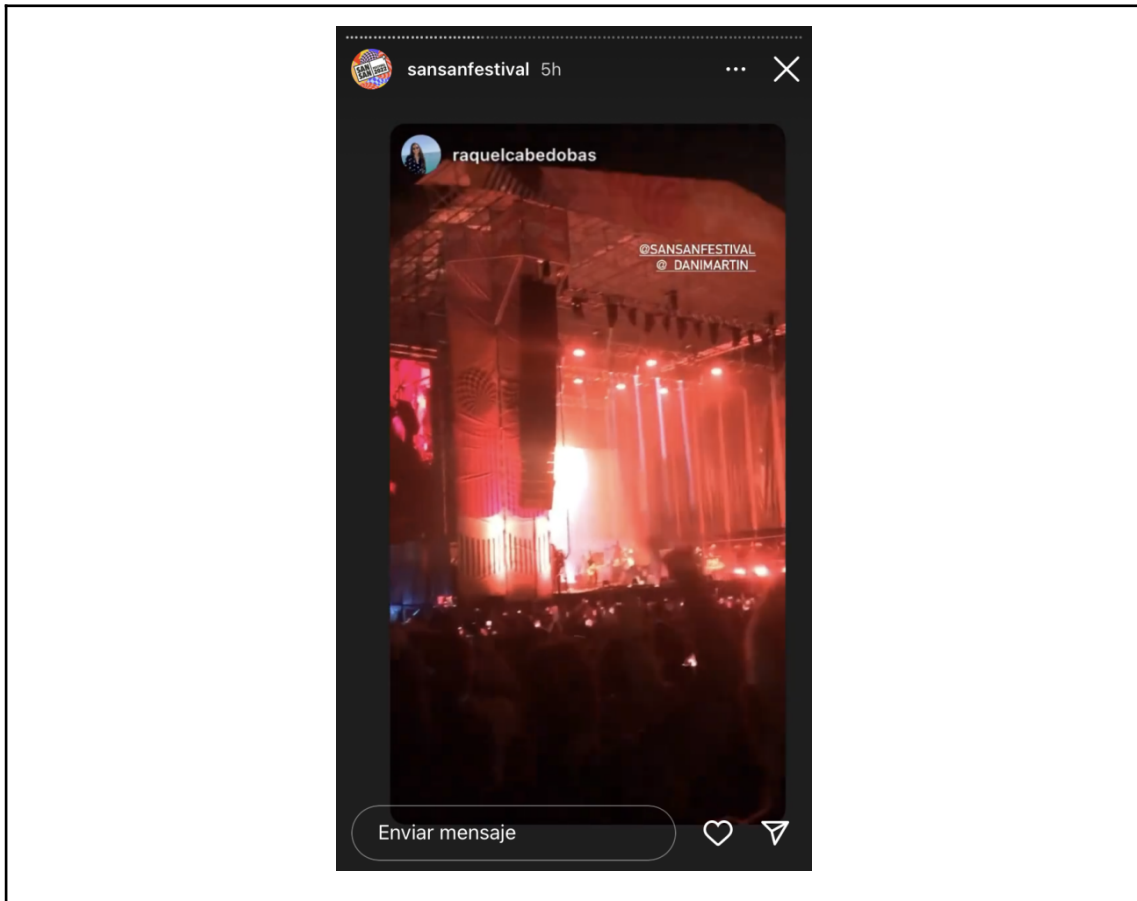
We can clearly see that what most people look at in a festival is its line-up, i.e. the artists who will be performing during the festival days. The next factor chosen is the price of the ticket, which is not surprising as more than half of those surveyed are students, although the number of salaried workers is high, it may be that the permanent crisis situation we seem to be experiencing also influences them when choosing a festival. To finish with this question, it should be noted that the place where the festival is held and the atmosphere that is created at the festival are also important incentives for the attendees.

The same question was asked openly, with respondents mentioning the things that made them choose one festival over another. Of all the answers, the most repeated were the line-up and the type of music. Definitely, the most relevant factor for the attendees, price and atmosphere were also mentioned on occasion. With an open response, we also asked how they obtained information about the festival and practically all of them stated that they obtained information through social networks, some of them also thanked their friends or acquaintances. As we have already seen, social networks are a key factor in the relationship with the client, which is why they are



taken care of by the organisation throughout the year, even when the date of the event is far away, taking into account that the target audience is young.

**Image 6: Instagram story posted on my profile and shared by the official SanSan Festival profile.**



Source: Own, 2022

Questions were asked about the things they liked most and least before, during and after the festival. With the aim of defining a CJM of contact points at the event and detecting the elements to be strengthened and/or improved from the customer's point of view.

Respondents were asked what they expected from the festival once it is over, many of them answered that they will continue to be active on social media by uploading photos or sharing content to keep the feeling of staying there, others expect it to improve facilities and services for next year, they also expect the festival organisation to be socially polite and to clean up the affected area. Many also hope that the festival will

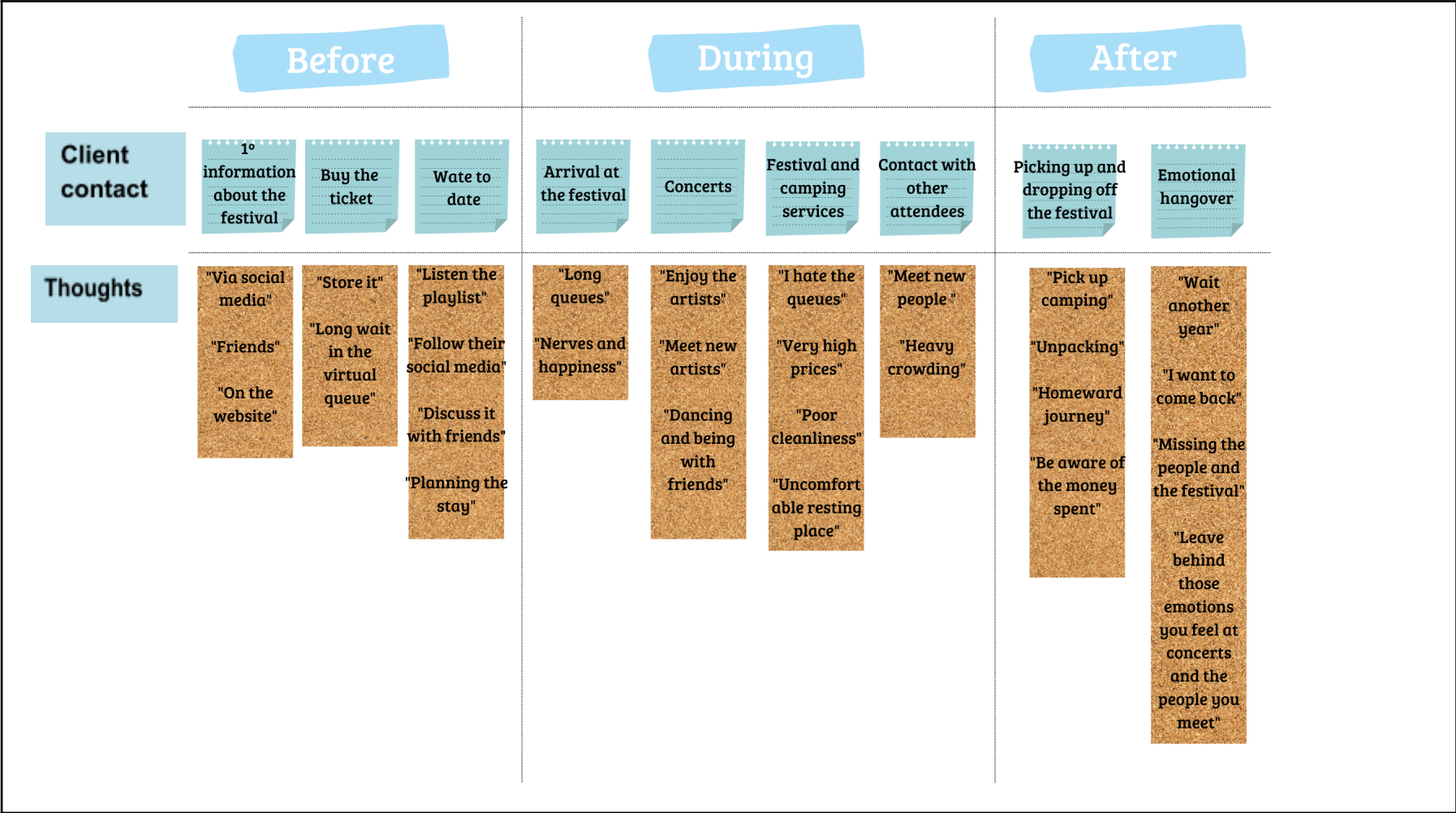
contact them to offer them a discount on tickets for the next edition.

#### **4.2. The Customer Journey Map of the sector.**

Below are several images with what would be the CJM of this work, it is divided into parts so that the content can be seen better. In the first one, we will see some moments of truth and comments recorded in the survey about the opinion of real people depending on the aspect mentioned, in the second one we will see what are the objectives of the company depending on the phase in which the client is and what is the contact, or through what, the client maintains with the company.

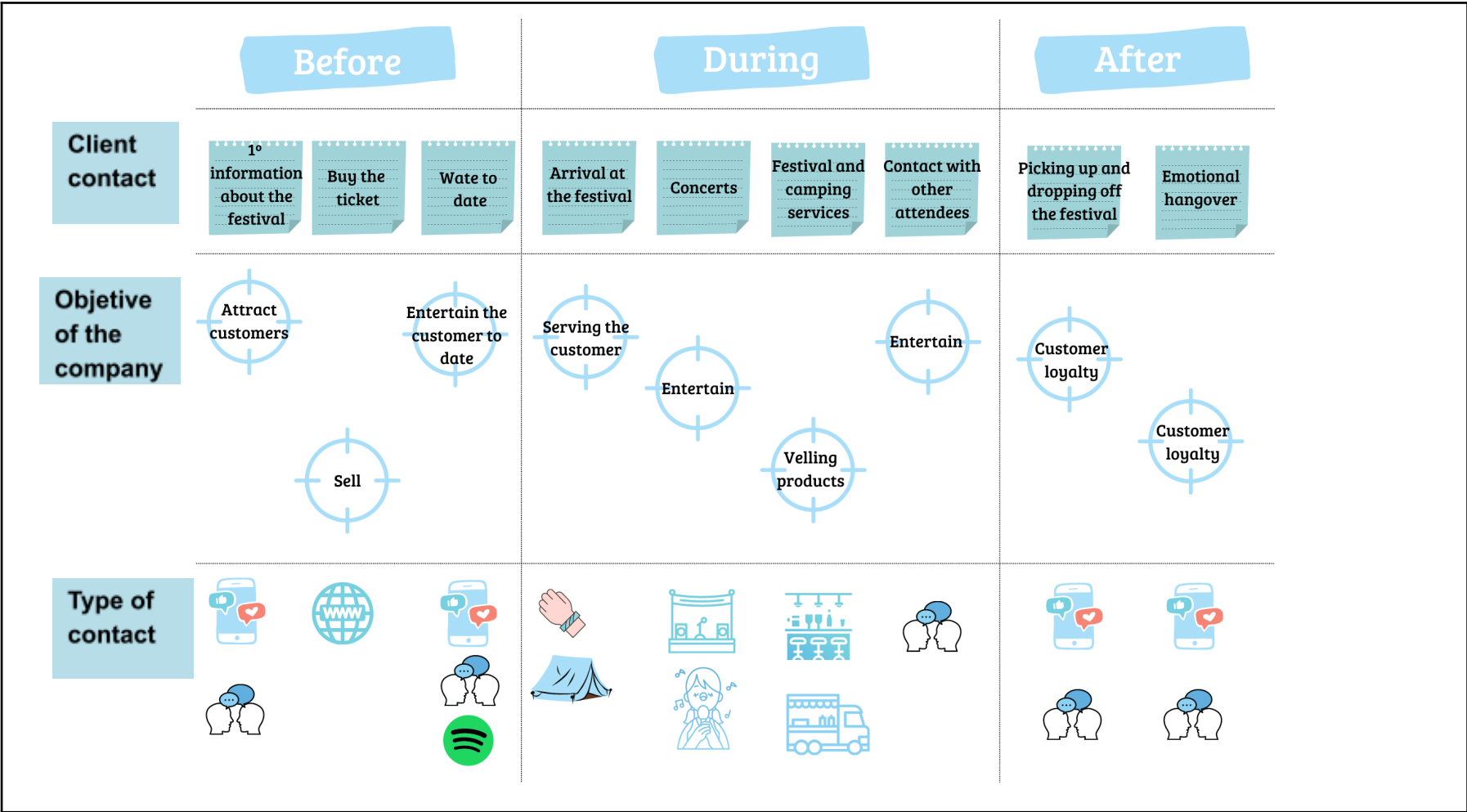
In a more visual way, the last image shows what could be the path taken by some of them during the whole festival experience. It should be emphasised that these images should be placed together on the same map. As for the fourth image, the green dots mean that the touchpoint is liked by the attendees, the yellow ones show indifference and the red ones mean that the majority of the attendees do not usually like that moment.

Figure 4: Customer Journey Map: phases, customer contact and thoughts



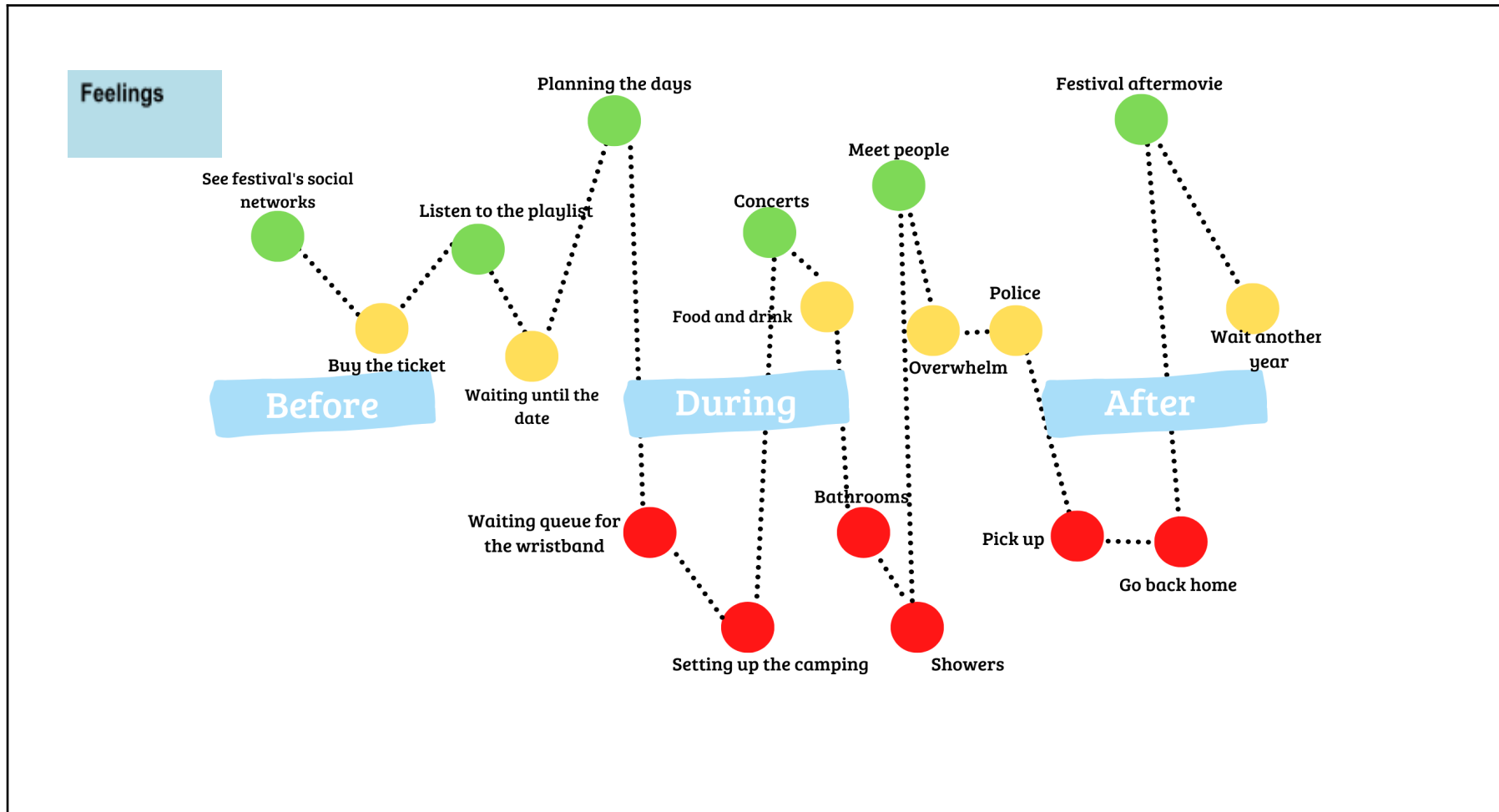
Source: Own

Figure 5: Customer Journey Map: customer contact, company objective and type of contact



Source: Own

Figure 6: Customer Journey Map: emotions



Source: Own

We are going to explain the CJM reflected in the images above. To do so, we will look at each of the stages through which the consumer passes, analysing each of the parts of the CJM at the same time.

**Figure 7: 1st touchpoint**



The customer's journey through the music festival experience starts from the moment they receive the first information about the festival. The information comes through friends or acquaintances, social media or from the festival website.

As we can see from the respondents' own comments, the touchpoints of this stage are emphasised.

The festival main objective at this stage is to attract customers to become interested in the festival and later purchase a ticket for the festival.

Here, the emotions at this point are very positive, as they are excited about what might happen if they attend the festival.

Source: Own, 2022

Figure 8: 2nd touchpoint



Once the customer has the necessary information, he/she decides to buy a ticket for the festival.

In the survey, people reflected on what they did or what they thought of this stage. We see that some people only keep the ticket after their purchase, while others complain about the long virtual queues that are generated. Sometimes the website even has connection problems due to the large number of people connected.

The clear objective of the festival at the moment is to sell tickets. That's why the touchpoint is the festival's website where tickets can be purchased.

The emotions of the users are shown in yellow. This is because, although they are happy to get the ticket and euphoric because they are going to the festival, the long wait to get it and the problems with the website make them somewhat dissatisfied with the organisation.

Source: Own, 2022

Figure 9: 3rd touchpoint



Once you have your ticket, all you have to do is wait for the day of the festival to arrive. It usually takes months from the time of purchase until the festival takes place, so the wait is very long for users. To make the wait more pleasant, users listen to the festival's official playlist, follow its social networks or talk to their friends about the days they will spend at the festival.

The aim of the festival during these months is to entertain the consumer until the date of the event. In this way, the expectation is maintained. The channels through which the organisation keeps in touch with users are its social networks, Spotify and chats with friends.

At this point, we see several points of contact with different emotions. The first point we find is listening to the official playlist, this awakens a positive emotion in the user. The wait until the date is not usually liked so much, that is why it is represented in yellow, being so many months it is quite long but the excitement that is maintained during this time helps the user not to be completely unhappy. Finally, planning the days of the festival together with the people who will accompany you is also pleasant for users and helps the wait to pass more quickly.

Source: Own, 2022



Figure 10: 4th touchpoint



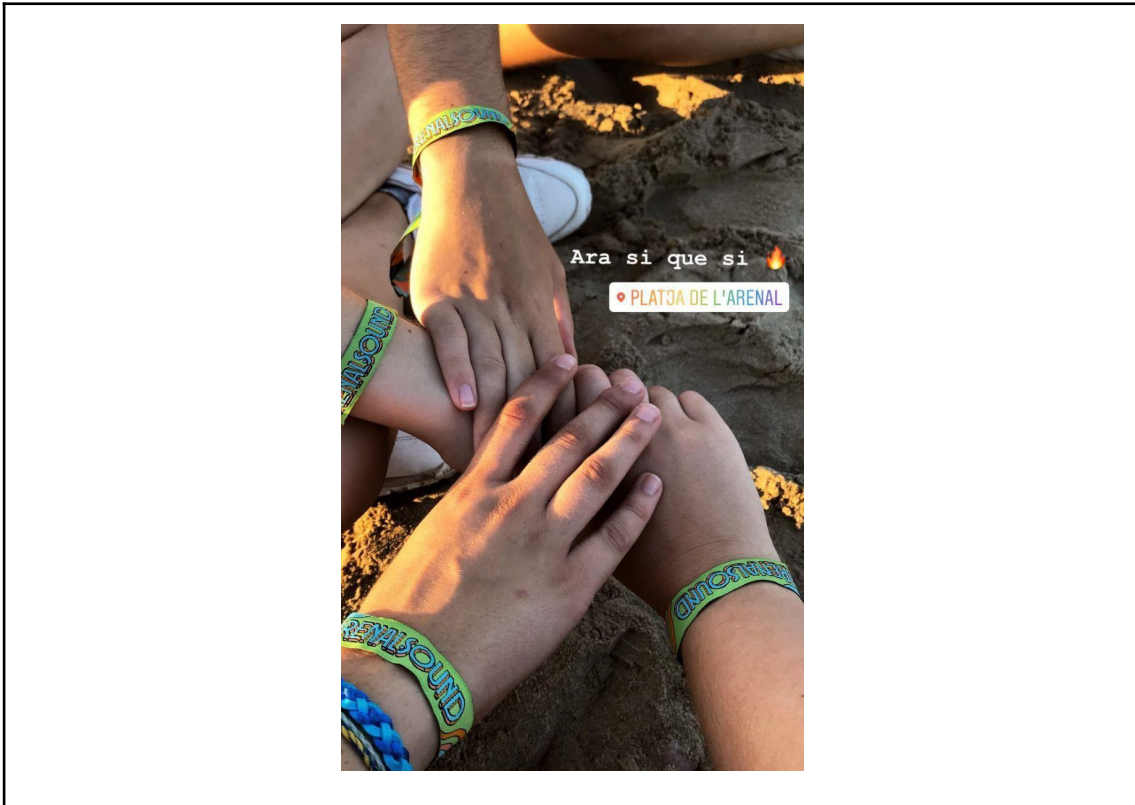
After the wait, you arrive at the festival gates, but before you can enjoy the concerts you have to get accreditation and set up your camping area. Respondents say they are nervous and happy at this point of the experience but do not like the long queues.

The festival at this point aims is to serve the customer whatever they need and to attend to their needs. The channels through which the user comes into contact with the festival are the moment he/she puts on the wristband and the moment he/she enters the camping area.

We can see that the two emotions reflected in this point are negative. The time to put on the wristband is disliked by customers because of the long queues that form. On the other hand, the moment to set up the tent in the camping area is a nuisance for those who want to enjoy the concerts as soon as possible.

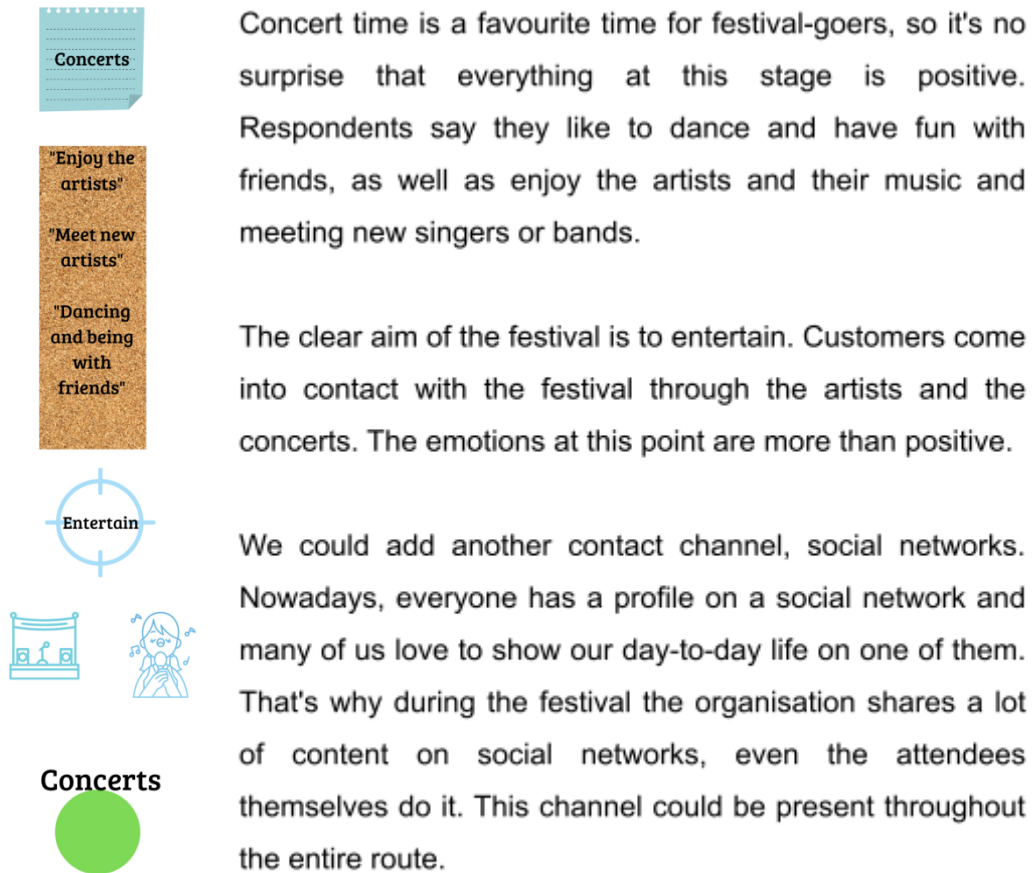
Source: Own, 2022

Image 7: Photo published on social media showing the festival wristbands.



Source: Own, 2018

**Figure 11: 5th touchpoint**



*Source: Own, 2022*

Figure 12: 6th touchpoint



A festival is a rollercoaster of emotions, this fuels the thirst and hunger of consumers. As we have seen in the previous points (point 3.2.), at festivals there are areas with food stands and bars around the stage area. In addition, other services such as toilets and showers can be found in the camping area.

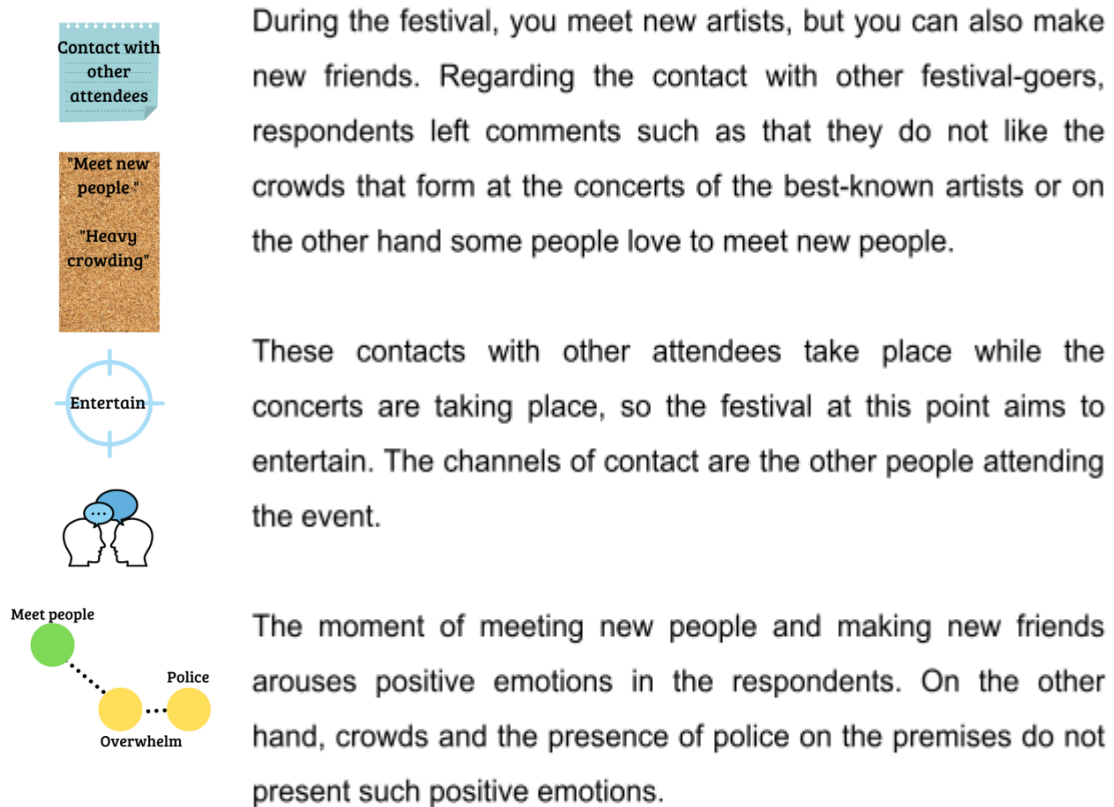
Respondents left us some comments on these activities, such as their dissatisfaction with the queues, the high prices of food and drinks and the poor cleanliness of some toilets.

The aim of the festival here is to sell its products. The points through which the customer comes into contact with the festival are the food and beverage bars, the toilets and the showers. We see that emotions are not positive at any touchpoint. The moment to buy refreshments does not create negative emotions at all, as users are happy after getting their drink and know that it is difficult to avoid queues forming in these areas.

The lack of cleanliness of the toilets and the cold showers do create negative emotions in consumers. We could also add the discomfort of having to sleep in a tent for a few days in which you end up exhausted.

Source: Own, 2022

**Figure 13: 7th touchpoint**



Source: Own, 2022

Figure 14: 8th touchpoint



After the last day of concerts, consumers have to pack up and get back to the routine, it is not surprising that this phase does not arouse positive emotions in users. We see comments about how bad it is to be aware of the money they have spent, how difficult it is to go home or how tedious it can be to pick up their camping area.

After the end of the event, the festival aims to achieve customer loyalty and have them return for the next edition. The channels through which the organisation tries to achieve this are social networks and comments from other attendees.

Emotions are therefore reflected in red, to show the displeasure that this implies for the audience.

Source: Own, 2022

**Figure 15: 9th touchpoint**



When the consumer arrives home, the desire to return to the festival arises. Respondents say they miss the people they have met and the emotions they feel during the concerts and how much they look forward to returning for the next edition.

The aim of the festival continues to be to achieve consumer loyalty. To do so, it uses the same channels as in the previous point, social networks and the comments that other attendees may say about them.

Some festivals upload the long-awaited aftermovie a few days later. With this video, they manage to revive the emotions of the consumers to make them happy again. Thanks to this video they can remember those days of joy and fun. But this positive emotion drops again, because of the time that has to wait until the next edition.

Source: Own, 2022

**4.3. Challenges for festivals.**

Thanks to the CJM drawn in the previous point, we can see that festivals have certain aspects to improve in order for the customer experience to be completely satisfactory. Therefore, some tips or recommendations that can be taken into account in each of the phases of the CJM will be given. The touchpoints presented in green (positive emotions) will also be named and some recommendations will be given so that the organising company can take advantage of the positive emotion of the attendees.

The recommendations should be analysed taking into account the costs and income generated, so that the festival itself chooses which parts would be more profitable to improve, either because the costs are low and are compensated by an income or by a greater attraction of attendees that generate a higher margin, or because, despite

being higher, they can generate high income from other concepts. The ideas are based on the knowledge of the degree and, in particular, those developed in subjects such as Commercial Promotion and Operational Marketing.

- Seeing the festival's social networks (positive): at this stage the consumer is happy with the contact they have with the festival. At this stage it is understood that the consumer is still not sure whether or not to attend the event, so you can take advantage of social networks to publish content from other editions that can convince the user.
- Buying the ticket (indifference): as we have seen in the previous point, buying a ticket sometimes becomes a complicated activity due to the problems that the consumer may encounter. In order to turn this emotion into a positive one, it would be necessary to improve the ticket sales pages so that they can accommodate more users at the same time. This would speed up sales and make price updates automatic. It would help users not to get tired of waiting. In addition, if the page does not present problems once the ticket purchase has been made, buyers could be redirected to a page where they are offered drink offers that they can purchase and consume at the festival or to other cross-selling actions that could also speed up some of the processes once the festival starts.
- Listening to the playlist (positive): this moment increases consumer expectation, as this list contains the most popular songs of the artists attending the festival. The application used for this is usually Spotify, which allows companies to advertise. Taking advantage of these ads, the festival can promote the confirmed artists, let people know if tickets are still available or promote drink packages. These ads should ideally appear during the playback of the official playlist.



Image 8: Official Arenal Sound 2022 playlist on Spotify



Source: Own, 2022

- Waiting until the date (indifference) and planning the days (positive): this stage is a bit long for the attendees, so festival organisers should create actions that make this wait more bearable. For example, you can create raffles or contests in which the prize can be official merchandising or a pack of drinks to be consumed during the celebration of the event. Knowing that the festivals are attended by many national users, championships of some sports can be organised in the big cities among the festival attendees so that people can get to know each other. Participation in these championships can be by paying a small amount in the form of registration, in addition to being able to count on sponsoring brands.

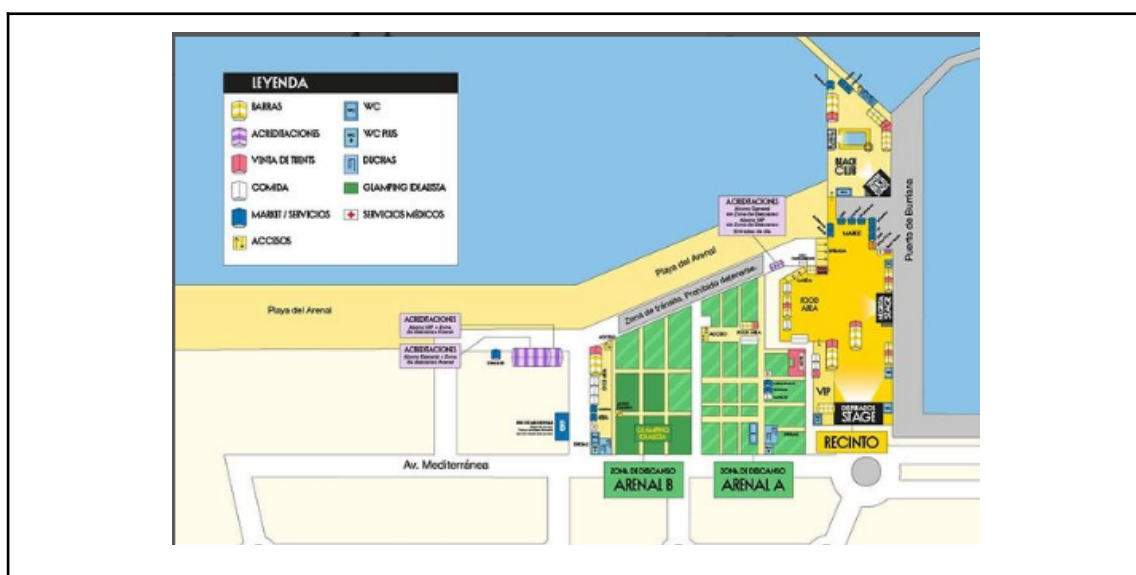
After the championship you may have met new people, this is a good opportunity to start preparing the stay of the festival days together with the new acquaintances. The festival can take advantage of social networks to promote its rest areas or some of the flats with which it has commercial relations.

- Queue for the wristband and setting up the campsite (not liked): the time to put on the wristband to be able to enter is very tedious for the attendees, as long queues form. This can be easily solved by setting up more accreditation areas to speed up the process. Also, in the case of festivals that are held in small towns, an accreditation area could be set up a few days beforehand for the inhabitants to go to. In this way, the loyalty of the local customer, who is sometimes not entirely happy with the organisation, would be built up and the transaction would be speeded up.

When the users are arriving and setting up their area inside the campsite, there could be DJs livening up the arrival. This way people get into the festival atmosphere and do not find the task so boring. The festive atmosphere also encourages people to drink.

- Concerts (positive): this is defined as the favourite act of the attendees, the moment when the experience is most enjoyable. Taking advantage of the excitement of the attendees, the festival can promote on the screens of the stages, while waiting for the performance to start, those brands willing to pay a little more to appear at this moment. Given that people come to the stage earlier to get a good view of the stage, the target audience for this advertising would be very large.

**Image 9: Arenal Sound 2019 layout plan**



Source: Arenal Sound, 2019

- The food and drink bars (indifference): as we have seen in the previous points, drinking is part of the festival experience, so there are several bars scattered around the festival. Even though there are several bars spread around the site, there are always a lot of people waiting to be served. One way to speed this up would be to install self-service machines in which the user is the one who serves himself the drink he wants, these machines would be a very good idea for beer.

Nowadays, most festivals offer the option of paying with the festival wristband itself, which is fitted with a cashless system that can be recharged at the points set up for this purpose within the festival. Also, reusable cups with the festival logo are sold with the first drink. This combination is perfect for the self-service machines, where you select the type of drink, pay with your wristband and use your official festival cup. With this idea, festivals would save on staff costs and speed up the purchasing process, so more people would consume more.

These bracelets should also be used to pay for food.

**Image 10: Official SanSan Festival 2022 cup and cashless wristband**



Source: Own, 2022

- Toilets and showers (disliked): these services are usually the most problematic, and are difficult to improve. As for the showers, the biggest complaint is that

they have cold water, despite the fact that most festivals are held in summer, not all attendees like to bathe in cold water.

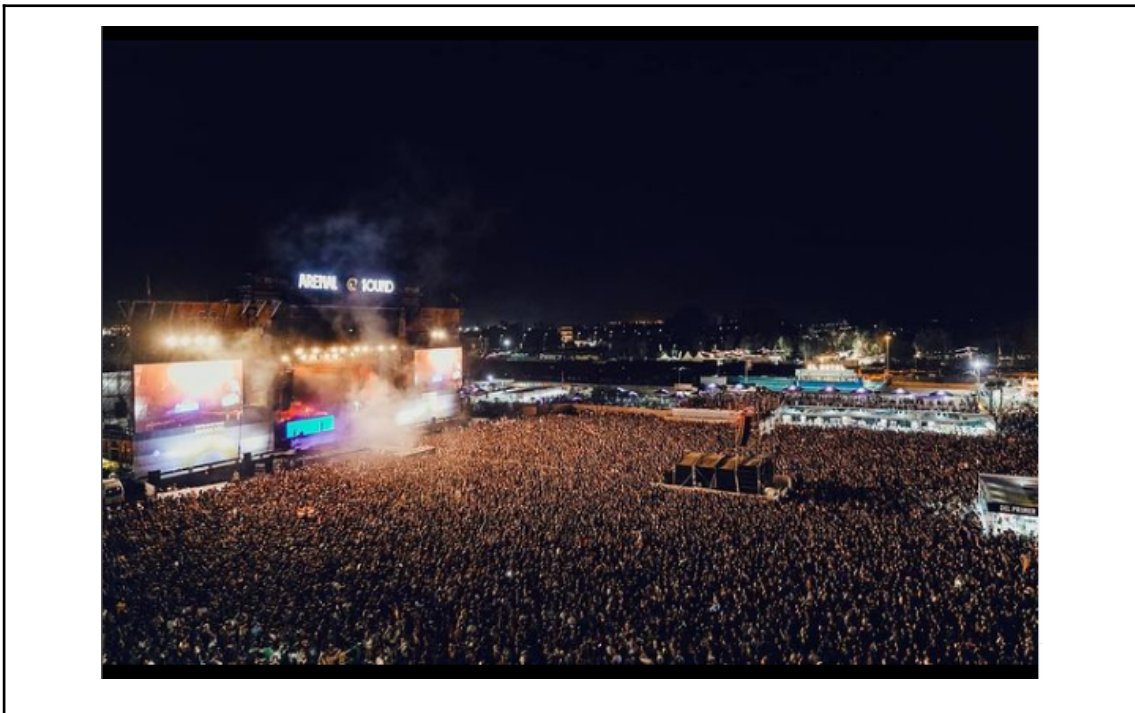
In the case of the toilets, there are different areas around the festival facilities where they can be found. The problem lies in their cleanliness and the lack of space they provide. On many occasions a person can be found at the entrance to the toilet area handing out toilet paper, which is a plus point. In order to improve the experience offered in this area, VIP areas could be created, where for a symbolic price you could have access to better toilets.

- Crowds (indifferent) and making new friends (positive): crowds at this type of event are unavoidable. It is not surprising that sometimes people have fainted because of the heat and a large number of people. In order to solve this problem, the organisers could provide the audience with a secluded area with a good view of the stage from where they can enjoy the show without crowds. This area could also be available for a small fee.

However, I believe that contact with people is part of the festival experience.

At a festival, consumers are much more receptive to meeting new people, so sponsoring brands can be encouraged to hire PR people. They can attend the festival as one of the attendees, but promoting their brand, or by wearing the merchandise of the brand they are promoting or giving away items to attendees.

Image 11: Aerial view of Arenal Sound 2019



Source: Arenal Sound, 2019

- Police (indifference): In the survey responses we found many people complaining about the amount of police or security that can be found at the festival, which some feel limits the freedom they experience. Some others claim that this makes them feel safer, and therefore helps them to free themselves. It's a rather contentious point that can't be avoided but could be improved by avoiding the physical presence of police and including several drones that will monitor from the air.
- Pick up and return home (not liked): after a few days in which you have enjoyed yourself and have had a good time, it is difficult to return to the routine, which is why this point is not liked by the event attendees. In order to improve and make it more pleasant to come back to the campsite, music can still be offered in the camping areas. In this way, the party can be extended a little bit longer for those who are camping.
- Official aftermovie (positive) and wait another year (indifference): festivals are annual events, so when they end, users are aware that they have to wait a whole year to come back. To make the wait more pleasant, some festivals

publish a so-called aftermovie in the days after the festival, a video in which the best moments of the festival are compiled. This aftermovie helps to remember the days lived and the great moments, as well as helping to make the wait more pleasant. Other actions that could be done are those mentioned in the first script of this point, as the festival experience is cyclical. Once the festival is over, the wait for the next one begins.

## **5.- FUTURE LINES OF RESEARCH.**

- To develop the importance of **touchpoints**, to see how important they are for companies. The study of this script can be very interesting for companies, this way they can know what are the real moments in which the consumer comes into contact with their brand. This will help them to improve the customer experience.
- Given the importance of customers for the company, several types of research corroborate the fact that companies should have as an **asset the portfolio of customers** they have, in order to achieve the profitability of the organisation (Gupta, 2006; Kumar, 2006). Without customers, organisations have nothing to do, they are the ones who consume their products and even advertise their products if they are satisfied. Good customer portfolio management is, therefore, an extremely important task for companies.
- When talking about leisure, two variables can be considered that make people enjoy these moments: **perceived freedom and intrinsic motivation** (see definition in Annex 3). Two terms of utmost importance for those organisations that work with services, since here for the client the experience lived prevails over the product received. Knowing what each of these is and how companies can improve them in their customer services will improve the final result.
- Point 4 presents the questions asked in the survey. We can see that there is no differentiation by sex during the analysis, but we have enough data to be able to make this differentiation and develop a study on the **tastes and preferences of each sex**. In this way we will know which aspects of the experience each sex thinks can be improved and we will know what each sex sees as important.

- Knowing and defining **CRM** and how it helps to draw the sales funnel. In order to define and draw this "funnel", companies use some tools that help them to manage information and automate some processes, in this case, we are going to define and see one of them: the CRM. This tool is usually used taking into account the sales funnel perspective.

This tool allows companies to store data on customer behaviour and company activities. By analysing and using this data, companies can target their activities to acquire new customers, retain existing customers or focus on building stronger relationships with existing customers (Payne and Frow, 2005).

- The relationship between **social networks and festivals** during the whole experience can be analysed. Both festivals and festival-goers make great use of these tools to share relevant information, images of the day-to-day or photographs showing how the experience is going. Knowing the importance of social networks nowadays for all companies and the use they make of them, it would be interesting to analyse the use that music festivals make of them during the celebration of the event. As well as, the use that the consumers of the event make of them during these days.
- We have seen that the **festival's hometown** receives several benefits, which can lead us to another line of research in which we can analyse each of the ways in which the town benefits. At the same time, we can also comment on the problems that this celebration entails for the local residents and compare which has more repercussions, the benefits or the problems.

## **6.- SOME CONCLUSIONS REGARDING THE WORK CARRIED OUT.**

After completing this work I can say that I have learned several things. One of them has been to obtain information from different sources and contrast it before applying it to the work. Comparing the opinion of various authors on the same subject has led me to know how the idea of the CJM has evolved over time. I have learned to manage time more efficiently and to finish one part of the work before starting another so that I know how to approach the next part of the work with a clear understanding of the concepts.

I have seen that there is no problem in rectifying what has already been written because as I progressed in the work and discovered new concepts, I have had to rectify part of the work or modify some sections that might be of interest. I had never cited in a text the source from which the information was obtained, nor had I used the APA format for the bibliography until the 4th year of the degree. We started to use it in the subject AE 1033 - Channel Management, which has made the task of citing and using the cited format less complicated for me in this work.

I have learned more about the music festival sector and the number of touchpoints that a consumer goes through during the festival experience. As well as the advantages of CJM over other tools, this one digs deeper into the emotions felt by consumers and wants to see where the company is going wrong in order to improve it.

From now on, I won't be able to go to a festival without thinking about the things I'm leaving to analyse so that the consumer feels more comfortable and enjoys the experience to the fullest. Thanks to this work I have also discovered that in the future I would love to be able to work in this sector and continue helping them to improve.



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## **9.- ANNEXES.**

### **Annex 1: Empathy Map.**

Knowing the customer, knowing how they think and how they act is a challenge for companies, so there are some techniques to get to know them better. An example of this is the empathy maps, which allow us to get to know our users in detail thanks to a series of questions, with this we find out the desires and needs that potential customers have.

To do this, 6 aspects must be taken into account: what does he think and feel, what does he hear, what does he see, what does he say and do efforts and results.

1→ What does the customer see: in what environment he/she moves, the type of friends he/she makes, the type of offers that come to him/her.

2→ What do you listen to what you hear in the media, your favourite style of music, what your friends say, how the opinions of your work colleagues affect you, what your relatives say to you.

3→ What do you think and feel: emotional questions, your concerns, life purposes, motivations.

4→ What he says and does: what he likes to talk about, actions consistent with his words, how he behaves in society and at home.

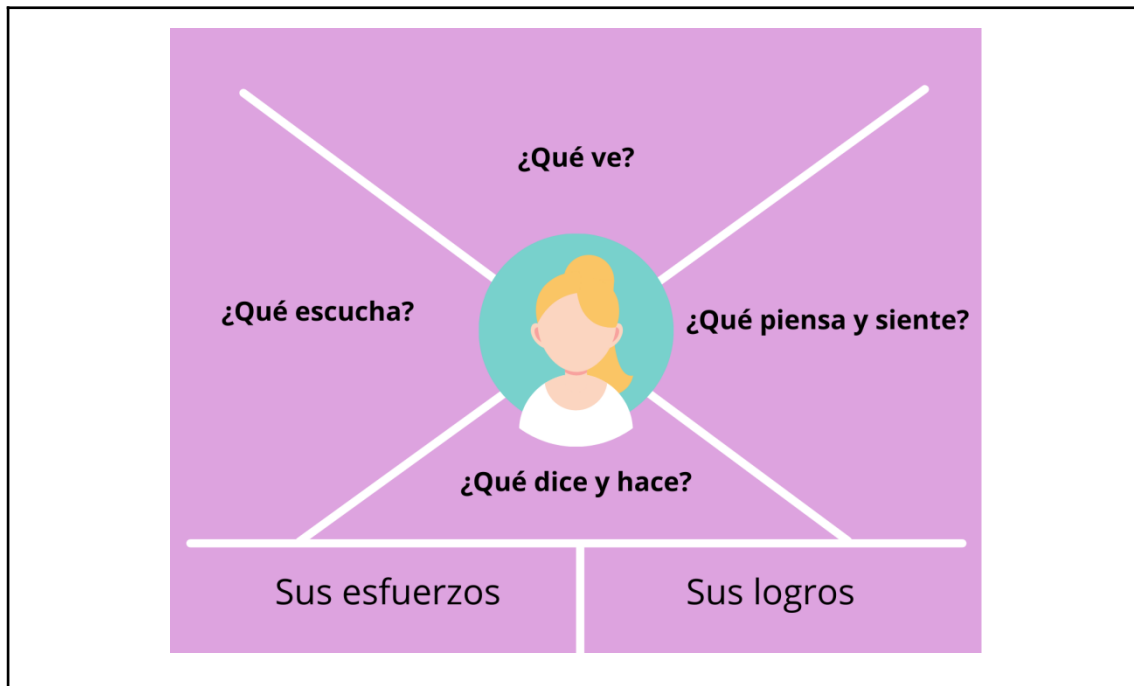
5→ What are your struggles: what are your fears, frustrations, day-to-day barriers, and needs?

6→ What results do you expect: need to achieve your goal, belief in achieving the goal, what you want to achieve or attain (Ivars, 2020).

In other words, an empathy map is a visual tool that helps us to understand the thoughts and relationships of the client. To design the empathy map, we place the client in the centre and the questions we ask about the client appear around them, so the final result would look something like this:



**Figure 16: Empathy map**



Source: Ivars, 2020

For the elaboration of this map it is advisable to follow a series of steps:

1. Segmenting the market: this involves identifying the profile of our potential customer, taking into account certain elements such as age, sex, lifestyle, etc., i.e. data that will help us to identify groups of interest.
2. Specify the customer: once we know which market segment we are targeting, we will identify a specific customer in order to carry out the scheme in Figure 1.
3. Once the first two steps have been completed, we will go on to ask the questions posed in the outline: what does the client think, what does he see, what does he hear and what does he say; once the questions have been answered, we will pose the efforts that the client has to make and their results.
4. Finally, the map can be considered valid, to check if it is accurate and valid, a customer can be interviewed to find out their opinions about the map and to see their point of view (Pardo, 2017).

## **Annex 2: Tool persona.**

In marketing "persona" is understood as a fictitious representation of a group of customers. It is like the creation of a customer based on data obtained about a group of existing customers taking into account demographic and psychophysical factors (Clinehens, 2019).

The tool persona is intended to help visualise and better understand the customer segment (Board of innovation, n.d.). If a company launches a new product without knowing who its target customer is, this new product will most likely fail. As a rule, organisations create new products to solve the problems of certain groups of people, so it is necessary to know and understand the different customer groups. If companies want their products to be successful, they must know and understand who their customers are.

Tool personas can include personal and professional details about the individuals of interest. Examples include:

- Demographic data, socio-economic data, future plans, challenges... .
- Prejudice presented by the individual towards your product.
- How the individual deals with problems and how your product can help.
- What are the needs presented by the customer (Product Pla, n.d.).

## **Annex 3: Perceived freedom and intrinsic motivation.**

→ Perceived freedom: when people are asked about leisure they rarely refer to an activity that they are forced to do. Perceived freedom refers to the sense of freedom you feel when you do something you freely choose, the difference between doing something because you like it and enjoy it and doing something because it is the right thing to do.


→ Intrinsic motivation: understood as those attitudes that arise spontaneously in the face of actions that are curious. It refers to the tendency of people to seek challenges and new things (Cuenca, 2006).

## Annex 4: Survey.

You will see that the survey questions are in Spanish, this has been done to facilitate the understanding of the questions by the respondents, as some of them do not have the appropriate language level to answer the survey.

Link to the survey: <https://forms.gle/CyAwNW1HMYNiLuMR9>

Image 12: First part of the survey



The image shows a Google Form titled "Festivales de música". The form is in Spanish and contains the following text:

**Festivales de música**

Hola, soy estudiante de ADE en la Universidad Jaume I de Castellón y estoy realizando mi TFG. Para poder recopilar datos te agradecería que contestaras a esta encuesta y la pasarás a tus amigos y conocidos para que llegue a más gente.

Los datos recogidos son meramente para fines académicos, no serán publicados.

Muchas gracias.

al385398@uji.es (no compartit) [Canvia de compte](#)

\* Obligatori

¿Has asistido alguna vez a un festival? \*

Si

No

Següent

Pàgina 1 de 3

Esborra el formulari

Source: Own, 2022

**Image 13: Main section**

Festivales de música

Esta parte consta de 17 preguntas relacionadas con tu asistencia a los festivales de música.

Muchas gracias.

1. ¿A cuantos festivales sueles acudir en un año? \*

- 1-2
- 3-4
- 5-6
- 7-8
- 9 o más

Source: Own, 2022

**Image 14: Main section**

2. ¿Con quien sueles acudir a estos eventos? \*

- Amigos
- Familiares
- Solo
- Pareja

3. ¿Qué hace que elijas un festival frente a otro? \*

La vostra resposta

---

Source: Own, 2022

**Image 15: Main section**

4. De las siguientes, ¿qué hace que te decantes por un festival o por otro? \*

- El lugar donde se realiza
- El precio de la entrada
- El cartel del festival
- El ambiente del festival
- Cercanía del lugar de realización
- Está de moda
- Van más influencers

5. ¿Por qué medios obtienes información del festival? Ej: redes sociales, televisión, etc. \*

La vostra resposta

---

Source: Own, 2022

**Image 16: Main section**

6. Imagina que acabas de comprar la entrada para un festival, ¿qué haces hasta \*  
la fecha del mismo?

La vostra resposta \_\_\_\_\_

7. ¿Qué es lo que menos te gusta de antes de ir a un festival? \*

La vostra resposta \_\_\_\_\_

Source: Own, 2022

**Image 17: Main section**

8. Y de las siguientes, ¿qué haces hasta la fecha del festival? \*

- Escuchar la playlist oficial
- Estar atento a sus redes sociales
- Seguir al festival en todas las redes sociales
- Comentarlos con tus amigos
- Planear los días del festival
- Escuchar a los artistas confirmados en plataformas de streaming
- Publicarlo en redes sociales
- Interactuar con el festival mediante las redes sociales
- Visitar su página web

9. ¿Qué es lo que menos te gusta de los festivales? Menciona 2 o 3 causas. \*

La vostra resposta \_\_\_\_\_

Source: Own, 2022

**Image 18: Main section**

10. ¿Qué es lo que más te gusta de los festivales? Menciona 2 o 3 causas. \*

La vostra resposta

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11. Imagina que estas en un festival, ¿qué cosas haces durante su duración? \*

La vostra resposta

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Source: Own, 2022

**Image 19: Main section**

12. Puntúa las siguientes experiencias en función de tu agrado (1= no me gusta nada, 10= me encanta) \*

	1	2	3	4	5	6	7	8	9
Las colas a la hora de ponerse la pulsera o pedir bebida	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
La espera entre conciertos	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
Entrar al festival	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
Recepción de las entradas via mail	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
Comprar la entrada	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
Recargar la pulsera	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
Zona de descanso (camping)	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
Zona de aparcamiento	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
Contacto con los artistas	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
Contacto con el staff del festival	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
Contacto con otros asistentes	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
Los stands publicitarios	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
Hacer nuevas amistades	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
Conocer nuevos artistas	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>

Source: Own, 2022



**Image 20: Main section**

13. ¿Qué es lo que menos te gusta durante la duración del festival? \*

La vostra resposta

14. Una vez finalizado el festival, ¿qué tipo de contacto mantienes con el festival? \*

La vostra resposta

15. ¿Qué esperas que haga el festival tras su finalización? \*

La vostra resposta

Source: Own, 2022

**Image 21: Main section**

16. ¿Qué es lo que menos te gusta al acabar un festival? \*

La vostra resposta

17. Festival o festivales favoritos \*

La vostra resposta

Enrere Següent

Pàgina 2 de 3

Esborra el formulari

Source: Own, 2022

**Image 22: Demographic data**

Edad \*

- Menos de 18
- 18-24
- 25-31
- 32-40
- Más de 40

Sexo \*

- Mujer
- Hombre
- No binario
- Prefiero no contestar

Source: Own, 2022

**Image 23: Demographic data**

Comunidad autónoma de residencia \*

Text d'una resposta breu

Situación laboral \*

- Estudiante
- Parado
- Asalariado
- Jubilado

Source: Own, 2022

