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The contemporary mediated festival:  
Case study of Portuguese music festival *Bons Sons*

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For my mother.

## ABSTRACT

The global cultural scene has seen a steady increase in number of music festivals, mainly due to the growing importance of live music shows in the record music industry and therefore artists' music career. Lately, in the academic field, with the growing importance of social media platforms, *the mediated festival* has been regarded as an emerging notion to be observed and analysed. This dissertation is thus a case study of a Portuguese music festival *Bons Sons*, and an attempt to describe its communication strategies and trace its festival goers' profile. With the use of mixed methods, combining both questionnaires, interviews and ethnography, the research aims to answer if the symbolical image, created and communicated by its organisation team, is reflected on motivations and experience of its public. The results of the research show that there is a relation between these two aspects, as most of the festival goers come to the festival due to its main communicated characteristics such as its communitarian aspect, Portuguese music, as well as for the atmosphere that emerges in Cem Soldos, a small village where it takes place.

KEY WORDS: contemporary culture, music, events, mediated festival, Portuguese music festival, *Bons Sons*, publics of culture.

## RESUMO

O cenário global da cultura tem visto um constante aumento no número de festivais de música, maioritariamente devido ao crescimento de importância dos espetáculos de música ao vivo na indústria de música gravada e, assim, na carreira musical dos artistas. No campo académico, com a crescente importância de plataformas de redes sociais, *festival mediático* foi visto como uma noção emergente a ser observada e analisada. Esta dissertação é, assim, um estudo de festival de música português *Bons Sons*, uma tentativa de descrever as suas estratégias comunicacionais e traçar o perfil dos seus festivaleiros. Com o uso de método misto, ao combinar questionários e entrevistas, a pesquisa tem por objetivo responder se a imagem simbólica, criada e comunicada pela organização, é expressa nas motivações e na experiência do seu público. Os resultados da pesquisa mostram uma relação entre estes dois aspetos, visto que a maioria dos festivaleiros vêm ao festival devido às suas principais características comunicadas, tais como o seu sentido comunitário, música portuguesa, assim como também pela atmosfera que emerge na aldeia de Cem Soldos onde o festival acontece.

PALAVRAS-CHAVE: cultura contemporânea, música, eventos, festival mediático, festival de música em Portugal, *Bons Sons*, públicos da cultura.

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## INTRODUCTION

In the last decades, the global cultural scene has faced an increase in variety and in number of festivals, embedded within a new lifestyle of consumption and appropriations (Guerra, 2016:39). “Historically, festivals, carnivals and fairs have been important forms of social and cultural participation, used to articulate and communicate shared values, ideologies and mythologies central to the world-view of relatively localized communities” (Bennett, Taylor and Woodward, 2014:1). Within a contemporary social and cultural landscape, festivals play no less important role in shaping and defining our surroundings. “The contemporary festival has developed in response to processes of cultural pluralization, mobility and globalization” and it now “(...) becomes a potential site for representing, encountering, incorporating and researching aspects of cultural difference”<sup>1</sup>.

However, within the last decade, the rapid development and expansion of social media platforms have had a significant shift in the notion of a music festival. With this, a new concept of a contemporary *mediated festival* emerges, as “various online resources and activities, such as festival forums, music streaming of festival artists and festival-related content in social media, have become the immediate surroundings of a festival” (Danielsen and Kjus, 2017:4). According to Morey *et al.* (2014:254), following Anderton (2009), “the growth in outdoor festivals has been accompanied by further growth in the mediation of these events, pointing to the importance of television and radio in the ways in which festivals are marketed and received – and the internet is fast becoming one of the most significant sites of festival mediation”.

Thus, this dissertation is a result of reflections around music festivals, their significance in contemporary music scene and among the public of festival goers, as well as their growing mediation, specially through social media online. It is also a response to an increasing need of analysing Portuguese music festivals within their new manifestations in a highly mediated music scene. Although there is a growing interest in these topics, there is still a notable lack of information and that is why this dissertation can hopefully bring an important contribution to the academy and motivate new researchers to explore further this topic.

Overall, the main purpose of this dissertation is to analyse a specific Portuguese music festival – *Bons Sons* – as a case study, and to discover if the symbolical representation, created and mediated by the festival’s organisation, is reflected on the motivations, experience and satisfaction of their public. For this, at first, the information on digital sources (official website and social media platforms) will be analysed to sustain

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<sup>1</sup> *Idem, Ibidem*

*BS'* communication ideas and strategies. Secondly, the results of the field research during the *Bons Sons'17* (ethnography, questionnaires with public and interviews with families) will be used to assay the festival goers' vision on the festival.

The dissertation is thus divided into three chapters. In Chapter I, a theoretical framework is given to introduce live music scene and contemporary tendency of festivalization of culture, with a closer look at music festivals within the notions of music scenes, events and mediatization, followed by a brief introduction to Portuguese music festival scene.

Chapter II is an insight into the methodological approach with a description of three main strategies used towards data collection – ethnography, questionnaires and semi-structured interviews, and the strategy behind the creation of *BS'* image.

Finally, the third chapter is focused on the discussion of results, starting with a brief description of *Bons Sons*. It is then followed by the *BS'* communication strategies (such as press release, line up announcement, use of social media) and the study of its publics. While preparing the research on *Bons Sons*, it appeared to be relevant to take a particularly closer look at the public of families as it is something quite characteristic to the festival, yet still not explored in academic researches. For this reason, the festival's public will be analysed through, on one hand, questionnaires with mainly closed questions, applied to the festival goers from age 16 to 74, and, on the other hand, semi-structured interviews with attendees as family. Altogether, through the analysis of data, some patterns will be traced and some key aspects as motivations, experience and satisfaction of the festival goers will be highlighted in order to draw parallel with *BS'* mediated image.



## CHAPTER I - Theoretical framework

### 1.1 Live music scene

It is a known fact that introduction of modern technologies changed irreversibly the way we produce, consume and appreciate culture. The digital access to cultural productions notably changed conventional habits and practices as also contemporary academic investigators started to pay closer attention to the shifts in the digital age.

When it comes to the music industry, “in an era when recorded music is available anywhere at any time, one might expect that live music would become less important” (Danielsen and Kjus, 2017:2). Yet, there are evidences that live music is even more present. To argument it, it is to take in account the latest changes in the relationship between live music scene and recorded industry that during the 2000s have had their flourishing from the growth in music festivals and online music services (*idem*:1).

Simon Frith (2007:1-2) claims that during the last 50 years, UK’s live music sector has been analysed as the one in decline, assumption taken due to the economic power and omnipresence of recorded music, with the “(...) ever increasing variety of mediated musical goods and experiences” as well as progressive “domestication” of music and its personalised use, resulted from the development of recording technology. However, the author demonstrates through the recent surveys that during the last decade, despite all the obstacles, live music in the UK presents to be “(...) one of its more buoyant sectors”.<sup>2</sup>

When it comes to Portugal, according to Pordata statistics<sup>3</sup>, the number of live art events (theatre, concerts, et al.) and its spectators had a tremendous increase. The figure, cited above, depicts a period from 2000 up to 2016 year with a significant raise in numbers, boosting those from 9,016 to 32,182 in sessions and from 2,910 to 14,833 in attendance representation. Overall, there was a steady increase in cultural consumption of live shows, resulting in triple the amount of it during the mentioned sixteen years. The only exception found relates to the year of 2011 with its slight decrease, possibly justified by the economic crisis Portugal was facing at that time.

Frith’s article can be perceived as the answer for how and why live music is still important nowadays, demonstrating ways in which live shows manage not only to compete, but even “win” the recorded industry and create a new unique music market. Frith (2007:4) sustains this idea showing that “the value of music (the reasons why people are prepared to pay money for it) remains centered in its live experience, and record companies and broadcasters have had to take this into account”.

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<sup>2</sup> *Idem, Ibidem*

<sup>3</sup><https://www.pordata.pt/Portugal/Espect%C3%A1culos+ao+vivo+sess%C3%B5es+e+espectadores-583>. Accessed September, 2017.

According to Danielsen and Kjus (2017:3), "(...) live music has become perceived as unique and rare musical experience - something that we expect to be particularly intense and surprising, or, in short, to stand out from our everyday listening". As stated by Webster and McKay (2016:7), following the vision of Anderton (2008)<sup>4</sup>, "at a time when revenue from recording has decreased, festivals for some musicians have become an essential income stream; the record industry now launches new albums by established artists at the start of the festival season and tries to "break" new acts through key festival appearances".

Furthermore, Frith (2007:4) refers to the strategy adopted by its promoters in order to increase the live audience: create larger venues, "enabling musicians to be heard by far more people in much bigger spaces" and, above all, develop a new sort of event – festival; as a result, "the British rock industry is now organized around the summer festival season". As the author explains, festivals might also be a huge attraction for a music fan as they provide a larger number of artists for sometimes a lower price than a single-artist concert ticket.

It is also that an important income for live events has also been an opportunity to sell goods as drink and foods. Now, one of the most important keys for the profit is also merchandise – "the ever expanding range of tee-shirts, sweatshirts and other clothing, posters, bags and other souvenirs" (Frith, 2007:5). For the music festivals, their own merchandise has also seemed to be an important branding action – tote bags, T-shirts or sweaters as well as those offered for free during the festival. "But something more is at stake in rock merchandise: what is being sold is a memento of *being there*, a product unique to the event (and digital technology has made available a new sort of CD for sale—an instant recording of the concert itself, available only to the concert goers)"<sup>5</sup>.

In this way, one can realize that despite the increasing digital consumption in music industry, those "mediated forms of music have not displaced live performance. Rather, it has adapted itself to new economic and social circumstances" (Frith, 2007:7).

## 1.2 Contemporary Music Landscape: Identity and Festivalization

Paula Guerra sheds light on the contemporary cultural circumstances, showing that present-day music is characterized by fragmentation of its products, mainly due to the introduction of multiple technological supplies. Festivals are hence regarded as a main element and criteria to measure one's commercial profit and success among the audience. Therefore, and according to the visions of other investigators, these distinctive

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<sup>4</sup> Commercializing the Carnavalesque: The V Festival and Image/Risk Management in *Event Management* 12(1):39-51.

<sup>5</sup> *Idem, Ibidem*

events can be analysed as examples of contemporary dynamics between notions as fragmentation and globalisation, community and mobility, belonging and anonymity. (Guerra, 2016:40)

As it is showed in Guerra *et al.* (2017), music is a cultural element that has been socially constructed; likewise, festivals are regarded as social moments during which individuals collectively give significance to sounds they have been exposed to. For Daniel Laughey (2006:1), music is “(...) considered by many to epitomize their values and tastes, as well as those of other people”; it is “a product of its time”, both representation of contemporaneity and “recaller” of memories. The author points out a “special relationship” between youth and music, claiming that “(...) whilst not every young person is a music follower, (...) music retains a social and cultural force of identification and presentation in nearly all young people’s lives, whether they like it or not”<sup>6</sup>.

Moreover, music “(...) can bond displaced people, effectively bringing the geographic distance between them and providing a shared sense of collective identity articulated by a symbolic sense of community” (Whiteley, Bennett & Hawkins, 2004:4). Likewise, “(...) music is an important way that millions of people find enjoyment, define who they are, and affirm group membership” (Bennett & Peterson, 2004:1). Thus, as mentioned in Guerra *et al.* (2017), the same way as music can have an impact in our construction as social beings, music festivals, regarded as social events of music consumption, can equally play an important role.

In almost every academic research about music festivals, a common theory can be found: festival as a ritual, “carnavalesque”<sup>7</sup> event that takes place to strengthen community’s bonds. According to Webster and McKay (2016:10), following Pitts (2004), “music festivals allow for intense production and consumption of music over a relatively short period of time in a particular geographical place, and are sites for the intensification of ideas and behaviour; likewise, following Small (1998), it is a ground for “‘musicking’: music-based rituals in which the values of the group are explored, affirmed, and celebrated, and where the participants’ ideal (even utopian) form of society is explored”.

Paula Guerra (2016) reveals that this kind of space-time events were important forms of social and cultural participation and served as celebration of both ongoing values and projection of those in the future. Nowadays, author affirms that music festivals maintained this function yet spread into number of proposals, within which in particular regard to cultural identity and lifestyle. Thus, music festival is demonstrated as a place for representation and gathering (Guerra *et al.*, 2017: 2).

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<sup>6</sup> *Idem, Ibidem*

<sup>7</sup> The term “carnavalesque” was used by Mikhail Bakhtin in *Rabelais and His World*, 1968.

As a means to provide a broader look at the notion of music festival, two different, but correlated concepts will be analysed: *music scene* and *event*.

### 1.2.1 Music scene

To start with, music scene is defined as a “cultural space in which a range of musical practices coexist, interacting with each other within a variety of processes of differentiation” (Straw, 1991:373). This term “(...) is increasingly used by academic researchers to designate the contexts in which clusters of producers, musicians and fans collectively share their common musical tastes and collectively distinguish themselves from others”, precisely in situations where they gather together and “(...) collectively create music for their own enjoyment” (Bennett & Peterson, 2004:1-3). Thus, music scene is commonly related with DIY (Do-It-Yourself) culture that contrasts with a corporate model and structures upon so-called “scene-supporting industry”, which relies upon small companies, managed by fans and volunteers (*idem*:5).

Laughey (2006: 100) describes music scene as “(...) a pool of musical tastes and values that are constantly susceptible to change”. In turn, Bennett & Peterson (2004:7) distinguish three types of scenes: local, translocal and virtual. When it comes to the local scenes, it is demonstrated the connection created between music and locality, following the vision of Shank (1994) who considers “(...) local as a space for multiple expressions of musical life, characterized by a series of coexisting scenes”. Translocal can be perceived as local scenes taken “further”, acting out of their usual place and not being characterized or even limited by face-to-face interaction.

In this way, music festivals are presented as translocal scene(s), in a way that they “(...) draw dispersed individuals together on designated occasions” and are presented as “(...) large multiday events that periodically bring together scene devotees from far and wide in one place ...” (Bennett & Peterson, 2004:9). However, it is showed that festivals can also correspond to local scenes “(...) as they occur in a delimited space, offering a collective opportunity for performers and fans to experience music and other lifestyle elements” (Dowd, Liddle and Nelson, 2004:149)<sup>8</sup>. In fact, the argument to prove it is that festivals are indeed “components of broader music scenes that simultaneously exist on local, translocal, and virtual levels”.

Furthermore, to enhance the scene perspective, authors provide three characteristics of a music festival. Firstly, even though they are mostly seen as temporary and ephemeral events, festivals counterbalance their infrequency by the intensity as “(...)

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<sup>8</sup> Music Festivals as Scenes: Examples from Serious Music, Womyn's Music, and SkatePunk in *Music Scenes: local, translocal and virtual* (2004).

the experience of being temporarily immerse in festival culture can profoundly transform attendees". Secondly, due to time constraints, boundary work has to be taken in account as "(...) festival organizers must take explicit decisions regarding the appropriate music for inclusion or the characteristics of acceptable participants". The third and last aspect is its impact as "festivals can provide a forum for creating, mobilizing, and rejuvenating both performers and audience, as when they helped revive the bluegrass genre". (Dowd, Liddle and Nelson, 2004:149-165).

Altogether, "(...) music festivals can both constitute scenes and be embedded within existing scenes"; can be defined by some certain characteristics or can simply be a "(...) a gathering of disparate individuals whose only commonality is the purchase of a ticket" (*idem*:165).

### 1.2.2 Event

As any other festival, music festival should be embraced as an event. According to Dowson & Bassett (2015:2), "an event is a planned gathering. An event is temporary. An event is memorable". It is "an occurrence at a given place and time; a special set of circumstances; a noteworthy occurrence" (Getz, 2007:18). Event is often an exposure of ritual(s) and, in some way, a unique occurrence; music festival can thus be regarded as a managed event, opposite to a spontaneous one, as it has "(...) a start time, a programme and a finishing time" (Bladen *et.al*, 2012:3-4).

"In a world where notions of culture are becoming increasingly fragmented, contemporary festivals had developed in response to processes of cultural pluralization, mobility and globalization, while also communicating something meaningful about identity, community, locality and belonging" (Bennett, Taylor and Woodward, 2014:1). Hence, authors present a contemporary festival as a place for cultural experience, being no less attractive for its economic benefits in a local or global scale. Apart from social and cultural impacts that will be highlighted in this dissertation, it is important to mention that these days' festivals are becoming a big tourist attraction, turning out as a relevant monetary influence on local economy.

In the perspective of Laing & Mair (2015:257), "music festivals are often considered to be marginal, liminal zones, outside the constraints of daily life" that, following Stone (2008:215), results in *communitas* — "an intense community spirit, resulting from a shared experience associated with an atmosphere of social equality, sharing, intimacy and togetherness". *Communitas* are also seen as an important component to value one's satisfaction with a festival<sup>9</sup>.

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<sup>9</sup> *Idem, Ibidem*

Moreover, Katie Small emphasizes the social impacts of festivals on communities, the so-called community festivals, affirming that those “(...) are traditionally organised by and for the local community, and often celebrate a theme that has developed from within the community itself” (Small, 2007:9). Thus, as stated by the author, this type of a festival provides opportunities for a community to create stronger bonds as well as contributes for its development, cohesion and wellbeing.

### 1.2.3 Portuguese music festival scene

When talking about contemporary music festivals, one might agree that each one of them has its own organisational structure. However, after an extensive research on web resources, it can be concluded that there is a standard form or set of items that can define a contemporary music festival as such. Looking at it in a general way, it can be characterized by: date, location, atmosphere, music genre and tickets' price.

As to Portuguese music scene, one can easily track a festival season with the increasing number of music festivals in attempt to “frame” beneficially into it. Nowadays, it can be observed that most of the major festivals happen within June, July and August and it is rarer for their dates to overlap. In this way, festival goers associate certain periods of time with certain festivals as, for instance, *Nos Primavera Sound* with the second week of June or *Vodafone Paredes de Coura* with the third week of August. *Bons Sons*, for instance, happens during the second week of August.

Music festivals can overall be divided into rural and urban ones. Mostly, summer music festivals take place at the country side, small cities, villages or remote places within the natural scenery. Camping and river side are seen as a bonus, allowing to spend some time resting before or even in between the concerts. Some festivals have a notable focus on a certain music genre (for instance *SonicBlast Moledo* or *Neopop*) while others tend to bring a variety of music performances (*Nos Primavera Sound*). What can be observed around the music festival scene is that a large part of people would attend this type of event for the atmosphere: an element that results from the overall feeling from the surroundings and not by any concrete factor (artist line-up or venue location).

When it comes to the ticket price, it is, without any doubt, an important aspect for a festival goer. Normally, music festivals present to their public two types of tickets: day and full festival tickets. From the information obtained on the official websites of some major Portuguese music festivals as *Nos Primavera Sound* and *Vodafone Paredes de Coura*, the price of the ticket might change through the year (special FNAC fan pack), starting with the early bird tickets even before the line-up announcement. As for the full festival ticket for *Bons Sons'17*, there were three selling periods: until February it would cost 25 euros, from March to August 40 euros, and buying it at the venue would be 45

euros. Day ticket costed 20 euros and 22 euros if bought at the venue. Among other Portuguese festivals, this price corresponds to other medium format festivals as *FMM Sines* (50 euros full festival ticket) and *O Sol da Caparica* (35 euros).

#### 1.2.4 *Mediated festival*

A review of the existing literature about music festivals in Portugal showed a growing academic interest in this topic. However, it is notable that a major part of those research papers was mainly focused in defining publics, or even non-publics, of one or another festival. Therefore, an idea to explore further this topic appeared by giving it quite different, but no less significant angle.

Recent international academic publications about music festivals introduce a new vision around them, an idea of a *mediated festival*, the one that “(...) stretches far beyond its physical and temporal limitations (the here and now of the actual concert and the festival venue) into a virtual realm, (...) surrounded by new forms of media and subject to a heightened level of mediated online publicness, making the dividing line between co-present and mediated aspects of the festival less clear” (Danielsen and Kjus, 2017:4). At the same time, following Wikstrøm (2013), the appearance of new media has generated a new form of engagement, a “new connectivity” among the audience. According to this vision, during the live shows, new forms of media create possibilities for involvement of the fans that are not psychically present, meaning that the contemporary audience may encompass them as well<sup>10</sup>.

*Mediated festival* has, thus, extended the festival goers’ experience, as not only it lasts during the festival days, but keeps its presence afterwards. What it means is that the experience, shared at the variety of media platforms, might reach its highest point during the real time of the festival and has its future online extension. This question was raised by Morey *et al.* (2014:251), who decided to undergo a research “by mapping the ways in which contemporary music festivals exhort festival-goers to engage with music festivals such that they both consume and produce – or co-create – the festival experience” in order to “identify the ways in which online platforms extend and multiply the meanings and identities of festivals and festival-goers alike”. Many researches have long explored the audience, its meaning and importance to the festival, and nowadays, the need to investigate it further in a digital and highly mediated world is even more urge.

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<sup>10</sup> *Idem, Ibidem*

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## CHAPTER II - Methodology

As stated by Bryman (2012:66), “the most common use of the term ‘case’ associates the case study with a location, such as a community or organization. The emphasis tends to be upon an intensive examination of the setting”. For Yin (2003:13), “a case study is an empirical inquiry that investigates a contemporary phenomenon within its real-life context, especially when the boundaries between phenomenon and context are not clearly evident. In other words, you could use the case study method because you deliberately wanted to cover contextual conditions”.

Within the main goals, assigned to this dissertation, it will be important to use different angles and have a look at potentially distinct perspectives at what festival represents to be for both festival goers and organization team. For this, distinctive theoretical points of view will be vital to help in achieving elaborate, yet sometimes unfounded, conclusions. The theoretical basis will be mostly sustained by Alan Bryman (2012) and Earl Babbie (2013). The analysis in question will thus be based in three distinctive, but complementary approaches towards data collection: ethnography, direct application of questionnaires and both formal and informal interviews.

### 2.1 Ethnography

Mostly referred as ethnography among the contemporary researches, both this term and participant observation “(...) entail the extended involvement of the researcher in the social life of those he or she studies, (...) observing behaviour, listening to what is said in conversations both between others and with the fieldworker, and asking questions” (Bryman, 2012:431-432). As an explanation for the difference between these two terms, it is said that generally “(...) ‘ethnography’ frequently denotes both a research process and the written outcome of the research”. The author, following Sarsby (1984:96), points out the difficulty in creating cut-generalizations as every field situation is unique and small factors, especially the “being in the right place at the right time” factor, might change the final outcome. (*Idem, Ibidem*)

For the research during *Bons Sons*, the intended time dimension was transversal, the one that involves the study during fixed and limited temporal space. The fieldwork was planned to take place from 11<sup>th</sup> to 14<sup>th</sup> of August 2017, official festival days. However, as the idea was to participate in *BS* as a volunteer, it was later requested to arrive on the 8<sup>th</sup> of August so that everyone could not only help with the pre-production, but also have a chance to emerge in the atmosphere of the village and evidence how in some days Cem Soldos transforms into *Bons Sons*.

The days that preceded the festival were important to get to know the locations, take a closer look at the production and the construction process, observing common

things from different angles. Moreover, being a volunteer in *Bons Sons* allowed to work back-to-back with local community and external volunteers. Just as it would happen decades ago in Cem Soldos, all volunteers gather around work, folding flyers or decorating reusable cups, creating hence a unique and propitious atmosphere to share thoughts, ideas and, above all, get to know each other. “Going native”, a term used by Bryman (2012:445), in order to see *BS* from festival goers’ point of view was also a key element for the success of this study.

During the festival days, it was important to strategically observe the whole venue and target some specific places to pay closer attention to. Thus, it was decided to give a particular focus to playground with Helder games, which later in the afternoon gave rise to Lopes-Graça and Aguardela stages, and warehouse where some of the music activities for kids took place. The playground, comfortably covered with lawn and conveniently surrounded by trees, served as a necessary shuttle from summer heat and was an ideal place to conduct interviews and apply questionnaires. Warehouse was also a strategic place to catch parents’ attention and ask for a short interview.

While working on this dissertation, it was decided not to simply include a chapter where all observed details would be mentioned, but to infuse some of the observations where needed, as in the analysis of questionnaires and interviews with families.

Leading up to the research, it was important to decide whether quantitative or qualitative techniques will be applied for data collection. According to Babbie (2013:25), the distinction might be simple as it comes to the choice between numerical and non-numerical study. While quantitative analysis presents the advantage of measurement, it hence, in comparison to qualitative, can lose the richness of meaning. For this reason, one should not feel forced to choose any particular method, as “both qualitative and quantitative methods are useful and legitimate in social research”; in fact, “some research situations and topics are amenable to qualitative examination, others to quantification” (*idem*:26).

Some authors, as John Creswell, defend the use of a mixed method. As argued by Bryman (2008:53), it is common for case study investigators to work simultaneously with two methods, as focusing in one particular might leave out the desired complexity of the study. For this reason, in order to assure the richness of the research, it was thought to combine both questionnaires and recorded interviews.

## **2.2 Questionnaires**

Survey research is mostly used to represent in a smaller sample a large population as “careful probability sampling provides a group of respondents whose characteristics may be taken to reflect those of the larger population, and carefully

constructed standardized questionnaires provide data in the same form from all respondent” (Babbie, 2013:229). For the *Bons Sons*’ survey, the idea was to create an accurate representation of festival goers that attended it in 2017, measuring thus their opinion and bringing to light their relation towards the festival.

The questionnaires were thoroughly elaborated by the *BS*’ team of public studies, Daniela Craveiro and Jorge Silva, who since the 2010’s edition undertake the study of their festival goers. The team had likewise prepared detailed instructions for the survey: each festival day, from 4.30pm to 8.30pm, team members had an overall daily amount of 50 questionnaires to fill in, applying those in regard to such distinctive categories of the festival goers as sex, age and national or regional residence<sup>11</sup>. Diversity was thus regarded as the main criteria for the selection of the respondents. Moreover, to have a significant representation, the main goal of the data collection was to reach a sample of approximately 200 festival goers. Thus, even though the process of looking for a certain type of person was challenging and time consuming, it guaranteed that all categories would later have an equal distribution.

Mostly, questionnaires are self-administrated, meaning that “there is no interviewer to ask the questions; instead, respondents must read each question themselves and answer the questions themselves” (Bryman, 2012:33). However, Daniela and Jorge had an idea for the questionnaires to be administrated by the team, a so-called interview survey as “rather than asking respondents to read questionnaires and enter their own answers, researchers send interviewers to ask the questions orally and record respondents’ answers” (Babbie, 2013:250). Thus, if an interviewer has questions, a researcher is there and can promptly help, avoiding the absence of responses or misunderstandings, and guaranteeing the presence of relevant answers.

The questionnaire was mainly composed of closed questions, meaning that the respondents had to choose an answer from given options. Some questions, due to their nature, would invite festival goers to self-complete the answer (those, for instance, regarding age, number of days they will stay at the festival or names of other music festivals they have been to) as there were no option provided. Among other advantages, the choice of using closed questions enables to easily process the answers and enhance their comparability (Bryman, 2012:249).

### **2.3 Semi-structured interviews**

According to Babbie (2013:346), following Herbert and Riene Rubin (1995), “qualitative interviewing design is flexible, iterative, and continuous, rather than prepared

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<sup>11</sup> See Attachment A.

in advance and locked in stone". Thus, it was considered to proceed with informal and semi-structured interviews, so that the questions would be familiar and partly deliberated, although remain flexible for any unexpected outcome. With the interviews, the idea was to explore a new type of public that has asserted itself among the *BS* public – a family one. For this, ten interviews with ten different families were planned to take place during the festival days.

As followed by Babbie (2013:251) and Bryman (2012:471), the interviewer must be a neutral medium in between questions and answers, avoiding in this way to affect the respondent and providing thus a leeway in responses. Unlike the survey interview, structured upon a set list of questions, qualitative interview runs around general ideas and topics without any particular order. During the fieldwork, following each interview notes of observation were included so that later it would be easier to contrast all collected information. The interviews were recorded on personal mobile phone and immediately store on an external driver.

## **2.4 *Bons Sons*' image**

Mainly, information provided on the web resources, combined with personal knowledge, and conversations that were held with organisation team during the *BS* week will be used here to create a general description of a festival. However, it is take in account that in a social research, web-based content analysis presents a lot of opportunities, yet also a lot of obstacles as "the complexity of new features such as mixed multiple media (text, graphics, animation, video and audio etc), interactivity, decentralised and hyperlinked structures, and its continuously evolving nature provide challenges to the development of valid descriptive categories, recording and sampling frames for the method" (Kim & Kuljis, 2010:370).

Regarding the festival's symbolical representation, the analysis will be based on different scientific approaches – observation and gathering of information during the festival days, data collection and analysis from *Bons Sons* official website and social network pages<sup>12</sup>. The type of documents that will be analysed here is of a virtual character as "the vastness of the Internet and its growing accessibility make it a potent source for both quantitative and qualitative analysis" Bryman (2012:554). Moreover, "websites and web pages are potential sources of data in their own right (...)" (*idem*:654).

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<sup>12</sup> Data collection from <http://www.bonssons.com/bs2017/>, <https://www.facebook.com/bonssons> and [https://www.instagram.com/festival\\_bonssons/](https://www.instagram.com/festival_bonssons/). Accessed August, 2018.

## CHAPTER III - Results

### 3. Bons Sons

*Bons Sons* is an annual summer music festival that takes place in a small village Cem Soldos, five kilometres from Tomar, in the central interior part of Portugal. During the second week of each August, visitors are invited to come and live/experience the village (“Vem viver a aldeia!”<sup>13</sup>), a slogan created in the early editions that, from then on, is the symbol and the image of the festival. *Bons Sons* appeared in 2006 as an alternative version to popular fests that were taking place in Cem Solos during that period. Thus, the festival was initially scheduled a week before the traditional celebrations, so that the physical constructions could be reused. *Bons Sons* is organised by SCOCS (*Sport Clube Operário de Cem Soldos*) and nearly 80% percent of the financial support relies on the voluntary work of locals (around 300 people) and some external volunteers (around 100), joining them during the days of the festival.

For the first four editions (2006, 2008, 2010 and 2012), *Bons Sons* used to be a biennial festival, as the preparation and organization process was too demanding for the local association. Since 2014 it became an annual festival as, according to one of the local volunteers, it seemed to be a more practical way to strengthen festival’s image among the public. One of the remarkable specificities of *Bons Sons* is that it “(...) acts as a platform to promote Portuguese music, where the audience can discover emerging projects as well as reconnect with renowned musicians”<sup>14</sup>.

#### Music genres and programme

*Bons Sons* used to have a rule of thumb of not repeating artists in their line-up. According to Luís Ferreira, artistic director of *Bons Sons*, back in 2006 when the festival appeared, Portuguese music was underestimated, and many felt sceptic about it. During the last decade, Portuguese music has seen its growth and more of the music fans would start to believe in its potential. As Luís affirms, in the first years of *Bons Sons*, it was already possible to sustain a music festival with only Portuguese music. Some ten years after, it is hard to find place in a line-up for so many artists worthy of attention. However, it was in 2016 that this rule was broken, and ten artists were repeatedly invited to celebrate the 10<sup>th</sup> year of the festival. The aim of it was also to present these artists in a new way, show their creative growth or new musical repertoire. As to the 2017’s edition, three artists were announced to come for the second time.

There are definitely no limits for the music style as *Bons Sons* counts with eight stages, each one of them representing and recreating a certain atmosphere that is

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<sup>13</sup> From Portuguese, it can be translated as “Come and live (experience) the village!”

<sup>14</sup> <http://www.bonssons.com/en/bons-sons/>. Accessed September, 2017.

intended to be felt and experienced among the audience. Some of the stages are dedicated to influential Portuguese musicians, as Lopes Graça Stage that is “(...) a tribute to Fernando Lopes-Graça, born in Tomar, one of the main composers and conductor of the Portuguese 20th century”<sup>15</sup> and that’s where most influential artists play. Giacometti stage pays tribute to Michel Giacometti, “(...) an ethnomusicologist with a fundamental role in the registration and dissemination of Portuguese traditional music” and is regarded as an intimate place wherein to play, aimed to showcase more alternative projects<sup>16</sup>.

The programme of the festival has been growing through the years, although since its creation, *Bons Sons* has always been more than just a music festival. Generally, it offers a wide variety of parallel activities, such as: exhibitions, short films, programming as a result of different collaborations, and special educational and fun activities for families with kids. One of the particular aspects of *Bons Sons* is its intergenerational public. During the festival days, it is common to observe a wide generational scope among the audience: kids, young people and seniors are all dancing to the music coming from the stage or to one occasionally played by someone on the streets of the village.

### ***Bons Sons* and Cem Soldos**

During the fieldwork at the festival, in between the conversations with public and residents, and especially after an extensive one with two internal volunteers, it became evident that *Bons Sons* is a representation of Cem Soldos. As the research was ongoing, it was notable how practices held in Cem Soldos are intended to be shown and taken to *Bons Sons*. As it was already mentioned, SCOCS is a local cultural association responsible for the festival and back in 2006 it was mainly created by a young generation in their 20s. According to Dona Carolina, the mainstay of the local community who during that period was an important element to make various projects and initiatives happen, the basis for such a strong communitarian spirit in Cem Soldos lies behind the tradition of holidays camping’s (*colónias de férias*) and other community festivities and local projects, organized by SCOCS since the 80’s.

After some observations and informal talks with the residents, one could realise that *Bons Sons* aims to be a “shared” project: everyone, from the little one to senior, tries to bring even the smallest contribution. For instance, in 2017, school kids from Cem Soldos were invited to take festival goers for a guided tour around the village. Supervised by their school teacher, kids would give a walk with festival goers and tell them short

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<sup>15</sup> Taken from <http://www.bonssons.com/bons-sons/>. Accessed September, 2017.

<sup>16</sup> *Idem, Ibidem*

stories of places they would stop by. In this way, not only visitors would get to know some traditions or interesting stories, but kids would thus get to know better their home place.

*Bons Sons* takes place around the village, inside and outside of the common areas, only with some extra facilities built as concert halls and food supplies. In this manner, for the festival to happen, all the buildings and open spaces (private homes, gardens, storages, among others) are each year handed over by their owners, creating a sense of sharing within the local community and festival goers. *Bons Sons* presents itself as a communitarian festival: the village, its facilities and the whole atmosphere is of a “shared” experience, and organisation is notably making an effort for the festival goers to have an experience, similar to the locals, during the four festive days.

*Bons Sons* is, in fact, the main event of the high scale that currently takes place in the village. However, many other cultural activities are organised for the local community throughout the year. As organisation explains, “(...) the primary goal of *Bons Sons* is to contribute to local development by boosting the economy and contributing to keep the younger population in the region”<sup>17</sup>. By creating an event of national and international scale, SCOCS seize the opportunity to use the income from the festival to take further social projects as *Lar Aldeia*, *Casa aqui ao Lado*, *Cem Soldos e a Aldeia*.<sup>18</sup>

This aspect, yet out of the context of the festival's organisation, is rather important as it helps to understand the internal dynamic of *Bons Sons*' creation. The idea has always been for the audience to submerge into the rural atmosphere, create connection with the village, locals and festival goers, as well as demonstrate the communitarian spirit of Cem Soldos. However, Cem Soldos has always been about taking care of their young and older generations and thus *Bons Sons* plays a crucial role in the success of many local projects. As stated by organisation, it creates an image of credibility for SCOCS to act in many social and cultural levels. “Cem Soldos is a village that believes its potential and for believing it achieves!”<sup>19</sup>

### **Merchandizing and visual image**

When it comes to merchandising, it certainly resembles the idea of village and sustainability. Now that more and more festivals are adopting ecological measures, *Bons Sons* has already been famous for its aluminium mug that not only helps to keep your beverage cool or to make some dancing noise during the concerts, but it is a crucial element to reduce the volume of disposable plastic during the festival days. In 2017,

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<sup>17</sup> <http://www.bonssons.com/en/sustainability/>. Accessed September, 2017.

<sup>18</sup> More information: <http://www.bonssons.com/en/sustainability/>. Accessed September, 2017

<sup>19</sup> Taken from: <http://www.bonssons.com/en/bons-sons/>. Accessed September, 2017.

covered by the new programme “Sê-lo verde”<sup>20</sup>, *Bons Sons* removed a common, one-use plastic cup and asked its visitors to use an aluminium mug or reusable plastic one. In this way, and among some other ecological incentives, festival succeeded to reduce the resources and keep the village clean.

Another important item of the merchandising is “Tixa” (lagartixa, a small lizard), regarded as an animal most related to the ground and rural area. According to the organisation<sup>21</sup>, ““Tixa” is *Bons Sons*’ mascot and a symbol of Cem Soldos’ dynamics. Its manufacture brings together different generations, strengthening bonds, enhancing creativity, and ensuring a lasting transmission of craftsmanship”. One can find it as a keychain, pin or a simple decorative object and within the programme Avós&Netos<sup>22</sup>, all of them are carefully prepared by senior ladies from Cem Soldos. As the biggest part of population is aging, there is a strong need to keep them active, so working on “Tixas” during the year creates an important dynamism. Thus, “Tixa” turned out to be not just an important physical image of the festival, but also a vital instrument for engagement among the residents, “(...) spreading the festival’s message and helping SCOCs put together many projects benefiting the village”.

Alongside it, in 2017, one can state that the visual image that defined *Bons Sons* was the window. As simple as it might seem, it creates a strong connection with the festival. As it was mentioned above, the event happens in the middle of the streets of Cem Soldos and thus it is very common to observe locals watching some of the concerts or just giving a look at the dynamic of the festival through their windows.

While this, line-up announcements are always an important aspect of promoting one’s festival. Thus, for their eighth edition, it was thought that every artist or band will be announced by the residents of Cem Soldos, listening to the music by their window, giving some comment on it and inviting everyone to come and experience *Bons Sons* with them<sup>23</sup>. In this way, unlike the common promotional videos where all the attention goes to the artist, these videos have turned the locals into the stars. Additionally, during the festival days, some artists were invited to give a short, surprise concert from the

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<sup>20</sup> Programme “Sê-lo verde” 2017 is promoted by Environmental Fund with a mission to encourage the adoption of sustainable practices, having thus an ecological, social and economic impact in major music events by financing green measures to be adopted in those. Taken from and more about it in: <http://www.fundoambiental.pt/avisos/programa-se-lo-verde.aspx>. Accessed March, 2018.

<sup>21</sup> Quote taken from <http://www.bonssons.com/en/merchandising/>. Accessed September, 2017.

<sup>22</sup> From Portuguese, Grandmothers & Grandchildren.

<sup>23</sup> <https://youtu.be/2NifVxXvmf4>. Accessed March, 2018.



window, hence trying to create a more intimate relationship between the locals, artists and the public.

Thus, one can state that *Bons Sons* is not just an influential festival to promote Portuguese music or to satisfy one's musical taste but plays an important role in preserving the life quality of its residents, creating opportunities for both kids and seniors to have an active role in village's dynamic. As it states<sup>24</sup>, "a thoughtfully designed programme, the entire village of Cem Soldos as venue and the involvement of the locals in the festival are unique traits that set *Bons Sons* apart in the Portuguese cultural scenario".

### **3.1 *Bons Sons* and communication strategies**

With the advances in technology, discussed earlier, music festivals had to adapt to this new reality, insuring thus a strong communication design through the year. Overall, one can say that graphic design of a music festival resumes to an image, composed of a certain type of shapes, colour palette, theme and slogan. This image, which also works as a visual statement of a festival, is used for promotional videos, posters and/or flyers as well as later mechanising. The visual aspect of a festival is indeed an important element to promote it among the public not only in a physical way (posters and flyers distributed on the streets), but also among the online community.

Looking generally at the communication strategies of *Bons Sons*, one can state that, for each edition of the festival, there are three stages: pre-communication, communication during the festival and post communication.

Normally, pre-communication starts right when the previous edition ends as dates for the next year are announced. However, communication for a summer music festival in Portugal will be truly on around December/January when first artists are announced, and it would last until the festival actually starts. This first stage is one of the most decisive ones as that's when festival goers will decide whether they want or not to buy their ticket. The next stage extends through the days of the festival and works as a medium for organisation to communicate their festival to those who didn't come. However, more and more, social networks as *Instagram* and *Facebook* work as a tool to communicate some important changes or information for the festival goers during the festive days whereas communication after the event encloses the festival's edition.

In a digital world that we find ourselves right now, it is hard to produce and organise an event without an important contribution from media coverage. Whether it is through traditional media platforms (journals/television) or publications on the Internet, it

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<sup>24</sup> Taken from <http://www.bonssons.com/en/bons-sons/>.

became increasingly important to communicate in an effective way. Overall, pre-communication of *Bons Sons* can be divided into: press release with line-up announcement and later communication through social networks.

### 3.1.1 Press release

To start with, press release is “a public statement given to the press to publish if they wish”<sup>25</sup> or, more precisely, “a written statement about a matter of public interest which is given to the press by an organization concerned with the matter”<sup>26</sup>. Thus, one can realize that in fact, press release is an important moment of communication between organization and its public, filtered through media.

On March 21, 2017, Cem Soldos received around thirty journalists for the press release of the festival’s line-up. One of the main ideas of *BS* is for its festival goers to explore all imaginable music genres, moving from one stage to another during the festival days. In the same way, photographers and reporters were welcomed by Rita Morgato, *BS*’ director of communication, to have a walk through the village and get to know the spots and premises where activities would take place during the festival.

*Bons Sons* presents to be a platform to showcase Portuguese music and introduces to the public both well-known and new artists, ensuring a surprise effect for the festival goers. Likewise, and according to Rita Morgato, the idea for this press release was for journalists, in resemblance to the festival goers, to discover different places and in a pleasant company of musicians to experience Cem Soldos with music. In this way, during the tour, two artists were invited to receive the press – Valter Lobo and Surma, both Portuguese one-man and one-woman band artists that would join 2017 festival’s line-up. Musicians, carrying with them only one simple instrument, were found performing in some unexpected places at the village, presenting the simplicity and intimacy, but also the surprising effect that festival tries to achieve within the festival goers.

Later on, Luís Ferreira, artistic director of *Bons Sons*, welcomed journalists at auditorium for the artists’ announcement. As an introduction, Luís highlighted that each year, organisation tries to give visibility to a specific area of *BS*, whether it is related directly to the festival or Cem Soldos’ and SCOCs’ activities. When *BS* appeared eleven years ago, it was indeed the first one to be entirely dedicated to Portuguese music within the eclectic line-up. Thus, the idea in 2017 was to reinforce, once again, the focus on Portuguese music, inviting well known and established artists as Rodrigo Leão, Mão

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<sup>25</sup> Taken from <https://dictionary.cambridge.org/dictionary/english/press-release>. Accessed in March, 2018.

<sup>26</sup> Taken from <https://www.collinsdictionary.com/dictionary/english/press-release>. Accessed in March, 2018.

Morta, Paulo Bragança as well as to give a chance to “shine” for bands and artists as Felipe Sambado, Whales and Surma.

### 3.1.2 Line-up announcement

What can be observed from the investigator’s point of view is that each of the major Portuguese festivals has its own way to announce artist’s line-up. These festivals are major summer events, happening from June to August, so normally the line-up starts to be revealed during the winter period. After an extensive analysis of information, found on the web pages of several music festivals, some different approaches to line-up release can be followed.

Some festivals, as for instance *Vodafone Paredes de Coura*, simply announce one artist (which is normally one of the major ones) or from two to four artists/bands at once. As this festival takes place in August, the daily programme is only revealed around May. Then, festivals like *Nos Alive* and *Super Bock Super Rock* have the strategy to announce one by one artist/band, including promptly the day of the performance. Some other festivals as *Nos Primavera Sound* and *Bons Sons* reveal the complete line-up at once, providing though the information about their daily distribution some time later.

### 3.1.3 Social media

As to provide a broader look into the communication strategies of *Bons Sons* through social media platforms, it is to mention that three of them were used: *Facebook*, *Instagram* and *Twitter*. After an extensive analysis of all information, it is notable that *BS’ Twitter* account had mainly the same content as their *Facebook* page and thus, due to the weak interactions from public in the first platform, only *Facebook* and *Instagram* posts will be analysed here.

From the observations made, it is notable that many of the Portuguese music festivals have specific pallet of colours used in their communication. For instance, *Vodafone Paredes de Coura* and *Super Bock Super Bock* have both a strong visual image with a use of red colour, mainly influenced by the related colour of the two sponsoring brands – Vodafone and Super Bock. This tendency of brand naming is noted within Portuguese music festivals, supported mainly by the effort of associated brands.

Looking at the colour pallet of *BS’17*, the main three colours of the festival’s image are: blue, yellow and red, all of those in light, rather pastel tones with the later use of black shades for the artist’s release images. In combination with geometrical figures

(rounds, triangles and lines), those were the theme colours used for the main images of the festival as well as later artist's announcement<sup>27</sup>.

As for the communication of *Bons Sons* in social media platforms, it started in January 2017 with the announcement of dates, tickets sale and the prices. It is to mention that during the months that preceded the festival, materials from 2016 edition (videos of artist's performances) were regularly used to keep an active online presence. At the end of February, on the Facebook page three pictures were uploaded: new profile, cover and timeline pictures, reflecting a design for 2017: first with "Tixa" in a red background (festival's colour), then ladies embedded in a village context with a general information (festival's name, location, dates, slogan and website) and a sir with announcement of last days for the first ticket's sale, as well as general information about all ticket prices and places where to buy them.

The end of March 2017 was marked by both press release and line-up announcement with its online presence on *Facebook* page of *Bons Sons* through a live video, shared by Blitz<sup>28</sup>. From the observations made, as well as from personal experience, artists' line-up announcement is a build-up of suspense as festival goers are eager to discover it. According to Danielsen and Kjus (2017:29), "(...) in an era when audience members can share opinions via social media", line-up announcement becomes a highly discussed topic. However, what can be observed nowadays is that the comment section of a post is commonly used to tag a friend as an invitation to take a look at it, rather than to praise or criticize the content itself.

It is after the second half of May that *BS'* social networks started to be filled with information about artists that would take part in it. Overall, this communication extended until the very beginning of the festival itself. After an extensive analysis, it can be divided into three kinds: presentation video by the window, image and then any performance video. In this way, each artist was presented in three different ways on *Facebook* page and only with image posts on *Instagram*. Windows have thus played an important visual role in communication, giving an opportunity to introduce artists and also for festival goers to get to know the locals, creating a significant engagement among the public.

On the 18<sup>th</sup> of June, video *Spot Bons Sons'17*<sup>29</sup> came out, showing Cem Soldos and its locals in preparations for the festival. During the video, a little girl is running through the village to get a wrench as if to help and meanwhile, on her way, artist's names appear on the streets of Cem Soldos. The wrench is later handed by Dona Carolina and according to Miguel Atalaia, one of the main festival's organizers, it is not

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<sup>27</sup> *Bons Sons'* official poster at the Attachment B.

<sup>28</sup> Blitz is a Portuguese magazine about music industry.

<sup>29</sup> <https://www.youtube.com/watch?v=3MfsrnIWYfI>.

a simple coincidence. Dona Carolina is the mainstay of the local community and due to her work and dedication at *colonias de férias* (summer camps) it was possible to create communitarian spirit in Cem Soldos, something that generation that grew with it is trying to pass on during the festival days.

In between the line-up announcement, other posts on *Facebook* were shared: regarding transfer option from Tomar, accommodation (camping, Glamping or hotels in the surrounding areas) or articles from press.

Communication on social networks during the festival can be overall divided into: posts that would keep up with the ongoing of the festival and photo/video coverage of the festival. Thus, every festival day there were three announcements: full timetable of daily activities, then “Vai começar” (“It will start”), posts that preceded every artist’s performance (with information about who, where and when will play) and “Agora, Aqui” (“Now, Here”) to give a hint on spontaneous and secret concerts around Cem Soldos. As to the coverage, for every festival day there were uploaded two photo albums: one with atmosphere and general public photographs and another one with concerts’ photos. Overall, there were produced four videos to be shared on their *Facebook* page, capturing the atmosphere during the 2017’ edition.

As to the later communication, articles from press were shared to resume the 2017’s edition. During the months that followed, communication on social networks was concentrated on sharing artists’ performances from the 2017 edition.

#### 3.1.4 Media coverage

According to the study about *Bons Sons’17* communicative performance, elaborated by Marta Amado (CISION), 1,145 was the number of news that appeared on media platforms about the festival, reaching a total of 4,7 million of individuals (45% of Portuguese population). The mean value for engagement was 5%, meaning that, in medium, 5% of engaged audience reacted to news and online publications, through ways as sharing, commenting and likes. As results of the study show, starting from March when the line-up for *BS’17* was announced, the number of news about the festival has been in a steady increase, reaching the highest point (433) in August.

Regarding the media coverage, study shows that online had the biggest amount of share (66%) with 752 news produced and consequently reaching 16 million people, while press comes second (19%) with 215 news with 52 million of outreach, followed by blogs (10%), television (4%) and radio (2%). The biggest amount of news published was regarding new ecologic plan in association with “Sê-lo verde” (60 news), while slightly less around “the culture for the whole family” (38) and “the last name joining the line-up” (33). *Idem, Ibidem*

### 3.2 *Bons Sons* and its festival goers: motivations, experience and satisfaction

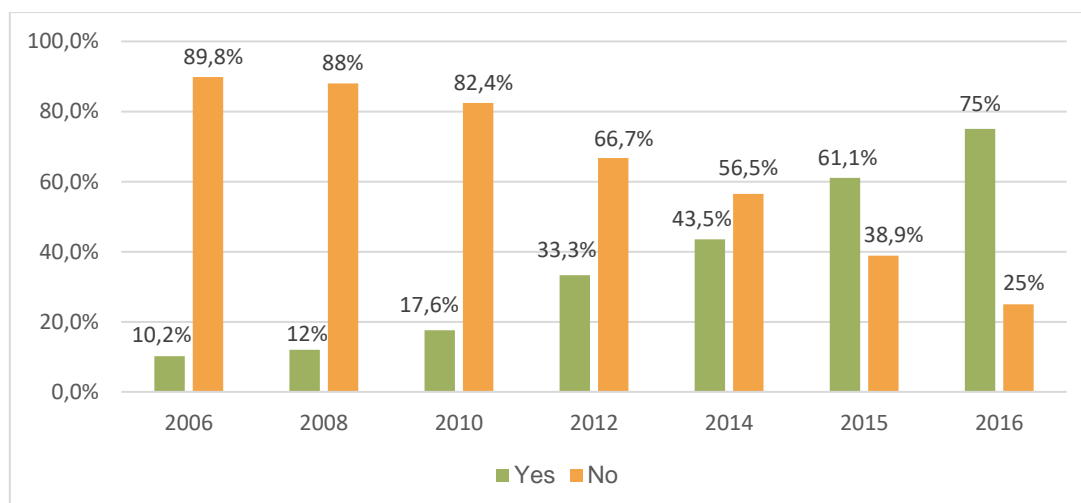
As to provide a broader look into the festival goers' profile, two distinct approaches will be applied: questionnaires, to create a general view within their sight at the festival, and interviews with attendees as families, to explore a highly relevant and characteristic type of *BS* public – a family one.

#### 3.2.1 Questionnaires

##### Characterization of the sample

Overall, the sample is represented by valid 188 responses, of those 93 men and 92 women between 16 and 74 years old. Among the interviewed public, 56,6% were workers, 32,4% students, 6,6% of the “other” category and 4,4% were retired. A vast majority of the sample has claimed to be single (72,4%) while 20% were married. Mostly, festival goers came from Lisbon (19,1%), Tomar (17%) and Leiria (5,9%), something that can be easily justified by the nearness of these cities to Cem Soldos.

According to the results, 57,2% of the festival goes had already come to the festival while 42,8% claimed it was their first time at *Bons Sons*. As represented in Figure 3.1, the number of attendees had a steady increase through the years, meaning that *Bons Sons* has amassed interest among its public.



**Figure 3.1** Attendance at other editions of *Bons Sons*

Considerable majority (88%) had come with a full festival ticket. It is also to note that 44% of the sample have claimed to come for four days and 20% for five days. For this reason, one can conclude that, normally, festival goers experience all festival days. According to the questionnaires, 61,4% of the sample have chosen to camp and among those who didn't, 46,3% have claimed to have stayed at their own home. From the

observations made, this fact can be justified by a large amount of festival goers that are originally from Cem Soldos, have relatives among the locals or come from villages or towns, located nearby, so that the “home” option can be used.

### **Cultural practices**

In order to discover how *BS'* festival goers spend their leisure time and to survey their cultural practices, the questionnaire included a range of activities for them to assign with a related frequency value. Thus, number one referred to the never or rarely response, two as for a few times per year, three as once per month and four, the highest value, meaning couple of times a week. In this dissertation, the results will be analysed and discussed in four age groups, so that the age factor can be taken in account.

As follows, the activity that proved to have the highest mean value is listening to music. The youngest group (16-21), with a mean value of 3,96 revealed to be the biggest music fan, followed with a slight decrease in numbers (to around 3,82) by the rest of the groups. Overall, 85,6% of the sample claimed to listen to music at least a few times per week. In fact, in the festival context, this outcome is not much of a surprise, confirming that festival goers are, on average, regular music listeners.

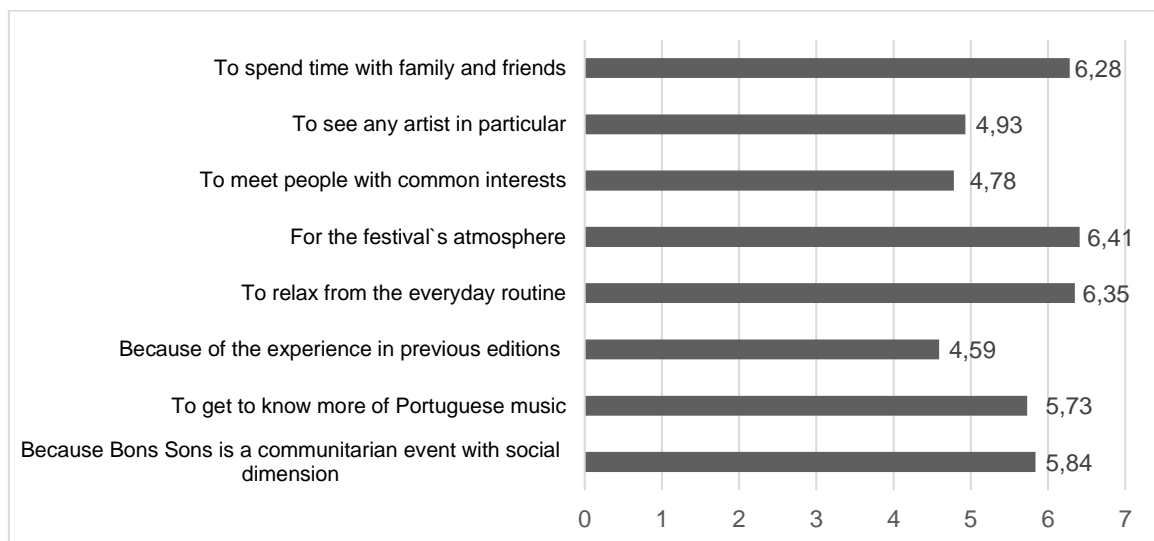
The oldest range of public (39-74) presented the highest value for radio consumption (3,6) with a gradual decrease in numbers to the youngest age group (2,94). Regarding the habit of reading books, the elder festival goers had likewise presented the highest mean number (3,02). In the same manner, the tendency is that the younger the festival goer is, the least frequent one claimed to read a book. In contrast, the youngsters between 16-21 state to watch TV oftentimes (3,35), followed by the last two groups with 3,12 and 3,13 respectively.

Curiously, the group of 22-28 years old presents to be as the least interested in watching TV (2,79). However, going to bars & coffee shops seems to be the most frequent habit for these young people (mean value of 3,11) yet with no steep changes in numbers in comparison to other age groups. Lastly, going to the theatre, movie or museum seems, in general view, to be a rare cultural practice as majority of the festival goers (37,5% and 35,8% respectively) have chosen the “a few times per year” response.

### **Motivations**

Overall, the questionnaire is notably focused on discovering not only the feedback from *BS'* public but aims to understand if there is any relation between an event and its visitors. Thus, the analysis of questionnaires show that festival goers refer to three main characteristics that motivated them to attend *Bons Sons'17* - 1. to spend time with family and friends, 2. to relax from the everyday routine and 3. for the atmosphere of the festival.

Among the sample of 188 attendees, 62,2%, 61,7% and 59,6% of them have, respectively, given the highest value of 7 to these three aspects. From the analysis of data, one can notice that for these items, the lower the attributed value of motifs is, lower is the number of festival goers that relates to it. Thus, the values from 1 to 4, have notably low representation. However, as the graph below shows, the overall mean value for the “atmosphere of the festival” and “to relax from daily routine” is slightly higher (6,40 and 6,35 respectively) than the reason regarding family and friends (6,28). What it indicates is that the variance of responses of this item is somewhat bigger than the others two.



**Figure 3.2** Motivations to come to *Bons Sons'17*

Other motifs as “to get to know more of Portuguese music” or “to see any artist in particular” show less importance to the public, presenting a notable decrease in higher values while the lowest seem to balance alongside. However, the mean value for the “Portuguese music” category is still high (5,73), meaning that mostly people recognize the effort that *BS'* makes in promoting Portuguese music and come to discover new artists. As the mean value of the category “to see any artist in particular” (4,93) and low number of the attendance with day festival ticket (12%) show, *Bons Sons* is appreciated for its eclectic line-up, yet it is not a festival that people buy daily ticket for any performance in particular. However, observations made during the festival can slightly contrast with this outcome. On the first festival day (11<sup>th</sup> of August), some young people would notably and preferably come to see Capitão Fausto, a Portuguese band whose latest album had an increasing success among the public. This fact was seen not only by the enthusiasm felt, but also from many of the daily wristbands worn.

A representative part of the sample (59,6%) highly agrees that *BS* creates a sense of community, whereas the mean value attributed to this item is 6,36. Additionally,



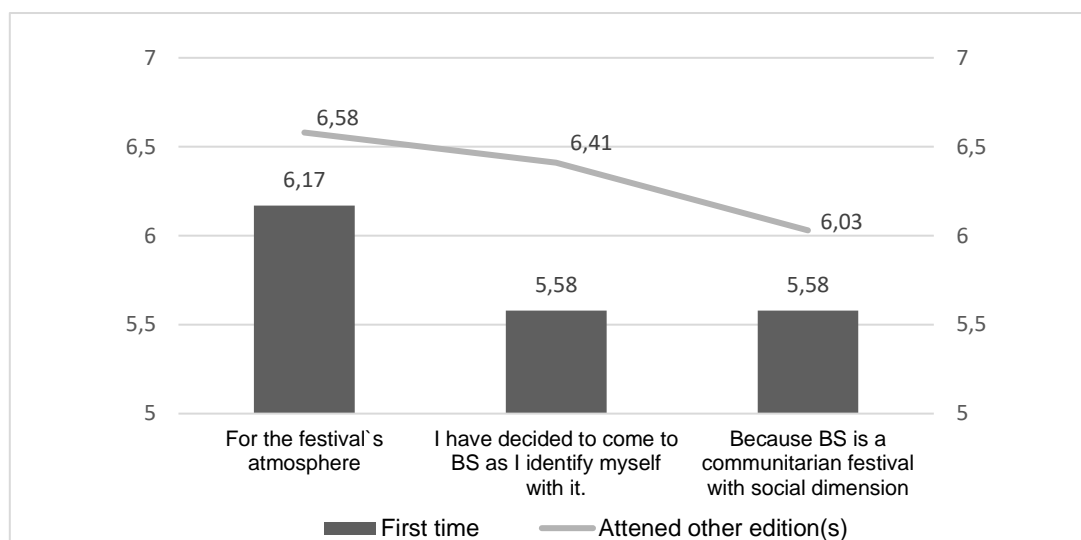
to get to know people with the same interests showed to be absolutely important for 17% of the sample, reaching an overall mean value of 4,78. In this way, one can conclude that, in general, festival goers find it more important to spend time with their family and friends in a different, relaxing environment rather than to meet new people.

Interestingly, the importance of friends in attending a music festival is highlighted in another aspect. According to the results, a clear majority (71,8%) claimed to have heard about *Bons Sons*'17 from their friends, family members or colleagues. In a digital and networked era, when media platforms seem to play rather vital role in communication of each and every event, 36, 7% claimed to have heard from online social networks as *Facebook* and *Instagram*, while around 12-18% referred to social media platforms of music and culture, official website of *Bons Sons*, TV and newspapers/magazines, results of those taken together.

### **Previous attendance factor**

What revealed to be interesting is to analyse the result of comparing two groups, those who have previously attended *Bons Sons* and those who did not, in comparison to their responses for three items – 1. to what extent the reason they came is for the atmosphere, 2. if they decided to come as they relate themselves with the festival and 3. how important is the fact that *BS* is a communitarian festival with social dimension. The reason to look closer at these specific items is that all three of them correlate with the main characteristics of the festival. The results can thus demonstrate if these aspects of the festival match with the motivations of festival goers.

To start with, it is to note that slightly more respondents have already come to the previous edition(s), 57,2% in comparison to 42,8%. Overall, from what the results show (Figure 3.3), one can notice that the mean values, assigned by a group of former festival goers, are considerably higher (6,58, 6,41 and 6,03) than the ones of festival's newcomers (6,17 and 5,58 for the two last). Thus, it can be presumed that festival goers, who have experienced at least once the atmosphere of the festival, recognize and value more its communitarian aspect and come back as they feel a sense of connection with *Bons Sons*. However, it is to point that the group of newcomers has assigned these aspects with mainly lower, but still significant values. Curiously, newcomers had overall given high values (6,17) to the "atmosphere" category. From this, one can conclude that the message of the festival organizers has been successfully spread among the public.



**Figure 3.3** Attendance factor

Considering *Bons Sons*, a major part of the sample (71,8%) recognizes its huge impact as it creates a positive image of Cem Soldos, helps to make community more open (68,6%) and strengthens its intergenerational ties (67,6%). The mean values, attributed to these items by the festival goers, demonstrate to be notably high – 6,6 for the first two and 6,5. When it comes to economic benefits from the festival to Cem Soldos, festival goers have given a high importance to it, with a mean value of 6,29. However, the item about revenue for social projects presents to have lower impact with a mean value of 5,91. As both of these items relate with economic gains from the festival, one can assume that festival goers recognize its existence, but they don't seem sure what that money is actually used for. When applying questionnaire, this was also the question that has often generated doubts and facial expression of uncertainty.

### Age factor

Through the analysis of data, it is notable that age is a distinguishable factor. Regarding the motivation of spending time with family and friends, distributed among the four age groups (16-21; 22-28; 29-39; 40-74), a curious tendency can be seen: overall, all age groups present a steady increase in numbers, with the “high importance” as the most selected one. When it comes to the mean values, the youngest age group presents the highest result (6,67), decreasing it gradually up to the oldest age group (5,51).

Coming back to the question, related to the earlier discussed friends' importance, it becomes interesting to contrast it with the item “to meet people with similar tastes”. Looking at the results (Figure 3.4), one can see that both items, with only one exception at the 16-21 age group, had a gradual decrease in mean values from the youngest to the oldest age group. Tendentially, the older the festival goer is, less importance gives

he/she to spend time with family and friends or to meet new people. Another overall tendency is confirmed – all four age groups find it less important to spend time with new people than with old friends or their family.

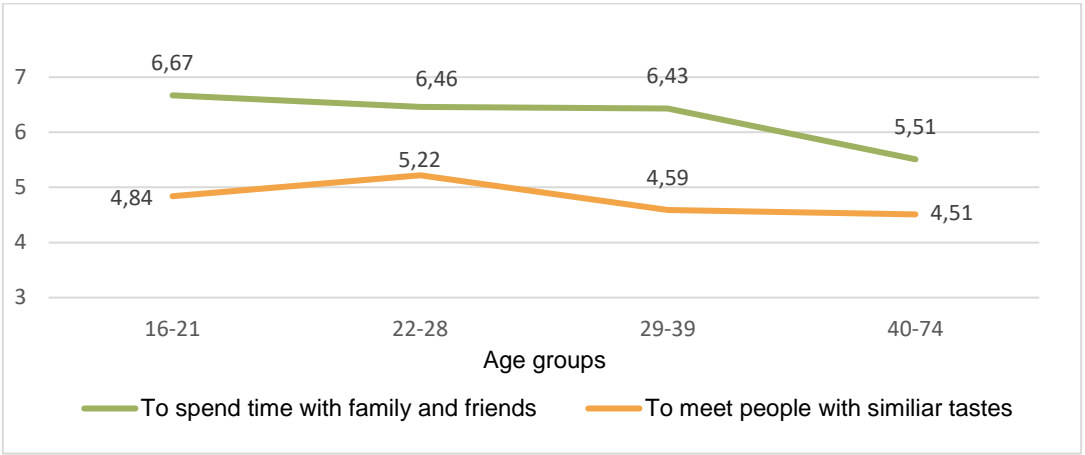


Figure 3.4 Age group factor

Taking in account age as continuous variable, it is possible to analyse it through its two extreme parts. In the given sample, the mean point of the category age is 29 and with it, one can give a general look at the tendency for different questions. According to the results (Figure 3.5), festival goers that are 29 or older claim to relate themselves with the festival (6,34) more than younger ones (5,77). Similarly, the older group seems to find it more important to come as it is a communitarian festival (mean value 6,2) in contrast to younger group (5,5).

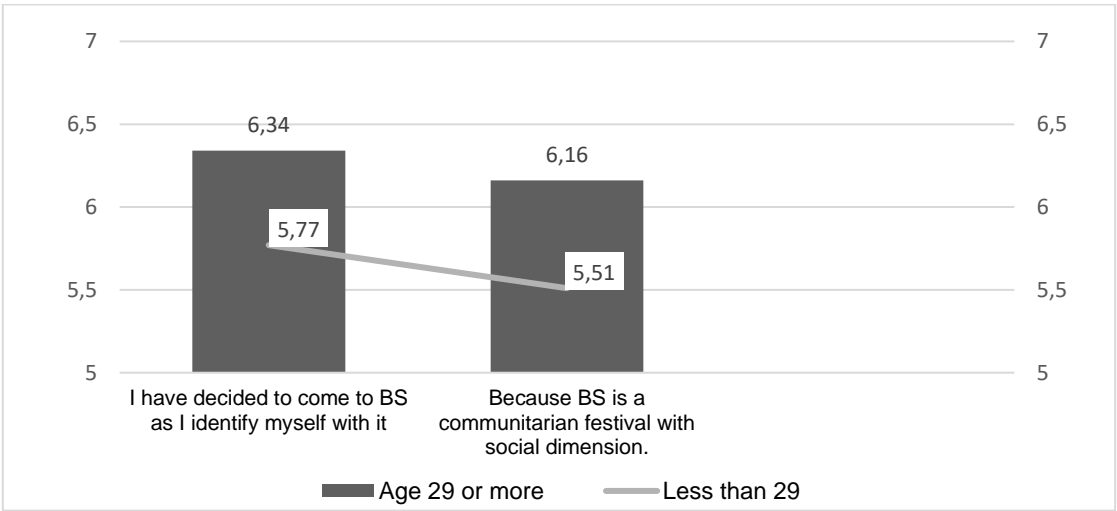
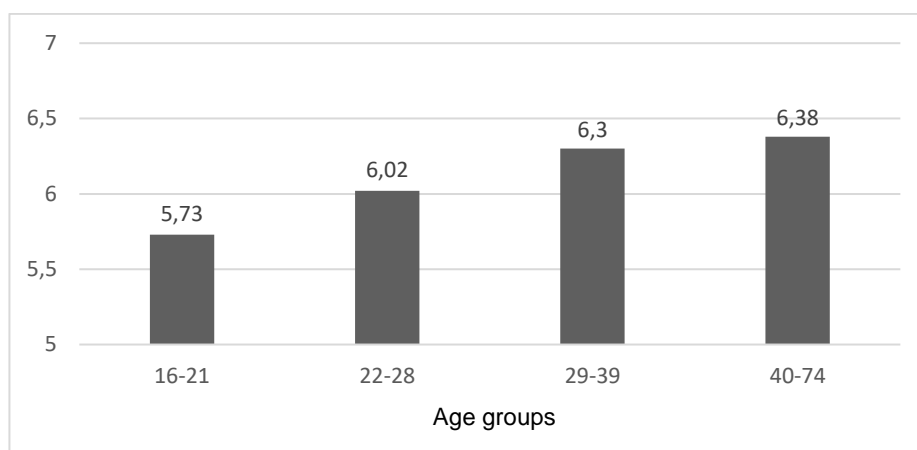


Figure 3.5 Age factor

Overall, as the public of the festival is intergenerational, the oldest segment of it seems to attend more due to such dimensions as: a rural atmosphere of the festival, an intimacy of the village and its population as well as a relaxing way of its celebration. Thus, to confirm this idea, it was thought to create a composite variable that includes three aspects from the questionnaire, analysed earlier, that appear to piece together the main characteristics of the festival – 1. decide to come as one relates to the festival, 2. because *BS* is a communitarian event with social dimension and 3. to come for the festival's atmosphere.

The result of correlation between age (binned into four groups) and composite variable “festival”<sup>30</sup>, mentioned above, showed to be significant and positive, however weak and rather low ( $p < 0,001$ ;  $r_s = 0,267$ ). At the Figure 3.6, it can be observed that the higher the age group is, higher is the mean value attributed to the characteristics of the festival, which according to the table below stretches from 5,73 to 6,38. Thus, one can conclude that the older the festival goer is, more important it is to attend *Bons Sons* due to its main characteristics.

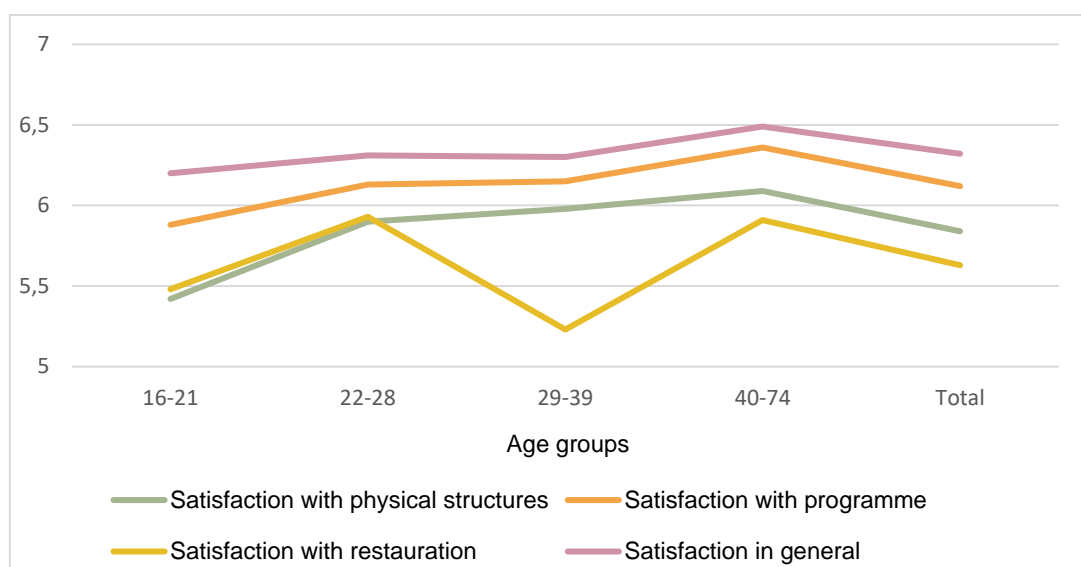


**Figure 3.6** Mean values for a composite variable

### Satisfaction

Looking at the results at the Figure 3.7, one can state that, in general, older age groups are more satisfied than younger ones. “Satisfaction in general” presents to be the item with the highest mean values whereas “satisfaction with restauration” has the lowest ones. The same tendency is proved by the overall mean values that, except for the last item, are close to match with the values of the 22-28 age groups. Curiously, when comparing mean values of these four categories in relation to newcomers and former *BS* festival goers, there is almost no difference in these results.

<sup>30</sup> The result is shown at the Attachment C.



**Figura 3.7** Level of satisfaction within the age groups

### 3.2.2 Interviews with attendees as family

#### Description

In 2010, Daniela Craveiro and Jorge Silva (2011) published a paper around *Bons Sons'10* cultural offer and its public. What becomes evident from their analysis is that festival's public presents to be heterogeneous, defined into two profiles: the first one that refers to young, national and experienced in festivals public and second one, regarding local and tendentially older public, that mostly represents not a usual consumer of this kind of cultural product. As it was referred before, *Bons Sons* is a festival made and highly attended by its local inhabitants, thus its public is distinctively intergenerational. However, seven years later, what can be undoubtedly observed is a representative presence of a new public – of a family kind.

After a careful analysis of information from the web pages of *Bons Sons'* early editions, one can notice that since 2008, the official programme of the festival included activities for kids. Thus, the initiative started with “Mimarte”, musical experiences for early childhood<sup>31</sup>, elaborated for both little and small kids to, alongside their parents, explore new sounds and cultural manifestations (dance, theatre, cinema, painting, poetry, photography) as well as to intensify the bonds between children and parents. Later on, these activities were divided into several ones, each of them exploring a specific interaction with art and culture.

For little festival goers, the edition of 2017, together with AEPGA (Association for the Study and Protection of Asinine Cattle), prepared donkey rides through the village and donkey lessons, while music association with “Canto Firme de Tomar” presented

<sup>31</sup> Taken from <http://www.bonssons.com/BS2008/bonssons.html>. Accessed in March, 2018.

both entertainment and educational workshops as “Traditional Orchestra” and “Come on drumme” *Idem, Ibidem*. Across the village, several board games called “Helder games” were placed, that, in a medieval inspiration, used simple materials as wood and rope to entertain not only kids, but all-aged festival goers. Moreover, sessions of “Music for kids” took place every festival morning and consisted of educational musical performances that “(...) seek to create playful experiences, raising awareness on music while allowing family moments, where they share and connect through sounds”<sup>32</sup>.

According to Ana Rita Melro, one of the responsible curators of “Music for kids” and music teacher, when it comes to the two sessions created for 2017 edition, both have a theory base of Edwin Gordon’s studies, particularly his book *A Music Learning Theory for Newborn and Young Children*. Following his work, there is a special methodology of introducing sounds to little kids and, as Rita has already noticed, in practice, in a long term educational process it has notable results.

As showed, these children activities are aimed to broaden ones view and, from the early years provide closer and rather intimate connection of kids with music, art and culture. Since the early festival years, organisers saw the importance of the musical education for the smallest ones, thus didactic concerts during the festival days as well as the overall atmosphere created in Cem Soldos are seen as the key elements for a flourishing cultural development of children.

## **Analysis**

As part of the fieldwork during the festive days, several interviews, both formal and informal, as well as observation were made alongside the family public. It was decided to give a particular attention to “Music for kids” performances, starting at 10 and 11am each festival day.

Without hesitation, the interviewed families claimed that they came to the “Music for kids” as they believe that exposure to new sounds, rhythms and instruments will provide an important background for their kids’ development. They also confirmed that they personally are either music and/or festival fans or have a curiosity in experimenting new type of events. Some also claimed that their kids, that have been exposed to musical sounds, instruments or styles as fado (traditional Portuguese music), can later remember that they experienced it at *Bons Sons* and afterwards show a special curiosity for music. Some other parents would bring their kids as they revealed some affection towards music or a certain instrument at home or school and so they see these activities as a chance to encourage and support them in it.

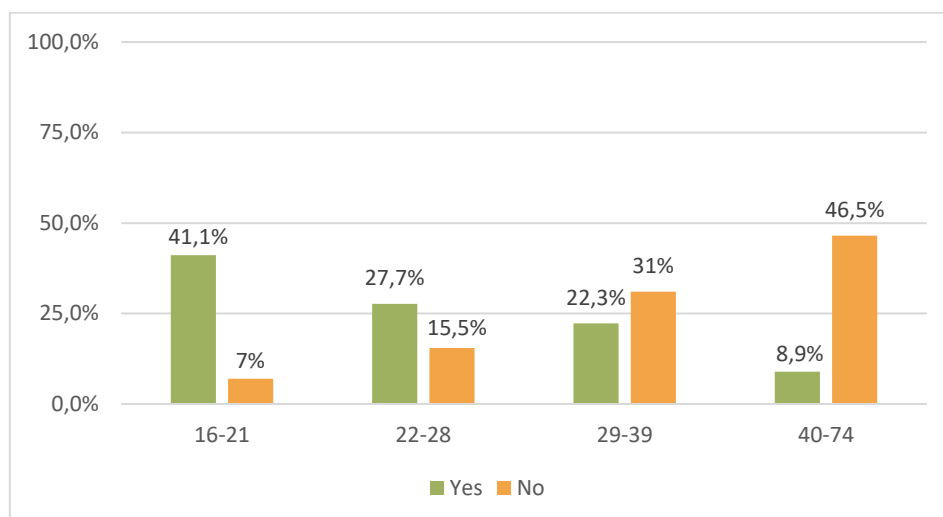
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<sup>32</sup> Taken from <http://www.bonssons.com/en/bs2017/>.

Having conducted ten interviews, half of them happened to be with families that came for the first time and another half with those, who have mostly attended all previous editions. Almost all of those who came for the first time affirm to have heard about the festival from their friends, which follows the tendency showcased at the questionnaire results. At the same time, most of these families came as they had their own property in Cem Soldos or some of their family members or friends were local residents.

Thus, even if *Bons Sons* provides the festival goers with a variety of activities for little, young and older public, families with small kids are mostly of a regional character with a preference for local accommodation (own or family's/ friend's house, residency or hotel in Tomar). A typical experience of camping at the music festival is not an option for family public, so, for this reason, it is important for organisation to create some special conditions to receive these families.

Looking back at the results of the questionnaires, around 60% of the sample claimed to have stayed at *Bons Sons*' camping zone. According to the Figure 3.7, when it comes to age groups, there is a notable decrease in numbers from the youngest group (46 out of 183 sample) to the oldest festival goers (10) for the response "yes" in relation to the camping. The opposite happens with the response "no", as the older the public is, more they claim to have not camped at the festival, ranging the numbers from 5 to 33.



**Figure 3.8** Camping preferences

However, even though the spirit of camping, mostly associated with summer festivals, does not match with the preferences of a family public, the communitarian and rustic atmosphere of *Bons Sons* is what this group is looking for. One of the interviewed families said they found *Bons Sons* searching in Google for a holiday option that would be ideal for them and their small kid. Accordingly, they have already been to other

festivals, but it is the first time in “this kind of an event” and it is also the first festival they attend with a baby. Some other families have also claimed it is the only festival they go with kids, reinforcing the idea that *BS* is perceived as a family one.

During the interviews, one of the residents shared his thought that this strong presence of kids at *Bons Sons* might come from the village itself, as since the creation of the festival, all the residents had a chance to be involved in it. Thus, Cem Soldos has always been an example of living in harmony between different generations and *Bons Sons* as a festival tends to give continuity to this tradition. What is highly appreciated within the public is the warm reception of locals, the way that the village opens its doors and how, in return, the public brings a new liveness to Cem Soldos. According to one of the family festival goers, one can see that “*BS* is different as it has more children, more animals around, seniors, all kind of people...”

Regarding the motifs, interviewers emphasized the importance of educational and cultural experience that festival can provide to their kids as well as the concerts and the quiet atmosphere of the village they can enjoy by themselves. It was also said that as it is a festival of Portuguese music, the public is more familiar, the atmosphere is more heterogeneous, and one can feel comfortable, calm and safe. For those who share roots in Cem Soldos, *BS* is also a place to meet old friends, especially those who live far away or abroad. Bringing kids to a festival means looking at it from a different angle, exploring its variety of parallel activities and recognize its importance for young generations.

One of the questions asked to the family public was if there is anything they would like to see changed or improved and few things and some details about food court and camping zone were pointed out. However, what one of the interviewed said was that “more than this would lose its essence”. So even if some of the infrastructures would get restored, there would be more supplies or bigger parking zone ... Overall, that’s not what really matters. What does matter is “the spirit” of *Bons Sons*. Thus, and according to the public, the village is the synonym for peace mixed with sounds and staying true to it, without trying too hard to modify it, will allow the festival goers to truly experience *Bons Sons* festival.



## CONCLUSIONS

As stated by Bennett, Taylor and Wooward (2014:1), “in the last decade of the twentieth century in particular, all continents not only witnessed a surge in the number of annual festivals, but also a diversification in the types of festival that became a mainstay of cultural calendars, as well as diversification in local and global festival audiences”. For this reason, with the use of a mixed method, combining both quantitative and qualitative research techniques, this dissertation has focused on a case study of a Portuguese music festival *Bons Sons* and its 2017's edition. On one hand, its main purpose was to characterize the symbolical representation of the festival and its online mediation. On the other, it was to characterize the publics (sociographic variables and cultural practices) and analyse their motivations and level of satisfaction, whilst looking for connections with the mediated representation of the festival within the festival goers.

Alongside it, a focus was shed on a peculiar form of attendance: those who came to the festival as a family experience, in order to explore a very emblematic type of *Bons Sons* public.

Generally, *Bons Sons* positions itself as a platform for the disclosure of Portuguese music, creating the time and place for the festival goers to discover both emerging and established artists. It mainly portrays itself as a communitarian festival, taking place in a small village of Cem Soldos, where local community is engaged to be part of it. Organized by a local cultural organization SCOCS, it affirms to be a non-profit festival since its income is used to fund local projects. Simplicity, intimacy and surprising effect – those are the characteristics that might define *Bons Sons*'17.

Looking at the *Bons Sons* as a *mediated festival*, it was important to highlight its communicative strategies on social media platforms such as *Facebook* and *Instagram*, information available on its official website, combined with information from the interviews with the organization team. As it is showed in the Chapter III, the organisation team has made an effort on promoting *Bons Sons* in social media platforms, starting with artists announcements to a constant online presence during the festival days. However, as the results of the questionnaires show, only some of the festival goers have heard about the festival from the social media; instead, a clear majority have heard about *Bons Sons* from their friends. Regardless of this outcome, online presence of the festival has yet been highly significant, confirmed by a great number of responses and engagement online. The media coverage of the festival was yet another aspect that has been highlighted in this dissertation, pointing out its regular presence in social media.

Overall, one can describe *Bons Sons*' average attendee as a young camper with full festival ticket, a music fan that mostly arrives from the central region of Portugal. On average, public come for the atmosphere of the festival, to experience something out of

their daily routine and to spend time with family and friends. As it was showed in this dissertation, music festival is mainly regarded as a place for social interactions, so it is not a surprise that many of the *Bons Sons*' festival goers see it as chance to spend some quality time with their friends and/or relatives. However, accordingly to the results of the questionnaires, meeting new people is not something that festival goers come for.

It is to mention that *Bons Sons* is well-known for its intergenerational public, something quite uncommon in the Portuguese music festivals scene. Apart from the young campers and local participants, family public is a new type of public that has been described here with its preference for local accommodation, educational experience at the festival, and particular lifestyle and needs during the festival days. It can be concluded that family public come for the rustic atmosphere of the festival, value its quiet path through the festival days, the sense of security and comfort among the public.

*Bons Sons* is proud to be one of the first music festivals in Portugal to present a line-up with merely national music projects of all genres. For this, results show that in general, festival goers find it important to come and get to know more of the Portuguese music. It is yet to mention that, unlike many of the major music festivals, *Bons Sons* is not a one-day ticket festival, something that was confirmed with a rather high result in the questionnaires. However, from the observations made, this tendency might change in some exceptional occasions as a presence of popular emerging artists (Capitão Fausto) or performances of iconic artists (José Cid).

As for the sense of community, highly promoted in *Bons Sons*' communication, festival goers, in a general view, do find it important. It is to highlight that those who have previously attended *Bons Sons* affirm to relate to it more than newcomers, as much as they come for its atmosphere. However, even those who have come to the festival for the first time recognize its importance and have given lower yet still high values for its atmosphere and communitarian aspect.

As for the age factor, one can say that, overall, the older the festival goer is, more does he/she relate to the festival for its main characteristics such as its atmosphere and communitarian aspect. It is also that elder festival goers are more satisfied with the festival than younger ones, as overall results show a steady increase in numbers from the youngest to the oldest age group. In turn, although with a slight difference, younger age groups of festival goers reveal to come more to spend time with family and friends than older groups, highlighting the importance of socialization at music festivals. It is also that over all our age groups, those age 22-28 revealed to be the most interested in meeting new people at the festival. With this, one can conclude that age is, in fact, a distinguishable factor when it comes to the symbolical representation that *Bons Sons* communicates.

From the communication that is made, it is undoubtful that Cem Soldos, as a village, and also its habitants play a rather vital role in the organization of *Bons Sons*. It is thus important that, according to the results, festival goers recognize that *BS* creates positive image of Cem Soldos and makes its community more open.

With this, one can conclude that *Bons Sons*' image is reflected on its visitors' motivations and experience, as they value its communitarian aspect, enjoy its atmosphere and indulge with the festivals line-up. No less important is that festival goers recognize the social, cultural and also economic importance of *Bons Sons* in Cem Soldos. On the last day of *Bons Sons*'17, during an informal talk with artistic director Luís Ferreira, he shared that the main aim for the future of the festival is for it to grow in depth and not in width. With every new edition, it is important for organisation team to ensure even better experience for the public, with an exciting line up of artists and parallel activities, not necessarily running for the numbers of tickets sold.

As to the *mediated festival*, explored in this dissertation within the Portuguese music festival scene, it showed to be a very interesting and vast topic to explore. The results of this research show that there is still a lack of theoretical material to sustain this notion, something that can hopefully motivate other researchers to consider its further study. One of the suggestions might be to conduct interviews and/or questionnaires with direct questions on festival goer's opinions, referring to specific communication strategies or even undertake a study based on online reactions on social media platforms (likes, comments, shares, views) to raise new relevant questions.

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## ATTACHMENTS

### Attachment A

Sampling, created by Daniela Craveiro and Jorge Silva.

Goal (%)

%					
	Regional		National		T
	M	H	M	H	
Youngster (16-35)	10%	10%	20%	20%	60%
Adult (35-60)	5%	5%	10%	10%	30%
Senior (60+)	10%				10%

100%

Overall goal (N=200)

	Regional		National		Total
	M	H	M	H	
Youngster (16-35)	20	20	40	40	120
Adult (35-60)	10	10	20	20	60
Senior (60+)	20				20

N=200

**Note:**

Regional (Districts: Abrantes Alcanena, Constância, Entroncamento, Ferreira do Zêzere, Ourém, Sardoal, Tomar, Torres Novas, Vila Nova da Barquinha).

National: other districts.

## Attachment B

Bons Sons'17 official poster

**BONS SONS**

CEM SOLDOS TOMAR 11-14 AGOSTO 2017

**RODRIGO LEÃO • ORELHA NEGRA  
MÃO MORTA • CAPITÃO FAUSTO  
SAMUEL ÚRIA • PAULO BRAGANÇA  
VIRGEM SUTA • FRANKIE CHAVEZ  
NÉ LADEIRAS • MEDEIROS/LUCAS  
10.000 ANOS DEPOIS ENTRE  
VÉNUS E MARTE**

**GLOCKENWISE • THROES+THE SHINE • HOLY NOTHING  
THUNDER & CO • MANUEL FÚRIA E OS NÁUFRAGOS  
THE POPPERS • SEÑORITAS • OCTA PUSH • WHALES  
FILIPE SAMBADO • CAPTAIN BOY • MARCO LUZ • SURMA  
LST - LISBOA STRING TRIO • JOANA BARRA VAZ • VALTER LOBO  
SONOSCOPIA • LES SAINT ARMAND • SAMPLADÉLICOS**

**ANA JEZABEL E ANTÓNIO TORRES • LANDER & JONAS • CARLOTA LAGIDO  
BAND'OLIM • LUCÍA VIVES+JOÃO RAPOSO • MOÇOS DA VILA • SANCT'IRENE  
SINGULARLUGAR • FILIPE VALENTIM • MOÇOILAS • RODRIGO AFFREIXO  
PUTO ANDERSON, DJ NINOO E K30 (FIRMA DO TXIGA) • GROOVE SALVATION  
ZÉ NUNO, SAM U E BEATDIZORDER (BALLROOM) • INÊS LAMIM**

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\*PREÇO PARA BILHETES ADQUIRIDOS NO RECINTO  
BILHETES À VENDA NA TICKETLINE, CTT, FNAC, MORTEN, EL CORTE INGLÉS, C.C. DOCE VITA, CASINO DE LISBOA, GALERIAS DO CAMPO PEQUENO, AGÊNCIA ABREU, ABEP, MMH, TICKET, C.C. MUNICENTER, CCB, SHOPPING CIDADE DO PORTO, U-TICKETLINE, AMOR LUSITANO-PORTUGUESE HOUSE E EM CEM SOLDOS

**DEM VIVER A ALDEIA!**  
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ORGANIZAÇÃO: SCS, ALDEIA LUSITANA, TOMAR, SAGRES, MÚSICA ASSOCIADA, EDP, ANTELOPE, PÁGODA, PÓRTEIS, MMXV, RTP, ANTENA 1, ANTENA 3, APODIAMENTO: ICD, S, M, N



## Attachment C

### Correlations

			characteristics	age
Spearman's rho	characteristics	Correlation Coefficient	1,000	,267**
		Sig. (1-tailed)	.	,000
		N	183	183
	age	Correlation Coefficient	,267**	1,000
		Sig. (1-tailed)	,000	.
		N	183	185

\*\* . Correlation is significant at the 0.01 level (1-tailed).