

**THE ROLE OF NAMING SPONSORS IN SUMMER MUSIC
FESTIVALS**

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Conducting this dissertation was a major challenge, due to the effort and commitment that is necessary to achieve a good final result. Writing about the impact of naming sponsors in the main Portuguese summer festivals made me understand several concepts and processes related to general Marketing that I fully explored and finally realized how certain aspects are fundamental for the final outcome.

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RESUMO

A presente dissertação pretende perceber a relação existente entre o conceito de *branding* e os festivais portugueses de música existentes no verão, de forma a reconhecer qual o papel que o primeiro tem vindo a ter no segundo, dado o crescente impacto que se tem vindo a verificar. Mais concretamente, pretendem-se estudar variáveis relacionadas com o comportamento do consumidor, a comunicação que o marketing tem de ter para que tal seja possível e aquilo que os *naming sponsors* se predispõem a fazer dadas as actuais circunstâncias do panorama nacional.

Esta pesquisa procurou perceber de que forma os responsáveis pelos principais festivais em Portugal debatem as questões relacionadas com a importância que os *naming sponsors* apresentam para o sucesso e desempenho dos mesmos, assim como a opinião dos festivaleiros e o papel que estes têm tido para a melhoria ou degradação da sua qualidade.

Após o estudo das entrevistas e netnografia realizadas verificou-se que em geral, os *naming sponsors* são importantes motores para uma grandiosa edificação e concretização de um festival, mas que no geral pouco influenciam a ida dos festivaleiros. De acordo com as suas opiniões, a presença excessiva das marcas é muitas vezes justificada como meio de ineficiência de determinadas funcionalidades e serviços. O maior desafio baseia-se em arquitetar festivais de qualidade sem a demonstração excessiva da presença dos patrocinadores e a apresentação ao festivaleiro de opções mais subtis da sua presença, por forma a potenciar retenção e a levar a uma opinião mais positiva sobre os mesmos.

Palavras-Chave: *Branding*, Comunicação de Marketing, Comportamento do Consumidor, Festivais de Música de Verão

JEL – Sistema de Classificação: M31/M37

ABSTRACT

The present dissertation was performed to understand the connection between branding and summer Portuguese music festivals, in order to recognize the role that the first has been having in the second, due to their increasing impact. More precisely, the objective is to study several variables related to the consumer behaviour and the necessary communication marketing needs that should exist for a successful concretization of the event and which steps naming sponsors need to follow, due to the actual circumstances of the national panorama.

This research is looking to understand how the responsible for the main Portuguese music festivals are currently aware of the importance that a naming sponsor has for the success and performance of festivals and also, the opinion of the festival goers about them and their role in contributing for future improvements on services and infrastructures.

At the end and after performing in-depth interviews and a netnography, it seems that naming sponsors are important for the edification of each edition but in general, they don't influence the desire to go to a festival. Its excessive presence is justified as inefficient and injurious for certain services and functionalities. The challenge is improving quality in festivals without massively showing the presence of naming sponsors and also provide subtle options for retention of the festival goers.

Key-Words: Branding, Marketing Communications, Consumer Behaviour, Summer Music Festivals

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LIST OF ABBREVIATIONS

APORFEST - Associação Portuguesa de Festivais de Música

APP - Application

CNN – Cable News Network

DNA - Deoxyribonucleic acid

E-WoM – Electronic World-of-Mouth

GPS – Global Positioning System

IMC - Integrated Marketing Communications

UNO – United Nations Organization

Wi-fi – Wireless Fidelity

WoM – Word-of-Mouth

1. INTRODUCTION

Brands are constantly trying to find new ways to update its products and services, enhancing its performance and visibility to the public. The role of a brand in a summer music festival is acquiring a different weight compared to some years ago. An attendee is going to a festival, obviously for the music and the experience, but also for the represented brands. Branding is nowadays a reference and the traditional way of merchandising and promotion is no longer enough. Being a naming sponsor is a marketing vehicle that can generate positive community awareness and provide a massive exposure of the name, trademark and products of the brand. From the side of brands, summer music festivals are acquiring a great opportunity for the performance of those actions.

The present dissertation has the objective of recognize the role of naming sponsors in Portuguese summer music festivals, its evolution and current impact. The advantages are tremendous but the action of planning can also be a challenge and those are the main keys that are going to support this paper work.

1.1. Relevance of the topic

According to Knopper (2012) (in Bachman, Norman, Backman and Hopkins, 2017), music festivals have becoming increasingly larger in size, quantity and popularity. In Portugal, the range of summer music festivals contributes to accomplish different type of goals, ranging from social, economic and environmental issues, to country branding. Although, there are only a few studies related to brand ownership, brand control, promotion and marketing in music festivals. Understanding the role of branding in a summer festival can be seen as a challenge, as it is an important tool in marketing strategy that according to Rooney (2004) (in Kemp, Williams & Bordelon, 2011), can attract and maintain customers by promoting their value and image.

Consumer needs are an important factor that can influence the selection of a certain brand for a summer music festival. That can possibly be identified as a perception of outcome quality, while understanding their festival experience with brands.

The creation of brand value in a festival in getting more complex and companies have the need to study their relationship with customers - usually called brand equity - and to measure their level of attachment - that is, brand strength -, for more awareness, profits and retention.

When sponsoring an event, the stronger the link between the sponsor, the event and the sponsees, the greater will be the impact over the sponsor's brand (Fleck & Quester, 2007). Moreover, understanding how this is happening and which impact is creating is the current objective of the dissertation.

2. LITERATURE REVIEW

2.1. Branding

Brand is defined, according to the American Marketing Association (2010), as a name, term, design, symbol, or other feature that can identify a seller's goods or services and have the possibility of being different from the ones of other sellers. It is mainly used as an identifier, including brand names, URLs, logos, symbols, characters, spokespeople, slogans, jingles, packages and signage (Chen & Mathews, 2017 according to Keller, 2003). Nevertheless, it is also a source of sensory, affective and cognitive associations for a notable brand experience (Schmitt, 1999a; Chen & Mathews, 2017) and facilitate the marketing processes of realizing experiences for co-creation of value, allowing competitive advantage (Brodie, Benson-Rea & Medlin, 2017).

Apart from the traditional definitions of brand, its concept is multifaceted and subject to diverse interpretations (Brodie *et al.*, 2017). It covers an organization's promise of emotional and psychological attachment (Okonkwo, 2007), self-expression and social benefits to the customers (Aaker, 2014), strategic advantage to achieve long-term growth goals (Chen & Mathews, 2017) and a piece of legal property that is capable of influence consumer behaviour. As cited by Chen & Mathews (2017: 539-540), according to the studies of Herrmann, Huber, Shao & Bao (2007) and Keller (2003), a brand can "*serve several functions, such as identifying the product source, assigning responsibility to manufacturers, reducing risk and signalling quality*" to the consumers. Not only goods and services can be branded, as cities and regions are also currently developing strategies around the branding concept (Bosjak, 2010; Puczko, Ratz & Smith, 2007 in Kemp *et al.*, 2011). This is a relative recent field of studies (Van Winkle, Cairns, MacKay & Halpenny, 2016 as cited by Johansson, 2005) and the development of corporate brands in those environments continues to be a challenge due to the complexity of the modern business world (Alwi, Ali & Nguyen, 2017).

When speaking about the concept of brand, it is also important to define some definitions around it, in order to obtain a full understanding:

- **Brand Experience**

Experiencing a brand may develop two different conclusions: the extent to which someone thinks about the knowledge of a brand, i.e. subjective knowledge, and what is actually known, i.e. objective knowledge (Manthiou, Kang, Surmarjan & Tang, 2016 based on Brucks, 1985; Dood, Laverie, Wilcox & Duhan, 2005). It may be produced different perceptions of the same brand experience (Sahin, Zehir & Kitapçı, 2011; Hwang & Hyun, 2012 in Manthiou *et al.*, 2016) and consequently, remain longer in the memory of some consumers than in others (Brakus *et al.*, 2009; Zarantonello & Schmitt, 2010 in Manthiou *et al.*, 2016). Having sufficient knowledge about a brand will increase confidence and dependence is going to be generated, predicting consumer behaviour, i.e. brand loyalty (Shallice, 1998; Xu & Chan, 2010 in Manthiou *et al.*, 2016).

- **Brand Knowledge**

“Through experience, consumers build cognitive structures relative to a brand, and as a result, their knowledge about the brand increases.” (Manthiou *et al.*, 2016: 107) Brand knowledge is related to beliefs and attitudes (Keller, 1993; Broniarczyk & Alba, 1994 in Manthiou *et al.*, 2016) consumers possess in their memory of a specific brand (Baker, Hunt & Scribner, 2002; Blackwell, Miniard & Eagle, 2001 in Manthiou *et al.*, 2016) and happens when they totally understand product features (Baker *et al.*, 2002 in Manthiou *et al.*, 2016). This serves as the basic step for their behaviour (Shallice, 1988; Xu & Chan, 2010 in Manthiou *et al.*, 2016) in preferring certain brands (Manthiou *et al.*, 2016 according to Huffman & Houston, 1993; Judge, Erez, Bono & Thoresen, 2002).

- **Brand Awareness**

The capability of intuitively recognize a brand is called brand awareness. Considered as the basic form of brand knowledge, it denotes the strength of a brand’s presence in the mind of the consumer (Aaker, 1996). Several mechanisms are recurrently taken into account while studying brand awareness, ranging from no awareness to recognition, to recall (East, Singh, Wright & Vanhuele, 2017 as cited by Bettman, 1979), to “top of mind”, i.e. the first recalled brand, to dominant, i.e. the only recalled brand. According to Aaker (1996), recognition and recall have more significance than just remembering a certain brand. Recognition directly

relates external stimulus with the mental representation of the brand (East *et al.*, 2017), reflecting familiarity from past exposures. In turn, recall concerns the mental representation that people uses, in order to reach the heart of the idea that a brand desires to transmit.

Brand awareness can be a signal of success, commitment and affect, happening when a brand is recalled, whether in the purchasing process or while among other brands (Aeeker, 2014).

- **Brand Loyalty**

Brand Loyalty concerns the level of attachment of a consumer to a specific brand (Manthiou *et al.*, 2016 according to Aaker, 1991; Lee & Kang, 2012; Jamilena, Pêna & Molina, 2017) and the commitment for its consistent preference in the future, despite situational influences and marketing efforts (Oliver, 1999 in Manthiou *et al.*, 2016). It has totally the potential to cause switching behaviours and may adopt different dimensions. According to Kotler & Armstrong (2012) a consumer who buys only one brand all the time is considered as a hard-core loyal and a consumer who is loyal to a couple of brands is a split loyal. When a brand is changed towards another, the consumer is considered shifting loyal and finally, when no loyalty is showed for a brand a consumer adopts the position of switcher.

- **Brand Commitment**

Brand Commitment is viewed, according to Beatty & Kahle (1988), Moorman, Zaltman & Deshpande (1992) and Lucy (2007), as cited by Kemp *et al.* (2011: 124) as “... *an enduring desire to maintain a valued relationship*”. It refers to the economic, emotional and psychological attachment towards a brand (Kemp *et al.*, 2011 based in Evanschitzky, Iyer, Plassmann *et al.*, 2006) and may be developed when the consumer perceives high quality in a brand and repeatedly purchases. A committed consumer can lead to the spread of positive word of mouth about the brand and according to Escalas & Bettman (2003) and Escalas (2004) in Kemp *et al.* (2011), the brand can be used to create and represent a desired self-image or self-concept.

• **Brand Equity**

Brand equity can be defined “as a set of assets and liabilities linked to the brand, which add value to or subtract value from a product in its relationship with customers” (Aaker, 1991 in Singh & Pattanayak, 2016: 1229). The value of brand equity is composed of five brand equity assets: brand awareness, brand associations, perceived quality, brand loyalty and other proprietary brand assets (Aaker, 1996). In his point of view, brand equity can bring value for the customer and the manufacturer, and the customer value from brand equity is the base for the creation of value for the manufacturer. That is possible to observe in the next scheme:

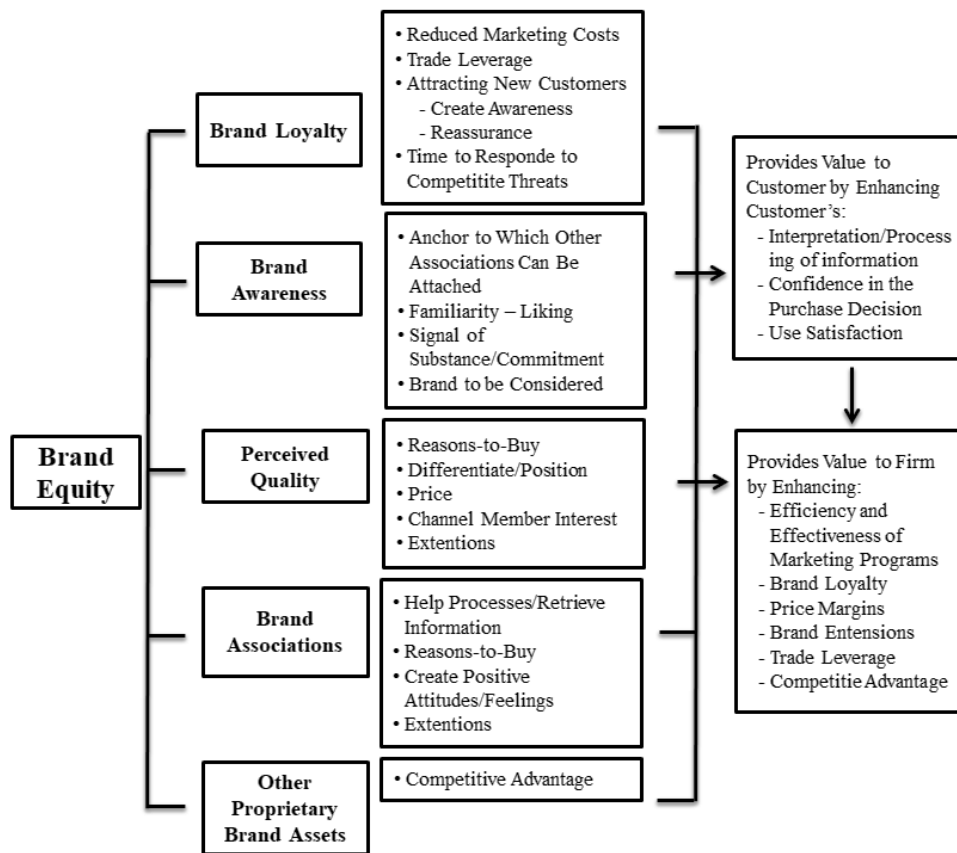


Figure 1 - How Brand Equity generates value
Source: Aaker (1996)

A marketer should understand the way a customer may identify a brand and satisfy a need, i.e. awareness or salience, and consequently the creation of image associations based on brand’s performance and characteristics of the customer. Next, perceived quality will be formed due to cognitive and emotional responses in order to reach brand attachment and loyalty (Hsu, Oh & Assaf, 2012).

Brand awareness as the first step in constructing and increasing brand value is considered essential for brand equity (Jamilena *et al.*, 2017). It “*reflects the salience of the brand in the customers mind*” (Aaker, 1991: 114) and precedes brand associations as customers can be aware of a certain brand without having enough knowledge about it in the memory (Romaniuk, Wight & Faulkner, 2017).

Brand associations have a meaningful connotation in consumer’s mind, may represent objective reality and providing the customer reasons to buy a brand. It can create positive feelings towards a brand and create commitment and loyalty (Hsu *et al.*, 2012).

Perceived quality directly influences purchase decisions (Aaker, 1991) and can be viewed as “*...the perception of the overall quality or superiority of a product or service relative to relevant alternatives and with respect to its intended purpose.*” (Jamilena *et al.*, 2017: 1013 according to Keller, 2003) This dimension directly influences a customer to achieve a brand, differentiating it from competition and providing to the marketer an opportunity to charge a premium price and enhancing brand extension.

Brand loyalty is according to Aaker (1996) a core dimension of brand equity and measures the level of attachment that a customer has to a brand.

Other proprietary brand assets may include patents, trademarks and distributors, being the hardest to be properly measured (Singh & Pattanayak, 2016).

Brand equity is nowadays a central piece in the marketing theory and practice and an investment made by firms (Darra, Ailawadi & van Heerde, 2017). It is, however important to refer that apart from the customer-based perspective previously described, there are two other more while considering brand equity: a financial perspective and a non-financial one.

Feldwick (1996) in Wood (2000), contributed to the explanation of the concept of brand equity, defining it as the total value of a brand as a separable asset and also as a measure to verify the level of the consumer’s attachment to a brand. In a consumer-based brand strength approach, brand equity can suggest the familiarity of a consumer with the brand and the way it transmits favourable, strong and unique brand associations (according to Keller, 1993 in Wood, 2000). The same author concludes that to build, measure and manage brand equity, the strategic brand management process has the need to project and implement marketing

programmes and activities. It can also help the interpretation, processing and storage of information about products and brands, affecting the confidence in the purchase decision (Aaker, 1991).

Dinnie (2016) according to Jobber & Fahy (2003) defines branding as the method a company uses to distinguish the offer of its products from competition, allowing firms to map their customers' experiences into branding building programs (Chen & Mathews, 2017). It is an essential tool in marketing strategy and by promoting value, image, prestige and lifestyle for a product, attracts and maintain customers (Kemp *et al.*, 2011). For Berry (2000), Debra & O'Cass (2005), Rahman & Areni (2010), according to Chen & Mathew (2017), branding is not only for products as tangible goods but also for service organizations as a main success drivers.

Traditionally, branding is viewed from a firm-centric point of view, where the seller actively builds the brand and the buyer receives brand communications (Keller & Lehmann, 2006 in Brodie, Benson-Rea & Medlin, 2017). Additionally, branding used to be focused on what is visible about the brand, where it functions as an identity and upon which the brand name and image are developed (Brodie *et al.*, 2017) and there is little evidence regarding integrating the invisible branding processes into branding theory. However and more recently, some attention has been drawn in this subject to provide details in which way brands achieve and sustain strategic advantage.

Ethical brand identity is a proposed concept, indicating that “... *managers must comprehend that branding should be addressed from the root or essence of the organization, starting with its values, mission, and vision, which, in turn, shape its corporate strategy.*” (Alwi *et al.*, 2017: 394) If organizations correctly balance their relationship of making money and doing the right actions, then brands can be better positioned and fully differentiated. Many researchers and academics (Fan, 2005; Maignan, Ferrel & Ferrel, 2005; Brunk, 2012; Singh, Iglesias & Batista-Foguet, 2012; Alwi *et al.*, 2017) find ethics in marketing and branding difficult to define and its conceptualization, operationalization and measurement a challenge.

Branding is facing several challenges, as brands are important as ever and the consumer has the current need for simplification and risk reduction. The concept can be applied to anything, from products/services, companies, countries and individuals (Okonkwo, 2007). However,

branding a product and a place is different (Jensen, 2005; Tasci & Kozak, 2006; Kemp *et al.*, 2011), presenting challenges to stakeholders.

2.2. Consumer Behaviour

Consumer behaviour concerns the study of the processes of individuals or groups that select, purchase, use or dispose products, services, ideas or experiences to satisfy needs and desires (Solomon, Russel-Bennett & Previte, 2013). It remains one of the most researched areas in the marketing and tourism field of studies (Cohen, Prayag & Moital, 2014) and includes activities directly involved in obtaining, consuming and disposing products and services (Cohen *et al.*, 2014 based on Engel, Blackwell and Miniard, 1995).

According to Solomon *et al.* (2013), the consumer behaviour process is composed by three phases: pre-consumption, consumption and post-consumption. From a consumer's point of view, those stages have an influence in the definition of current needs, sources of information for wise decisions and feelings derived from acquisitions. Nevertheless, a consumer can have cognitive, habitual or affective type of decisions, more specifically, rational, automatic or emotional type of decisions. However, from the side of the marketer, there must be an understanding of the customer at each stage. Each one has the power to “... *influence the consumer's opinions, feelings and actions toward the brand or product*” (Solomon *et al.*, 2013: 4).

Consumer behaviour doesn't remain constant in every situation, as it may change according to a wide range of factors: demographic, geographic and psychological. The last factor has an important weight in the marketing field of studies and the most known approach is from Abraham Maslow.

Maslow (1970) in Boddy (2005) proposed that individuals may experience a broad range of needs, being motivated to fulfil them concerning their power in a specific period of time. Once the lower-order needs are partially satisfied, individuals would pay attention to satisfy the needs at the next level. The order of them, from the higher to the lower is: self-actualization, esteem, belongingness and love, safety and physiological. Physiological needs must be satisfied to survive and according to Boddy (2005: 489), “... *Maslow proposed that if all needs in the hierarchy are unsatisfied then the physiological will dominate*”. Once those are satisfied, safety needs would emerge, concerning the search for security and stability; belongingness would follow, including the encounter of a place in work, group and family;

esteem needs can have two different natures: self-respect and the respect of others. Maslow observed that self-respect would be the sense of achievement, competence, adequacy and confidence. On the other hand, people seek for the respect of others and a desire for reputation, status and recognition. Finally, self-actualisation needs concern the desire for self-fulfilment and recognition.

To fill the limitations of the traditional theories related to consumer behaviour, consumer experience emerged at the beginning of the 1980s (Ebrahim, Ghoneim, Irani & Fran, 2016 according to Holbrook & Hirschman, 1982), considering consumers as thinkers and emotional beings (Addis & Holdbrook, 2001 in Ebrahim *et al.*, 2016). Based on an article of Ebrahim *et al.* (2016), for Haylena & Holbrook (1986), the emotional component is very important, as consumers become engaged with the brands and develop positive feelings towards it (Schmitt, 1999); Pine & Gilmore (1998) introduced the concept as a progression of economic value; Schmitt (1999) developed the concept into brand marketing and proposed experiential modules; Gentile, Spiller, & Noci (2007) addressed to the concept irrational aspects of consumers while interacting with brands.

The way a consumer is influenced is facing some changes, as friends are currently having an essential role in providing opinions and influencing behaviours. Depending on a wide range of circumstances, people can alter their consumption decisions. Consumer behaviour is truly affected by the word-of-mouth, social media and fashion. Word-of-mouth is a powerful source, as it concerns the share of information that individuals transmit to other individuals and tends to be more reliable and trustworthy than messages and ads. Social Media allows the collective participation of the members, for democratic online communities with shared interests. Fashion affects all types of cultural phenomena (Solomon *et al.*, 2013) and is a combination of attributes, that allows social diffusion in which groups of consumers adopt a new style.

The consumer is actually positioned at the centre of the marketing concept, composing the basis for a new general theory (Baker & Saren, 2016) and marketers had understood their wish to co-create value with organizations rather than only waiting for results.

- **Consumer-Brand Relationship**

“Unique and memorable experiences are an important part of consumer’s lives and arguably the best way for suppliers to gain competitive advantage”. As De Geus, Richards & Toepoel

(2016: 274) studied, consumers may develop relationships with brands that may take the form of self-concept attachment, nostalgic attachment, interdependence or love (Solomon *et al.*, 2013).

Consequently, concepts as “experience economy” and “experience management” have been discussed and developed (Boswijk, Thijssen, & Peelen, 2009; Nijs, 2003; Scott, Laws, & Boksberger, 2009; De Geus *et al.*, 2016), as well as in the event and festival field of studies (Robertson, Chambers & Frew, 2008; De Geus *et al.*, 2016).

Due to their culture and convictions, people react differently to the same product or service. Based on brand experience, consumers build cognitive structures related to the brand, increasing its confidence, satisfaction and generating dependence (Manthiou *et al.*, 2015). When a consumer has knowledge of a brand, it will influence its loyalty.

The role of a marketer is facing transformations, as they are carefully defining customer segments and listening to people, in order to figure out their needs, opinions and feedbacks. Ethical Consumer Behaviour is according to Cooper-Martin & Holbrook (1993) in Cohen *et al.* (2014: 891) “... *decision making, purchases and other consumption experiences that are affected by the consumer’s ethical concerns*”.

Relationship Marketing is an interesting concept to include in this analysis. According to Solomon *et al.* (2013), brands can build relationships with consumers that can last a lifetime.

2.3. Marketing Communications

Marketing is an educational and practical discipline, product of the twentieth century, and according to Kitchen (1999) is perceived as a legitimate and academic activity. The concept has changed through the time and the main objective derived from “customer acquisition” to “customer retention”, towards “customer selection” - win of new customers, retention of customers for life and selection of the profitable customers, respectively. For a coherent help in structuring the best approach for each marketing challenge, the marketing-mix is an essential conceptual framework recurrently used by many authors. Known as the 4P’s (Promotion, Place, Price and Product), it concerns the final decision a marketing manager should face while combining them (Boddy, 2005). They aggregate parameters for the creation of value in a brand and produce responses from the target market (Kemp *et al.*, 2011). As the

list of 4P's is normally too restrictive, more variables have been suggested such as people, processes and physical evidence (Gronroos, 2000 in Boddy, 2005).

Communication mix is derived from Promotion and should be strategically well-planned and carefully executed, for a balanced marketing mix (Smith & Taylor, 2004). Marketing and the marketing communications mix are changing and new insights, tools, opportunities and challenges are emerging.

Keller (2016: 286) mentions that “... *marketing communications are one of the most difficult but crucially important components of modern marketing. In recent years this challenge has been made even more complicated by the explosion of new digital media options*”. Marketing communications are entering an unprecedented period of change (Patti, Hartley, van Dessel & Baack, 2017) with numerous technological advances and other factors have transformed its environment with new challenges and opportunities to marketers (Batra & Keller, 2016).

Different marketing communication options exist, playing different roles and having diverse objectives in the marketing of a brand (Batra & Keller, 2016 as cited by Keller, 2016). The eight major marketing communication platforms include advertising, sales promotions, events and experiences, public relations and publicity, online and social media marketing, mobile marketing, direct and database marketing and personal selling. Due to developments and changes in markets, media, communications and consumer's needs, it was verified that a new concept to coordinate a company's marketing communications was necessary. Integrated Marketing Communications - usually called IMC – that seems to be an essential ingredient for the success of brands and companies, can be explained as a process of developing and implementing several forms of communication programs with customers and prospects over time (Kitchen, Brignell, Li & Jones, 2004) to understand why consumers respond to some marketing communication messages more positively than others and how they can be better coordinated (Reinold & Tropp, 2012). The concept has attracted interest since its emergence in the early 1990s and can be considered the most important trend of that decade (Burnett & Moriarty, 1998 in Muñoz-Leiva, Porcu & Barrio-García, 2015). Academic agreement is difficult (Kitchen, Kim & Schultz, 2008) and various definitions were provided, as different disciplines have different approaches towards IMC (Batra & Keller, 2016) and along the time it could be viewed, according to the research of Muñoz-Leiva *et al.* (2015), as a process (Kliatchko, 2005), a philosophy (Gould, 2004; Smith, 2012), a tactical (Lee & Park, 2007) and a strategic (Kerr & Patti, 2013), corporate (Einwiller & Boenigk, 2012) and

organizational (Firat & Torp, 2008; Christesen & Cornelissen, 2011) type of domains inside marketing. Significant personalities helped the explanation and the development of the concept. According to Keller (2016), Kliatchko (2008) offered an historical review and evaluation of the concept; Kitchen *et al.* (2004) provided important conceptual context to the progress of IMC; historical review from the perspective of international advertising research was proposed by Taylor (2005); Reid (2005) provided ROI evidence; Lee & Park (2007) considered measurement issues and proposed a scale; Ratnatunga & Ewing (2005) considered the asset value of IMC and the way a brand can create value; Zahay, Debra, Peltier, Schultz & Griffin (2004) evaluated how to integrate transactional and relational data (Keller, 2005).

According to Thorson & Moore (1996), an IMC strategic plan is composed by three critical components. The definition of the nature of the brand is the first; the second includes the explanation of the target audience and the last one, the set of persuasion tools used to link the communications of the brand to the target. Several criteria may be relevant to assess integration and the so called 7 C's are normally taken into account for a better guidance of the IMC program. In the next table is possible to observe a resume of them:

Criteria	Definition
Coverage	Proportion of the target audience reached to the different communication options employed.
Cost	Evaluation of all marketing communications in a wide range of criteria against their cost, to reach the most effective and efficient communications program.
Contribution	Capability of a single communication option affect consumers and build awareness, enhance image, elicit responses, induce sales or affect other stages along their journey.
Commonality	Extent to which different communication options share the same meaning.
Complementarity	Extent to which different associations and connections are highlighted across communication options.
Cross-effects	The use of proper sequencing between communications is more powerful when they interact and create synergistic cross-effects.
Conformability	Capability of versatility with different communication needs and characteristics of consumers.

Table 1 - 7C's Criteria

Source: Adapted from Batra & Keller (2016)

For Batra & Keller (2016), the first two criteria are fundamental for an efficient IMC program, in order to reach as many members of the target audience as possible at the lowest

possible cost (based on Lin, Venkataraman & Jap, 2013). The remaining criteria are more focused on communication effectiveness (Keller, 2016).

IMC happens if all elements of the communications mix are planned, in order to establish a consistent and coherent integrated communication plan to drive short-term sales and long-term brand building (Batra & Keller, 2016 according to Reid, Luxton & Mavondo, 2005; Luo & Donthu, 2006; Osinga, Peter, Shuba & Jaap, 2011). It is the biggest communication development of the last decade of the 20th century (Kitchen, 1999; Schulz, 2000) and one of the basic new trends in marketing communications (De Pelsmacker, Geuens & van de Bergh, 2007). This modernity will create availability for “... *an enormous and diverse variety of touchpoints and communication options to help marketers create memorable, enjoyable and persuasive experiences with consumers*”. (Keller, 2016: 291). However, “... *this will imply a radical change in the structure of the organisations, and that may be the most important reason why IMC has not been implemented in most companies*” (De Pelsmacker *et al.*, 2007: 9).

The essential key communication objectives seem to be, according to Keller (2016), related to the creation of awareness and salience, delivery of detailed information, creation of a concise image and personality, construction of trust, stimulation of emotions, encouragement of action, infusion of loyalty and connection of people. These new ways of communicating “... *facilitate greater personalization of message content, timing, and location, enabling marketers to utilize more media types to accomplish specific communication objectives.*” (Batra & Keller, 2016: 122) Some of the most successful brands in the world have benefited from a careful combination of the right communication options and a correct management of the relationship between the chosen ones (Duncan & Mulhern, 2004; Naik, 2007; Keller, 2016).

- **Sponsorship**

As one of the fastest growing communication tools (Fleck & Quester, 2007) and an essential part of the marketing-mix for brands (Jensen & Cornwell, 2017), “*sponsorship is a global phenomenon in today’s world*” (Simões & Agante, 2014: 533). The provision of assistance, either financial or in-kind to an activity by a commercial organization for the purpose of achieving commercial objectives, has been firstly proposed by Meenaghan (1983) in Simões & Agante (2014) and part of the research of Crompton (2004) and Ali (2006), present in the article of Madill & O’Reilly (2010), to define the concept of Sponsorship. It mainly occurs

when a corporation or investor – a sponsor - creates a connection with an outsider – a sponsee that can be an organization, team, program or event -, in order to influence a certain audience. The sponsor provides cash or products/services to the sponsee, in return for opportunities that may create a relation with an event, cause or organization (Madill & O’Reilly, 2010). The concept has traditionally evolved from short-term corporate donations into long-term and economic-based relationships (Mazodier & Quester, 2014).

As a non-traditional marketing approach, corporations and properties use sponsorship “... *to achieve marketing objectives and gain financial value from the persuasive nature of the medium*” (O’Reilly & Huybers, 2015: 155). For Jensen & Cornwell (2017), Sponsorship can help a sponsor to differentiate himself from competition and impact consumer-oriented objectives by the creation of brand awareness (Levin, Joiner & Cameron, 2001), brand loyalty (Levin, Beasley & Gamble, 2004), brand image (Gwinner & Eaton, 1999) and the achievement of competitive advantages (Amis, Slack & Barret, 1999; Ludwig & Karabetsos, 1999; Fahy, Farrelly & Quester, 2004; Lardinoit & Quester, 2001; Meenaghan, 2001; Madill & O’Reilly, 2010). It offers the possibility of exclusivity and for the sponsees, revenues (Madill & O’Reilly, 2010 based on Cornwell, Roy & Steinard, 2001) and sponsor association. With different natures – linked to sports, arts and entertainment related organizations -, approximately 54-65% is spent in the sport sector. Globally and in 2016, around \$60.1 billion (€50.9 billion) was the budget spent by brand marketers in sponsorship (Jensen & Cornwell, 2017), an increase of 4.6% compared to 2015 (International Events Group, 2017). In this context, WOM is a very desirable outcome because of the potential it has for rapid spreading from one brand to another (Visentin, Scarpi & Pizzi, 2016).

Academics and researchers, according to an article of Mazodier & Quester (2014), have been focused on the relation of congruence between a sponsor and a sponsored event or activity (Quester & Thompson, 2001; Olson & Thjomoe, 2011). Congruence deals to extend of which the sponsor and the event are perceived as similar and the evolution of its concept is possible to be seen in the following table:

Source	Definition
Otker & Hayes (1988)	Link between sponsor and event on a continuum from very weak to very strong.
McDonald (1991)	Direct relevancy when some aspects of the sponsor relate to the event.
D'Astous & Blitz (1995)	Link between sponsor and property.
Gwinner (1997)	Similarity based on functional aspect, when the brand is used by event participants.
Didellon (1997)	Perceived alignment: overall positive judgement of the logical connection between sponsor and property.
McDaniel (1999)	Match-up between sponsor and event: Perceived similarity between sponsor attributes and event attributes.
Johar & Pham (1999)	Relatedness: Existence of a semantic link between sponsor and event.
Gwinner & Eaton (1999)	Same as Gwinner, 1997.
Speed & Thompson (2000)	Fit or congruence: Attitude towards the pair sponsor/event and degree to which the pair is perceived.
Basil & Basil (2003)	Fit: Complementary association. Association: Degree to which the firm and the sponsored organization share common traits. Complementarity: Characteristic of two entities with shared goals and objectives.
Rodgers (2004)	Relevancy: Natural proximity between the sponsor's products goals and the sponsored object.
Rifon, Choi, Trimble & Li (2004)	Same as Gwinner, 1997.
Louis (2004)	Similarity: Degree to which individuals perceive that the association between the sponsor and the property is logical or not (Based on functional or image similarity as Gwinner, 1997).
Pentecost & Spence (2004)	Fit: Six dimensions (targeting, image, location, typicality, clash, complementarity).

Table 2 - Definition of Congruence in the Sponsorship Literature

Source: Adapted from Fleck & Quester (2007)

Logically, congruence between the sponsor and the sponsored should bring positive effects on the consumer's attitudes toward the sponsor. They consequently become more interested in the sponsors, towards it and in purchasing its products (Speed & Thompson, 2000; Basil & Basil, 2003; Rodgers, 2003; Fleck & Quester, 2007).

Activation, evaluation and servicing are three elements currently used to the implementation of sponsorship. Activation refers to the additional investment of resources that is made to

maximize the impact of sponsorship. Examples include advertising, owned properties, social media, hospitality for sales prospects, packaging and on-site sampling (O'Reilly & Huybers, 2015). The establishment of benchmarks and the measurement of sponsorship against them is called evaluation. Finally, servicing is the assurance of the resources for the agreements of the sponsorship contract.

A Relationship Marketing paradigm is nowadays used to recognize the need for a long-term nature of the relationship between a sponsor and a property. According to Jensen & Cornwell (2017: 402) “...*long-term marketing relationships may allow both sides to further understand each other's motives and expectations, which may reduce the risk that the partnership will fall*”. Moreover, a long sponsorship relationship may become a source of competitive advantage and prospect for both sides.

Despite sponsorship being mostly extensively used in the sport sector (Thwaites, 1995; Copeland, Frisby & McCarville, 1996; Madill and O'Reilly, 2010), the one related to the arts is also very common (Rowley & Williams, 2008 in Simões & Agante, 2014). In those types of sponsorship, the association of a brand with popular events transmits a feeling of a “cool” brand, increasing the realism of the entertainment setting (Hackley & Tiwsakul, 2006 in Simões & Agante, 2014) and a tool to embed brands in cultures and identities (Rowley & William, 2008). Nowadays, it is very common the association of a sponsor's name with the same sponsored event year after year, providing to the consumer opportunities for the creation of powerful brand associations in their memory (Jensen & Cornwell, 2017). Naming-right deals can represent advantages for both parties: financial and marketing opportunities for entities and for sponsor companies, the need to consider the impact of the relation on stakeholders, including consumers (Delia, 2014). However, academic research has been focused on other forms of sponsorship which indicates further developments in this area (Delia, 2014 according to Chen & Zhang, 2011), as well as on investigation in entertainment marketing and the effects of sponsorship on music events (Rowley & Williams, 2008).

- **Concurrent Sponsorship**

The process with the main objective of obtain funds and when several brands, in a simultaneously way, sponsor the same event is called concurrent sponsorship (Solomon *et al.*, 2013). The activation of this type of sponsorship is especially important, not only from an event-sponsor perspective but also from a sponsor-to-sponsor one, as it fortifies image transfer among concurrent sponsors with desirable brand associations in a mutual way.

The interest on this subject is gaining impact, due to a lack in the field of studies. The majority of the studies are limited to the examination of the association between a single event and a single sponsor. Moreover, in a summer music festival context, that is the situation that has been currently verified.

2.4. Festivals

“Historically festivals, carnival processions and pageants have always provided points of meaning full connectivity and spectacle for visitors.” (Picard & Robinson, 2006: 1)

The word “festival” is derived from the latin noun *festum*, for a fest-day or holiday in honour of a god. In the ancient world, the term was an important and widespread expression of culture, remaining central to the organization and articulation of many cultures (Gold & Gold, 2005). For Getz (1991) and Evans (2001) in Gold & Gold (2005), a festival is a public celebration, concentrated in time and delivered with a clear purpose. According to Falassi (1987) in Picard & Robinson (2006), festivals are considered a celebration of something that is wished to be shared and that involves the public as participants. Its definition and typology with some degree of precision is problematic and its explanation will always fall short of corresponding realities. In the opinion of Anderson & Getz (2009) (in Riviera, Semrad & Croes, 2016), festivals can be classified as event tourism attractions that elicit local, domestic and international event attendees to specific destinations and time intervals. They may have the power to contribute to economic growth, due to the increasing number of international arrivals to destinations (Simeon & Buonincontri, 2011 in Riviera *et al.*, 2016).

Since the 1960s, it was verified an increase in the number of new created festivals in all continents. The recent proliferation of festivals is complex and can be explained as a manner of answer from communities, in order to reaffirm their identities due to a feeling of cultural dislocation that was caused by rapid structural change, social mobility and globalization (Picard & Robinson, 2006). Festival and event industry have seen international growth (Yeoman, Robertson, Ali-Knight, Drummond & McMahon-Beattie, 2003 in Bachman *et al.*, 2017), becoming an important element in tourist destinations (Borges, Rodrigues & Matias, 2016) and occupying a large part of the tourist time-space budget (Picard & Robinson, 2006). This may be a capability for creation of memories within the mind of audiences (Williams, Inversisi, Buhalis & Ferdinand, 2015). Festivals and events allow an expansion of the tourism

season, its development and the repositioning of the city where it is being structured and even the rebranding of the destination (Williams *et al.*, 2015). They contribute to accomplish social, cultural, economic and environmental goals (Getz, 1997 in Bachman *et al.*, 2017; Jones, 2001; Simeon & Buonincontri, 2011; Way & Roberson, 2013 in Leenders, Go & Bhansing, 2015) and are emerging as a fast-growing sector of the tourism that allows an impact on the host communities.

According to Getz (2010) as mentioned by Van Winkle, Cairns, MacKay & Halpenny (2016), festival studies are a young field of investigation and the majority of the research has been descriptive with focus on overviewing audiences and the economic impact of festivals in a certain community. However, a diversity of perspectives, theories and methods are growing, for a deeper understanding of festivals, its attendees' experiences and their role in the community. According to Boissevain (1992) as mentioned in Sassatelli (2011: 18), "*...the recent explosion of festivals in Europe cities is connected and stimulated by secularization, migrations, democratization or, in general, by increased mobility and change.*" International festivals are recognized for being versatile events and with expectations on the benefits they can provide from inward investment, urban regeneration, infrastructural improvement and increasing the international standing of the city (Gold & Gold, 2005). Creating visibility for the hosting cities and positioning them in the market can possibly be the current objective of the design and management of the lifecycle of a festival. They may highlight cultural and ethnic diversity, facilitate relationship and skills development (Laing & Mair, 2015). Moreover and according to Riviera *et al.* (2016), they may potentially increase international tourist arrivals, increasing foreign earnings and economic activity in other industry sectors.

Festivals are normally encouraged by the public sector "*...due to their positive externalities in terms of local economy, such as job creation, wealth generation, improvement of living conditions of local populations, opportunities for entrepreneurial initiative and innovation, the fixing of highly qualified professionals and the effective enhancement of urban competitiveness.*" (Borges *et al.*, 2016: 827) Stimulating employment, infrastructure investments and tourism are the key points festival organizations need for survival (Leenders *et al.*, 2015). On a positive note, festivals create job opportunities, reinforce social and cultural identity for a social cohesion with the community and create a positive impact on a community's quality of life by providing an opportunity to escape from the routine and socialize. However, issues related to anti-social behaviours, use of alcohol and drugs, price of

basic services, xenophobia, conflicts with attendees, changes of community values (Pavluković, Armenski & Alcántara-Pilar, 2017), generation of traffic, pollution, congestion and the attraction of unwanted type of people (Gibson & Connell, 2012) are possible negatives impacts that may arise from a festival.

“Most major festivals are now highly branded leisure events, with substantial levels of commercial involvement and relatively managed forms of consumption on offer.” (Graffin, Riley, Morey & Szmigin, 2016: 5) According to Gold & Gold (2005), an increasing number of festivals have the objective of incorporation of economic and destination promotion goals.

Festival organizations, like many other event organizers, are making use of digital and mobile technology, *“...including social media, the internet and smartphone applications to develop relationships with customers and to engage people in festival activities and experiences”* (Van Winkle *et al.*, 2016: 202). Environmental issues are also arising, engaging attendees in activities during the festival experience.

Festivals have been identified as a generator of word of mouth (Williams *et al.*, 2015), which means a new way consumers are sharing attitudes, opinions and reactions about people, product, services or businesses. Moreover consumers, as co-creators of the festival experience (Williams *et al.*, 2015), are actively engaged in online discussions, generating eWOM (Williams *et al.*, 2015 according to Chu & Kim, 2011). In a negative way, this can contribute to a potential challenge for tourism destination managers, as information may be spread even faster when talking in positive WOM/eWOM.

Loyalty for a festival assures market share, profitability (Wong, Wu & Cheng, 2015) and remains an indicator of quality (Deng & Pierskalla, 2011 in Wong *et al.*, 2015). Little research has been made to understand how festival quality, emotion, image and satisfaction can affect festival loyalty. However and undoubtedly, a loyal customer will have a lower incidence of switching to competitors, higher willingness to pay a premium price and to state positive WOM and will represent minor costs for the company (Wong *et al.*, 2015).

- **Music Festivals**

Music festivals exist for centuries and it is almost impossible to trace when they began. The European oldest festival is called England’s Three Choirs Festival from 1724 (Gibson & Connell, 2012) and still exists. The concept of festival as it is now conventionally known,

only emerged after World War II in Europe and North America. At this time, “*music festivals were an alternative space for social and sexual interaction, drug consumption, musical expression and relaxation.*” (Gibson & Connell, 2012: 13) In the 1980s, music festivals have begun to appear as promotional investments for regional tourism campaigns and in the 1990s, a phase of more commercial festivals grew in western countries, related to an increase in the mobility of consumers, marketing sophistication in the music industry, the emergence of different music scenes and an increase in the tourism circuit.

A music festival can be described as a temporary or ephemeral place, which is annually reconstructed (Sznigin, Bengry-Howell, Morey, Griffin & Riley, 2017 according to Anderton, 2006). It is a place where groups of producers, musicians and fans share their common musical tastes, distinguishing themselves collectively from others (Fonseca & Ramos, 2014). Those music festivals are generally popular events among youngsters, extending nowadays its scope to older generations which constitutes an important share of the consumers in developed countries (Borges *et al.*, 2016).

Modern music festivals are carefully designed and structured, in order to attract their target audience and provide an authentic experience to the festival goers (Sznigin, *et al.*, 2017 according to Morgan, 2007). In the opinion of Borges *et al.* (2016: 827), “*the focus on quality, diversity of musical styles and artists justifies one part of the success of this event.*” Attendees are free to feel comfortable, express their feelings and share their experience with others, including with the brands that are present to provide a service of excellence to the audience.

Music festivals are having a tremendous importance as tourist destinations for visitors, businesses and the local economy, since the reasons for going to a music festival can vary between holidays to a scape from the daily routine. The number of festivals is increasing over the last decade “*...following a growing recognition in their value in enhancing a destination’s image and appeal, improving recreational opportunities, contributing to local and regional economies, and enhancing local pride and culture and democratic values in general.*” (Leenders *et al.*, 2015: 757)

Festivals utilize, create and transform social spaces (Picard & Robinson, 2006) and become part of local and regional attempts at new forms of branding, to promote tourism and migration (Gibson & Connell, 2012). In what concerns income growth and job creation,

music festivals are important generators of economic benefits (Borges *et al.*, 2016 according to Carneiro, Eusébio & Pelicano, 2011).

- **Music festivals in Portugal**

One of the best combinations in music festivals in Portugal are the music, sun, sea, partying every night and 850km of beaches (Visit Portugal Website, 2017). Those concepts are repeated, especially in the summer months, in different kind of places and environments (Fonseca & Ramos, 2014).

The first music festival, Vilar de Mouros, appeared in 1971 but it was only in the 1980s that a boom was possible to be seen. At the present moment, “... *the pop/rock genre is clearly the most appreciated and frequented...*” (Fonseca & Ramos, 2014: 276) and in 2012, 54.9% of all musical spectacles were to attend events of this genre (INE, 2013 in Fonseca & Ramos, 2014). Due to the intense competition, festivals have the need to innovate and position themselves as offering unique events. APORFEST – Associação Portuguesa de Festivais de Música, is the organization of the field of the music festivals in Portugal and internationally, that protects, supports, develops and contributes to the expansion of the industry.

According to Bramão (2016), 249 was the number of Portuguese music festivals in 2016, increasing in 18% the number of the previous year. 2.1 million people were attending summer music festivals in 2016, corresponding to 1/5 of the population of Portugal. Some interesting statistics show that 64 was the number of new festivals and on the other hand, 29 have seen their end. There are currently 22 festivals with naming sponsor, that is, a financial transaction and form of advertising that gives the right to a brand of naming a festival for a specific period of time. A few examples are NOS Alive, Vodafone Paredes de Coura, Super Bock Super Rock, MEO Sudoeste and EDP Vilar de Mouros.

In 2017 the number of festivals increased to 272¹ and NOS Alive and MEO Sudoeste were the summer festivals with better results, with 165 thousand and 200 thousand attendees, respectively (Guerra, 2017). A ranking made from Cision (2017) shows the summer music festivals with more impact in Portugal. That is possible to be seen in the next figure:

¹Annual Report 2017 | 272 Festivais de Música - Novo Record. <http://www.aporfest.pt/single-post/2017/10/11/257-festivais-portugueses-j%C3%A1-anunciados-para-2017>. [Accessed July 7th, 2017]



Figure 2 - Music Festivals Ranking

Source: Cision (2017)

For the year of 2018, it is already possible to know that those numbers increased to 284 confirmed festivals and 47 had its first edition in the current year (APORFEST, 2018).

Even with exponential growth since 2012, Bramão (2016) refers that Portugal needs more mature players, as having a festival for a long time is a difficult task. Space for growth, for new sponsors and attendees will allow more visibility and increase their own profitability.

A brief description of the each naming sponsor is going to be briefly presented, as well as, the festivals under their name that were chosen to be studied by this dissertation:

NOS

NOS is considered the best communications and entertainment group in Portugal; it presents 4.456 million mobile clients and covers around 90% of the 4G Network in the country². According to data of the year of 2015, NOS is a unique and comprehensive brand: NOS Alive festival is considered one of the most iconic music festivals in Europe and in 2016 it had broken turnover records for having the best playbill; NOS Primavera Sound festival has nowadays the mark of one of the major cultmusic festivals and NOS League is the first official anthem of the football competition sponsored by NOS.

- NOS Alive

Firstly named as Optimus Alive, is a music and arts festival with its first edition occurring in 2007 at Passeio Marítimo de Algés.

²NOS: NOS in a minute. <http://www.nos.pt/institucional/EN/nos/nos-in-a-minute/Pages/nos-in-a-minute.aspx>. [Accessed December 27th, 2017]

In the opinion of Rita Torres Baptista, brand and communications director of NOS in an interview for the Briefing magazine³, being a naming sponsor is such an effective way to join a festival, as a way of providing their own identity. NOS desires to be a facilitator of different experiences and music memories, having the support and association of Everything is New, a producer with great musical content and quality. Besides the music dimension, it provides areas aside for various aspects, since comedy stages to urban art where new artists have the possibility of present their work derived from recycled materials (Portuguese Music Festivals, 2017).

NOS Alive is internationally recognised and one of the best Summer Festivals in Europe. CNN has considered it as one of the best ten festivals in the world. For the edition of 2018 new partnerships were made, namely with national brands as Delta and Sagres and with Oriflame and Tezenis. It was also established for the first time in a Portuguese music festival, a partnership with UNO with the objective of promotion for sustainable measures and goals⁴.

- NOS Primavera Sound

Festival located in Porto, happening in the middle of spring since 2012 with its principal focus in families and youngsters, commented Rita Torres Baptista in a press release of NOS⁵. It is equivalent of San Miguel NOS Primavera Sound open-air festival in Barcelona with the commitment of a variety of styles and artists, highlighting the local landscape (Portuguese Music Festivals, 2017), the unique characteristics of the space and, according to the Executive Director of NOS José Barreiro, great accessibilities with the purpose of provide comfort to the attendees. One of the updates of 2017 was related to the extension of the festival to the rest of the city and according to Nuno Lemos, Executive Administrator of Porto Lazer, it occupies a role in transforming it in one of the most dynamics European urban centres. In 2017, the Guardian mentioned NOS Primavera Sound as one of the top 10 music festivals in Europe (Portuguese Music Festivals website, 2017). For 2018, NOS Primavera Sound had an extension to Avenida dos Aliados, where Fatboy Slim performed for free. According to José

³Briefing – O que vale para a NOS ser naming sponsor so Alive? <https://www.briefing.pt/marketing/40402-o-que-vale-para-a-nos-ser-naming-sponsor-do-alive.html>. [Accessed December 27th, 2017]

⁴Música em DX – O que há de novo no NOS Alive 2018. <https://www.musicaemdx.pt/2018/03/01/o-que-ha-de-novo-no-nos-alive-2018/>. [Accessed July 1st, 2018]

⁵NOS – Press Release - NOS Primavera Sound leva o festival à cidade dia 7 de Junho. <https://www.nos.pt/institucional/PT/media/Documents/2017%2005%2029%20NOS%20PRIMAVERA%20SOUND%20ESTREIA%20NOVO%20FORMATO%20DE%20ARRANQUE%20NA%20EDICAO%202017.pdf>. [Accessed December 27th, 2017]

Barreiro, this happened to provide a NOS Primavera Sound experience to everyone, especially for those that for any reasons cannot attend⁶.

Vodafone

Vodafone Group Plc is one of the world's leading telecommunications groups in Portugal since 2001, after the fusion with Telecel (Vodafone Institutional website, 2018). It is present in Europe, Middle East, Africa and Asia Pacific with more than 400 million customers.

Their strategy in music is very well structured, since Vodafone wishes to be in diversified type of events as a mass and international event as Rock in Rio, in a festival considered as the natural habitat of the music as Vodafone Paredes de Coura and in a winter urban festival in the heart of Lisbon as Vodadone Mexefest (Observador Lab, 2016).

- Vodafone Paredes de Coura

Paredes de Coura is a festival with more than 20 years, growing with Vodafone as naming sponsor since 2013⁷. Taking place in August for four days on the river beach of Taboão, the main goal of the festival is to provide memorable performances of alternative bands, friends having the possibility to meet up again, the contact with the nature and the occurrence of Vodafone Music Sessions in strategic points around the town (Portuguese Music Festivals, 2017).

For Leonor Dias, brand and communications director at Vodafone, the advantage of being naming sponsor is not related to the financial turnover it allows but to the recognition it provides and the proximity with their public. The biggest feedback comes from Vodafone as a trendsetter in music by having Vodafone FM 365 during the year (Observador Lab, 2016).

Vodafone Paredes de Coura is nowadays a holiday destination and had brought international fame to the small town of Coura, being different for the unique experience it provides to their visitors and artists. It has been nominated as the favourite festival of the artists in the shortlist of the European Festival Awards and additionally, in a Marketest study, 90% of their attendees are generally satisfied and with intention to return in the next year (Observador Lab,

⁶TSF - Nos Primavera Sound do Porto abre a época de festivais deste ano. <https://www.tsf.pt/cultura/musica/interior/nos-primavera-sound-do-porto-abre-a-epoca-de-festivais-deste-ano-9348583.html>. [Accessed July 1st, 2018]

⁷Vodafone – Press Release. <http://press.vodafone.pt/2012/11/15/vodafone-patrocina-e-da-nome-ao-festival-paredes-de-coura/>. [Accessed January 2nd, 2018]

2016). In 2005, it was considered as one of the best summer festivals in Europe by the Spanish edition of Rolling Stone Magazine and in 2017 was the winner of the Summer Festivals Marathon in a ranking made by Cision for the month of August (Meios e Publicidades, 2017).

For 2018, the festival is compromised to be more eco-friendly, joining the “Be Green” movement, that has the objective of support events that promote those type of initiatives. MEO Marés Vivas and NOS Alive are also part of the 71 covered events⁸.

- Vodafone Mexefest

With unique characteristics and a young, urban and innovator character, Vodafone Mexefest is a festival that takes place at Avenida da Liberdade in the end of November. In an interview for Briefing (2017), Pedro Caldas, Sponsor & Events Manager at Vodafone Portugal, stressed out that the characteristics of this particular festival are totally aligned with the DNA of Vodafone. It is addressed to young people, used to the new technologies that like to be around different places at the same time and where various performances are happening in different places, the Vodafone Smart Concerts. The festival is adding value mostly due to the use of mobile technology, such as an app for smartphones, electronic tickets or virtual concerts. Those ideas and values are clearly coincident with Vodafone’s communication. Moreover, Vodafone Music Sessions are surprise concerts outside the concert rooms, where attendees are randomly chosen to have access.

Vodafone Mexefest wants to arouse curiosity in the discovery of Lisbon and every concert happens in special places from Coliseu dos Recreios to Cinema São Jorge and until CineTeatro Capitólio that was closed for 3 decades (Pires, 2017). It earned the distinction of Best Musical Event and Best Media Coverage at the European Best Event Awards and, in studies that were made by the festival during its performance, more than 90% of the participants wish to return on the following year, being satisfied with the organization (Briefing, 2013).

Música no Coração revealed that Vodafone Mexefest changed its name after 7 years under its domain to *Super Bock em Stock*. It seems that the original concept is going to the same, as well as, the location, the dates and the type of line-up (Pereira, 2018).

⁸Alto Minho TV - Vodafone Paredes de Coura entre os festivais amigos do ambiente.
<https://www.altominho.tv/site/2018/05/09/vodafone-paredes-de-coura-entre-os-festivais-amigos-do-ambiente/>.
[Accessed July 1st, 2018]

Super Bock

Super Bock, a Portuguese beer brand from Unicer, was created in 1927 with a wide range of beers under its name. It maintains a leading position and is considered the best-selling Portuguese beer in the world.

- Super Bock Super Rock

Summer music festival happening twenty-three years since its first edition in 1995 (Portuguese Music Festivals, 2017) and one of the largest urban music festivals in Europe. Currently taking place at Parque das Nações in Lisbon, it presents to its attendees the most impressive, modern and iconic part of the city.

According to Vanessa Careta, festival's head of booking in an interview for *Consequences of Sound* (2017), their main concern is to keep Super Bock Super Rock as diverse and multiple as possible. The work that has been made in partnership with *Música no Coração*, the event promoter, is fundamental for a correct association of beer to the music. For the director Maria Estarreja in a Briefing interview (2017), the brand is normally focused in three principal aspects: brewery credentials, sustainability and culture. The brewery credentials are clearly possible to be found all over the festival; the sustainability is viewed by the use of recycling cups and the culture by the urban art that naturally has been occupying an important space in the festival.

MEO

Mobile and fixed telecommunications services' brand from Portugal Telecom since 2006. Nowadays, it is under the name of Altice.

- MEO Sudoeste

Summer music festival taking place at Herdade da Casa Branca in Zambujeira do Mar. This place located in the Vicentine Coast hosted the festival for the first time in 1997, allowing a strong contact with the nature, the beaches, the green countryside and the camping that is provided (Portuguese Music Festivals, 2017).

The connection of PT to the Sudoeste festival started in 2004 and since 2013 MEO has been the leader, due to its positioning in the communications market in Portugal. 2017 was the year of bigger investments for provision of more innovation and irreverence to the festival, said

João Epifânio, Chief Sales Officer B2C⁹. Chat Bot – M2SW was one of the innovations, clarifying all the questions of the festival-goers with a virtual assistant in Facebook Messenger. Mobile charging points, ecopoints for the collection of waste are some examples of actions that had been taken by MEO.

In 2017, MEO Sudoeste celebrated its 20th edition and intends to continue to provide unique experiences to the MEO Sudoeste tribe. It was awarded a Five Star Award in the Festivals category for their excellence in providing satisfaction, consumer confidence and innovation.

- MEO Marés Vivas

Being the naming sponsor since 2013, MEO Marés Vivas is located in Cabedelo's beach in Vila Nova de Gaia and its DNA is based in achieving all kinds of public and a balanced line-up between classic/new bands and artists (Vieira, 2017).

Jorge Sousa, director of Pev Entertainment, in an interview to Blitz (2017) considers that MEO Marés Vivas is achieving international recognition due to its quality and proximity to the river and the sea. For that reason, the usual place will change in 2018 to the Old Cod Drought and the space will double. Altice highlights that, despite all the changes that have been occurred in the structure of the company, the naming sponsor will remain MEO (Marques, 2017). In agreement with the previously said, the festival will provide free Wi-Fi, live streaming in MEO's Facebook and an app that will provide all the important information related to the festival (Marketeer, 2017).

EDP

EDP is the third largest electricity company and one of the biggest gas distributors in the Iberian Peninsula. It is present in 14 countries and 4 continents with more than 12 thousand employees worldwide.

EDP wants to be associated to music events out of the urban centres, with the objective of bringing culture to other important places in Portugal and a tool for inclusion of their actual and potential clients. EDP has been represented in a wide range of festivals by being the naming sponsor of them, having stages under its name, sponsoring concerts and/or by being in

⁹Portugal Telecom – MEO Sudoeste: “Join the Tribe”. <https://www.telecom.pt/en-us/media/noticias/Pages/2017/junho/meo-sudoeste-junta-te-a-tribo.aspx>. [Accessed January 2nd, 2018]

charge for the creation of band contests. In 2007 NOS Alive, Super Bock Super Bock and MEO Sudoeste received their support and it still continues until these days. In 2009 Cool Jazz festival was sponsored by the first time and EDP became officially its naming sponsor in 2012. This last is the one that, according to Observador (2017)¹⁰, brings more notoriety to EDP. The sponsorship had been extended to Bons Sons Festival, EDP Beach Party and globally to Rock in Rio in Brazil and USA and international music concerts in Madrid, Seville, Sao Paulo and Barcelona. It also encourages EDP Live Bands Portugal and Brazil initiatives, to find new talents to give support to the festivals. Over the years, EDP has already made its mark as “the official energy of music”.

- EDP Vilar de Mouros

The first edition of Vilar de Mouros dates back to 1965 as exclusively dedicated to folklore. During the time, it has suffered moments of instability and came definitely back in 2016. Despite 51 years of duration, EDP only started to be the naming sponsor of Vilar de Mouros in 2017. For Miguel Alves, mayor of Caminha, having EDP is an enormous satisfaction that contributes to the positioning of Caminha on the music map of Portugal, an opportunity to show their hospitality and the potential of the region, and a signal of recognition and future stability for the festival (Infocul, 2017). To the brand director of EDP, Ana Sofia Vinhas, the brand is happy with this partnership and pretends to provide good energy to a festival full of history.

In 2018, EDP will be again the naming sponsor of the festival with the promise of keeping its eclectic characteristics, offering great national and international performances and with the desire of the discovery of new talents in the line with the essence and ambition of Vilar de Mouros (Marques, 2017). Besides the festival, the biggest updates concern the presence for the first time of a blue flag in a fluvial beach, more transportation and accommodation options to the festival-goers¹¹.

- EDP Cool Jazz

Music event held in Oeiras, under the name of EDP since 2012 with a fusion of styles (Blues, Soul, Jazz and Funk). Karla Campos, director of the festival, describes it as a mature event,

¹⁰Observador – Festival EDP Vilar de Mouros tem mais energia. <http://observador.pt/2017/08/25/festival-edp-vilar-de-mouros-tem-mais-energia/>. [Accessed January 3rd, 2018]

¹¹Marketer – EDP Vilar de Mouros reforça serviços para os festivaleiros. <https://marketeer.pt/2018/05/16/edp-vilar-de-mouros-reforca-servicos-para-os-festivaleiros/>. [Accessed July 2nd, 2018]

searched by low cost audiences from the north to the south of Portugal (Baptista, 2016) and with good possibilities to be exported someday.

EDP is contributed to a festival environmentally sustainable by offsetting the carbon footprint of the event and with reusable cups during the festival¹². Moreover, the original concept of the festival is going to be maintained, by providing great sensations and experiences in symbolic and historic places where the nature is mandatory during the summer nights. For the 15th edition, the festival will have DJ sets every Sunday for free, starting on the 1st of July, called “Cascais Lazy Sundays”¹³.

2.5. Research question

Since the beginning of the 20th century, that festivals and the event industry has seen international growth (Bachman *et al.*, 2017), in terms of quantity, scale and participants (Chen, 2014). Competition among them is also intense, due to the innovation and creation of new genres, sources of spreading the information and retention of attendees. The literature related to the use of social media by festival organizations is quite limited (Hudson, Roth, Madden and Hudson, 2015) and event organizers are making use of digital and mobile technology to develop relationships with customers and to engage people in festival activities (Van Winkle *et al.*, 2015). Besides this, there is being verified a growing interest in examining the impacts of festivals on host communities (Pavluković *et al.*, 2015), as people may react differently, according to their country or origin.

Branding a summer music festival is becoming an interesting subject to analyse, because “... *a well communicated image should help establish a brand’s position, insulate the brand from the competition*” (Park, Jaworski and MacInnis, 1986: 135). Moreover, sponsorship research has centered on examining how two entities have the power to influence each other, but not how several simultaneously have the ability to proceed (Solomon *et al.*, 2015). The return of sponsorship to a music festival with naming sponsor is not exactly proportional to the size of the event, but to the brand’s ability to claim its domain (Marketeer, 2012).

In order to provide answers to the main research question of this study, “**What is the role of naming sponsors in the Portuguese summer music festivals?**”, the focus of this study is:

¹²EDP Cool Jazz – EDP ensures edpcooljazz sustainability. <http://www.edpcooljazz.com/en/eco-friendly.html>. [Accessed January 3rd, 2018]

¹³NIT – EDP Cool Jazz vai ter DJ sets todos os domingos (e a entrada é livre). <https://nit.pt/coolt/musica/edp-cool-jazz-vai-ter-dj-sets-todos-os-domingos-e-a-entrada-e-livre/>. [Accessed July 2nd, 2018]

- Achieve if attendees are only going to a summer music festival for the performances or also for the represented brands, its stands and promotional campaigns;
- Determine the preparation of brands since the day it is known they will be the naming sponsor of a festival. Moreover, what are the main steps and points to cover, especially if this is the first time representing a summer festival;
- A naming sponsor is an entertaining brand, but also has the objective of creating impact. An important achievement is related to the issue of understanding if the sales of a brand have an increase, due to a positive message transmitted during the event.

3. METHODOLOGY

The main idea of the dissertation is to explore theoretically and explain empirically the role of naming sponsors in a summer music festival, through qualitative investigation. Qualitative research is often planned to be open, adaptable (Flick, 2014), detailed, rich and complex (Ritchie, Lewis, Nicholls and Ormston, 2014).

Ritchie *et al.* (2014: 3) refers that “...*qualitative research covers a broad range of approaches which are linked to different beliefs about what there is to know about the social world and how to find out about it.*” The first approach is going to be individual in-depth interviews, with the brand managers or the responsible for the brands in a festival context. An individual in-depth interview allows the achievement of rich and descriptive data for each specific summer festival and each brand in general. A few suggested names are the following:

Name	Role
Rita Torres Batista	Brand and Communication Director at Nos.
José Barreiro	Executive Director at NOS Primavera Sound
João Carvalho	Director at Vodafone Paredes de Coura
Maria Estarreja	Sponsorship Director of water, ciders and other Unicer categories
João Epifânio	Chief Sales Officer B2C at MEO
Ana Sofia Vinhas	Brand Director at EDP

Table 3 - Suggested names for in-depth interviews

Source: Own illustration

A second approach is going to be a netnography, a connection of “Internet” and “ethnography” (Kozinets, Dolbec and Early, 2014). Through the organization of review posts and comments on social media, outputs would provide detailed information of the lived online experience of a summer music festival. Those online experiences are different from face-to-face social ones, as the possibility of a better understanding of the community and their motivations and dynamics is also possible (Toledano, 2017). Specific examples, according to the chosen approach, are the reviews of the official Facebook pages of the festivals, official apps, official Instagram accounts, consumer webpages and rating and referral sites.

The presented proposals allow the achievement of information for the same purpose but from different perspectives: a netnography from the side of the consumers to understand the effectiveness of brands and in-depth interviews directly to the brands, in order to access privileged information.

4. RESULTS

In-depth interviews were the first conducted approach, allowing a deeply exploration of feelings and perspectives around the proposed subject. However, it is important to define some steps while developing this type of qualitative study, as it follows (Gion, Diehl & McDonald, 2011 according to Kvale, 1996):

1. Thematising to clarify the purpose behind the interviews; in the specific case of the present dissertation, study the impact that a brand and its proposed branding as a naming sponsor are performing in a summer Portuguese music festival;
2. Designing of the required information through the interview process; a proposed guide was defined as an efficient method to include key topics and questions, in order to maintain the focus on the important aspects to formalize a concise plan to conduct during the interview;
3. Interviewing and collect as much information as possible. During this stage, it is important to introduce ourselves and make an explanation of the purpose of the study;
4. Transcribing the taken notes during the interview, as well as, the audio recordings. In this dissertation as the interviews were performed in Portuguese, this step was essential and required a full transcription into English;
5. Analysing the interview transcripts to identify common themes emerging from the provided answers and consequently, make a connection of concepts and ideas.
6. Verifying the credibility of the information to check the veracity of the provided information;
7. Reporting concerns and the share of results from the in-depth interviews.

Different platforms were used as first point to establish contact, as Facebook pages of the festivals under analysis, personal Facebook pages of the main responsible and e-mail invitations to the general addresses available on the existent festival websites. The following step was the definition of the most appropriate schedule and between April 10th-15th, three telephonic interviews were performed, namely with:

- João Carvalho, Director of Vodafone Paredes de Coura;

- Rui Silva, responsible for APORFEST – Associação Portuguesa dos Festivais de Música;
- Renata Monteiro, responsible of EDP Vilar de Mouros.

In the Appendixes 1, 2 & 3 is possible to find the full transcription of the interviews.

As a starting point, it is important to highlight that the prepared questions were covering the following main topics:

- Current and future contribution that a naming sponsor brings to a festival;
- Goals and needs of festivals for continuous success;
- Type of strategy adopted for a brand for each edition;
- Reasons for the attendance in a music festival;
- Temporal planning needed for the execution of a festival;
- Main objectives of the brands for future next editions.

It is interesting to understand the opinion of brands around their degree of contribution to the festival they are currently financing. João Carvalho, director of Vodafone Paredes de Coura, referred that stability is the most appropriate world to define their relationship with Vodafone, allowing Paredes de Coura to evolve and provide the current level of quality to their attendees. Besides having already other naming sponsors along the years, this has been a happy union/relationship and with good prospects for the future. Vodafone understood how to manage unexpected changes, how to adapt and spread its name and message in a more subtle way and the constant mutual learning has been helping the success of the partnership. Paredes de Coura made Vodafone stop, think and consider and in his opinion, both sides had grown a lot as “ *...festivals are nor self-sufficient nor have self-logistics, and besides having all the necessary tools for the success of a festival, having a naming sponsor is a major key.*” For Renata Monteiro, responsible for EDP Vilar de Mouros, EDP changed the festival in every single aspect. Having a solid naming sponsor transformed the festival and now the oldest festival in Europe has the possibility to grow and upgrade itself. In the opinion of APORFEST, “ *...naming sponsors allowed better artists on festivals, as well as more competitive prices. More support to them, in order to reach the biggest festivals is also already starting to happen.*”

Inquired if naming sponsors were responsible for the promotion and credibility of music festivals in Portugal, all the interviewed had very similar answers. According to João

Carvalho promoters are the main responsible, since “...*a main sponsor only provides money and some visibility (proper of the brand). Those brands are doing an amazing job and this is truly important to refer; however, the promoters are the only responsible for doing all the magic...*”, since brands can sometimes have a lack of awareness to the detail and good taste. Moreover for Rui Dias, they are helping to change everything into a more commercial way and allowed the media to be present in a more active way; however “... *promoters and people are the key for this: they are the ones who are making festivals.*” Promoters are fully committed and dedicated in preparing everything and people for their support, feedback and share of moments and experiences. Renata Monteiro, responsible for the EDP Vilar de Mouros, was the only one with a slightly different answer, as the festival owes much to the naming sponsor EDP. Renata confirms that they are truly important, because “...*when concerning economic issues, it becomes an extreme necessity and I can say it is being transformed into a happy wedding/happy union.*”

For the respondents, attendants of summer music festivals are not mainly going for the naming sponsor itself or the represented brands. However, all agree that it may happen in some festivals, as it is possible to confirm in the following statements from João Carvalho, Renata Monteiro and Rui Dias, respectively:

“No, not at all! I don’t even want to think this can be applied to Vodafone Paredes de Coura for everything I’ve already told you. In what concerns the rest of the festivals, probably it can change but I also don’t want to believe in that.”

“Some cases, yes. In some cult festivals, and in our specific case, festival goers come to Vilar de Mouros for the quality of musicians and for the contact with the nature. However, we’ve heard that this reality is not for every festival in our country, as what mostly matters is the presence of huge amounts of people and revenue.”

“No, they are not going for the brands. It would only be verified in niche festivals, because that would be a decisive factor. Brands are there represented in order to create awareness and credibility yes, but that is not the main reason to the attendance of a festival.”

Regarding the branding, the provided gifts and the merchandising, Vodafone has been learning how to be present in a more subtle way in Vodafone Paredes de Coura – in fact, the

brand has having an acceptance level of about 90%, comparing to the normal levels of 60%, representing a very positive indicator of the quality of the festival. The references to “Vodafone Paredes de Coura” are almost non-existent and all the provided gifts are carefully decided and prepared, in order to be useful for the festival goers. The objective is merely to do not affect the festival experience of attendees and some examples are lamps for the night or for the camping area, beach buoys and towels to be used in the river or Vodafone swings to enjoyable moments in the nature. However, this is not the biggest concern for João Carvalho, as “...*the essential is related to whichever that can bring utility and comfort...*” to the festival goers. Basically, the programming part starts as often as the festival ends. That is an essential part that needs extreme focus since the beginning, as it requires instantly contact with artists and agents. The contact with the naming sponsor takes place two months after the ending of the festival to check what was good and not so good in the edition and also to start the beginning of the planning for the following year; it is in this part that all the decisions regarding branding, gifts and merchandising happens, normally with the Marketing Director of Vodafone and some people in charge for those issues. Concerning the gifts and the merchandising of the remaining sponsors, they are all in agreement with the policies of Paredes de Coura, because as João Carvalho said “...*we always explained that our festival is different and their presence should be as subtle as possible and in general, all the brands are currently following the same trend*”.

In EDP Vilar de Mouros there are three types of gifts and merchandising: those that the artists bring and desire to disclose/sell; those that the brands/sponsors bring to the festival and distribute during the event and those from EDP as coats, hats and power banks. In Vilar de Mouros there’s a huge tradition with t-shirts of the past editions and is usual to see everyone carrying them during the previous days of the beginning of the festival. Renata Monteiro confirmed that the organization is aware of those situations and enjoy every opportunity to upgrade and increase the recognition of the festival.

Finally, when addressed about future objectives for the summer music festivals in Portugal all the provided answers were diverse and with positive prospects for the future. In Vodafone Paredes de Coura, the biggest objective is related to the increase of the performance of infrastructures and spaces. Some goals are maintaining the people pleased, amplify the reading spaces, provision of more shadow points, hot water and the implementation of a laundry system. Concerning gifts and merchandising, those are not the priorities; however the

festival “...will always have it in mind as often as necessary.” As it is believed that small gestures make the difference, Vodafone wants to be remembered for the cult of bracelets, proper of the festival along the years, and also to the closure of the festival with a LCD Soundsystem song called “My Friends”, as happened in the celebration of their 25th edition.

EDP Vilar de Mouros, considered the Choice of the Consumer for the year of 2018, desires essentially to grow, as the partnership with EDP started as a test due to all the difficulties the festival has been through since 1965. A meticulous musical offer, improvement of que quality of catering services, recreation of the cult of drinking wine and the provision of moments of retreat/contact with the nature are the key. Concerning the wide range of summer music festivals in our country, Renata Monteiro declared that the journey has been well done and Portugal has place for great festivals of excellence. Moreover, “...what can be changed and should be are the range of artists and diversification of styles. Also, a space for more challenges in services, food and cult creation.”

In the specific case of APORFEST, as an organization that leads with all the music festivals in general, the question was related to the general vision of the future evolution of festivals. In 2018 huge changes will take place: MEO Marés Vivas will change its location, doubling its space and allowing the creation of more comfort; Altice decided not the change the names of the festivals under its name; EDP Cool Jazz is going to be relocated to Cascais and NOS Alive made a partnership with UNO, a Global Goals initiative, regrading 17 objectives to change the world. Those will be a catalyst for more innovation and in the opinion of Rui Silva, new trends should be around more apps related to technologies, more options regarding payments and GPS solutions as bracelets to allow better connections around the festival and between festival goers. A good challenge would also be in his opinion, the entrance of a huge national and/or international naming sponsor to the development of new goals and the allowance acquisition of more quality.

The above interpretations of the interviews with some people in charge for some of the most important music festivals and associations in Portugal allowed the retention of important conclusions:

- Attendees, in general, are going to summer music festivals to enjoy concerts and the contact with the nature. One of the most important aspects are the type of experience that the festival itself provides, due to the huge contact between people and the nature;

- The preparation of a festival is starting almost as soon as it ends but in general there's not so much evidence of big improvements in relation to gifts and merchandising;
- Naming sponsors allowed more financial return and more recognition of a festival due to all of the exposure it already has;
- The challenges of the summer music festivals are more related with improvements in the line-ups and infrastructures;
- As João Carvalho (2018) stated, long-term relationships allow brands and festivals to take more risks but also to achieve stability and constant success;
- Portugal has the need to consider new options, besides only having great festivals in Lisbon and Porto. As João Carvalho pointed out, there are amazing initiatives happening around the country with such great potential and promoters, brand and people are not aware of this reality.

The second and last conducted method was the netnography through social media tools, namely Facebook. The Most Helpful reviews of some Portuguese summer music festivals were analysed in order to understand which type of information and opinion attendees mostly prioritise and also, which tips should festival organizations retain for future improvements.

Nvivo12 Plus by QSR International¹⁴ was chosen as a powerful analysis tool for qualitative and mixed methods research. It allows the organization of different type of web content and presents an advanced data management and visualization tools for a more complete retrieve of the final data, according to our preferences (Nvivo website, 2018). For instance, it is considered the software number one chosen by academics for qualitative research while performing a dissertation or research. The trial version of the programme took place for 14 days, starting on May 27th until June 9th.

The study comprehended the analysis of 5 festivals – Vodafone Paredes de Coura, EDP Vilar de Mouros, NOS Alive, NOS Primavera Sound and MEO Sudoeste -, as the remain naming sponsors didn't have a proper term of comparison for the purpose of this dissertation.

By simply analysing the Facebook pages of each festival, it is instantly possible to find some general statistics about each one:

¹⁴Source: QSR International website. <http://www.qsrinternational.com/nvivo/nvivo-products/nvivo-12-plus>.

Festival	Rating (1 out of 5)	Total number of likes (in K; 1K=1 000)	Total number of followers (in K; 1K=1 000)
Vodafone Paredes de Coura	4.8	113	112
EDP Vilar de Mouros	4.7	18	18
NOS Alive	4.3	554	543
NOS Primavera Sound	4.4	112	112
MEO Sudoeste	4.4	554	545

Table 4 - General statistics of the Portuguese Summer festivals under analysis

Source: Own illustration, based on collected data from Facebook, 2018

The rating levels are similar in all the festivals and the total number of likes and followers as well, differing in the most recent ones or the ones without the main objective of being represented by a social media platform, namely: EDP Vilar de Mouros, Vodafone Paredes de Coura and NOS Primavera Sound.

The previous sources were coded into 17 different main nodes, created to connect similar material, namely: 1 to 5-star rating, male and female genres, years from 2013 to 2018, price, infrastructure and organization, overall quality of the festival – positive and negative feedbacks -, and line-up, music & artists opinions – also positive and negative feedbacks. 4446 references were distributed for the 17 nodes in total and some important data is going to be further explained in the next section. It is important to refer that some reviews were coded in simultaneous nodes, since its content was appropriate to several.

1143 references were obtained for the 5 possible levels of rating and the 5-star rating is the more coded with 822 references, following the 4-star with 117 and the 1-star with 79. Vodafone Paredes de Coura is the winner, with 400 coded references in the 5-star rating against 8 coded references in both 1 and 2-star ratings. EDP Vilar de Mouros and NOS Alive are following the leader with 235 and 233 references, with the larger majority of references in the 5-star rating. Next is possible to have a summary table:

	A : 1 Star	B : 2 Star	C : 3 Star
1 : EDP Vilar de Mouros	3	3	6
2 : MEO Sudoeste	13	7	8
3 : NOS Alive	47	35	40
4 : NOS Primavera Sound	8	3	5
5 : Vodafone Paredes de Coura	8	8	10
	79	56	69

D : 4 Star	E : 5 Star	
29	194	235
12	42	82
31	80	233
14	106	136
31	400	457
117	822	1143

Table 5 - Festival vs Rating Comparison
Source: Generated data from Nvivo 12 Plus (2018)

For each year, it is also important to understand which type of reviews have had more impact. That can be determined by a bunch of reasons, for example the starting date of the festivals under analysis. 2013 was the starting year of this new functionality of making reviews on Facebook and afterwards, it was possible to understand that 2013, 2014 and even 2015 had lower numbers, increasing and obtaining its highest numbers in 2017 (685 coding references) (Table 6). It is important to refer that EDP Vilar de Mouros is one of the festivals with highest scores, with 234 coding references, and that can be possibly explained due to its resurgence only two years ago, where the functionality was already extremely used. This seems to precede a positive feeling for the organization, as the highest rating is the 5 star. More information is possible to find in the Appendix 4.

	A : Year 2013	B : Year 2014	C : Year 2015	D : Year 2016	E : Year 2017	F : Year 2018	
1 : EDP Vilar de Mouros	0	0	0	78	147	9	234
2 : MEO Sudoeste	4	46	7	6	17	1	81
3 : NOS Alive	0	0	0	124	99	3	226
4 : NOS Primavera Sound	24	60	19	12	0	22	137
5 : Vodafone Paredes de Coura	0	0	0	0	422	26	448
	28	106	26	220	685	61	1126

Table 6 - Festival vs Coded references by year
Source: Generated data from Nvivo12 Plus (2018)

It is also important to check if there are more females or males reviewing our Portuguese summer festivals and according to the conducted research, males are the main responsible for the reviews but they are very closed by females. In the 1005 coded references, 552 were made by male and 453 by female (Appendix 5).

the festival. However in the edition of 2018, João Carvalho revealed a decrease of attendance and a consequent positive signal for Vodafone Paredes de Coura to continue its legacy.

On August 22nd 2017, Tiago Silva reviewed the festival with a 5-star rating saying that Vodafone Paredes de Coura is “...*feeling yourself at home. It is about creating relationships. It is enjoying whichever the nature brings you! Is to feel the music in its natural habitat*”. Augusta Gabriel, on April 27th 2017, referred it to “...*the festival with the best line-up on the country, that is constantly surprising us with amazing unknown bands; the best space and natural environment of the country! The performances around the village... genius!*”

However, attendees also highly reflect their thoughts, concerns and opinions when it comes to unhappy decisions made by the organization or bad improvements. “*This year, unfortunately, I was left with an agri-sweet feeling. Selling more tickets only helps to reveal weaknesses in the available structures and the decrease in quality. I recognize all the improvements made in recent years which, in my opinion, proved to be insufficient just because of the capacity of this edition*”, said Ana Morais in her 4-star review in August 2017. João Santos da Costa emphasized that “*Paredes de Coura cannot become another festival of masses with no respect for people... Paredes de Coura must continue to be what it has always been, a rare and resistant place, where difference is seen as a virtue and the less is always more! Do not miss this, please!*”

Generically, Vodafone Paredes de Coura is considered as a 5-star festival that should focus in essential key objectives related to the infrastructure and the improvement of conditions. Getting more commercial is merely going to affect the essence of the festival and this situation is directly going into the direction of the opinion of João Carvalho, while conducting the in-depth interview.

EDP Vilar de Mouros

EDP Vilar de Mouros returned in 2016, after some ups and downs along its history. Besides being the oldest festival in Portugal, the sponsor of EDP brought more cohesion and infrastructure to a festival that needed some guidance. Looking at its word cloud generated in Nvivo12 Plus, the main topics were related in congratulating the festival for its return (the word “parabéns”) and some references to the line-up (“cartaz”), to the organization (“organization”) to the concerts (“concerts”) & to the bands (“bandas”) and the public

(“public”). The biggest part of the reviews were made in 2017, by males rating the festival with the maximum score (Appendix 7).



Figure 4 – EDP Vilar de Mouros World Cloud
Source: Generated data from Nvivo12 Plus (2018)

The majority of the reviews were positive, reflecting happiness for the return of the Portuguese Woodstock – an allusion to a North American festival that our Portuguese festival was compared due to its great quality. Nuno Rodrigues in August 2017 reflected in his 4-star review that “...in this resurrection of the oldest Portuguese festival, a selection of the interpreters is well prepared and everything is quite eclectic. It is possible to see a variety of generations expressed in the public and this edition was the best.” The most important and relevant aspects are related to the fact that, despite the need of some improvements, this is a festival that is maintaining its origin and beliefs, as Susana Moreira in 2016 reflected: “I continue to appreciate the fact that it’s not megalomaniac, overly commercial or “organized”. There are issues that can be improved but are common to all events of this genre.” The only negative points are related to a very strict security in some circumstances and a non-existent option of ticket for children. Javier Gomez added that “...other festivals have these things more in mind. This is not the culture of music and festivals.”

EDP Vilar de Mouros is a great example of a “new” festival that is collecting good impressions, having the advantage of retain bad examples/experiences of the competition to improve its own credibility and performance.

NOS Primavera Sound

NOS Primavera Sound was probably the festival with the easiest analysis, since it doesn't have a large amount of reviews to analyse and they were all in agreement while considering the content. Expressions related to the (“concertos”), the line-up (“cartaz”), people (“pessoas”) and also opinions related to the tickets (“bilhetes”) and prices (“preços”) were the most referred words in the reviews. However this was the festival with more coherence in the provided opinions and ratings. It is the “...*best festival concerning conditions... The line-up is also very eclectic. Do not miss it for the experience...*”, said Le Aiff this year while reviewing NOS Primavera Sound with a 5 (Appendix 8).



Figure 5 - NOS Primavera Sound World Cloud
Source: Generated data from Nvivo12 Plus (2018)

In the edition of 2018, the rain didn't help the festival and the main critics were related to that; the organization provided umbrellas that in general were not well accepted. Also a consequence of this, were the infrastructures and the conditions of the bathroom, that this year were mixed for both genres.

MEO Sudoeste

While looking to the generated world cloud, it is possible to understand that the most referred aspects are related with the organization (“organização”), security (“segurança”), toilets (“casas-de-banho”), line-up (“cartaz”) and buses (“autocarros”). This is directly connect with the fact that MEO Sudoeste has as many positive reviews as bad, since issues related with

security, line-up, appropriate means of transportation to the festival and the bathrooms are highlighted with the objective of a warming to a potential change or restructuring from the part of the festival (Appendix 9).

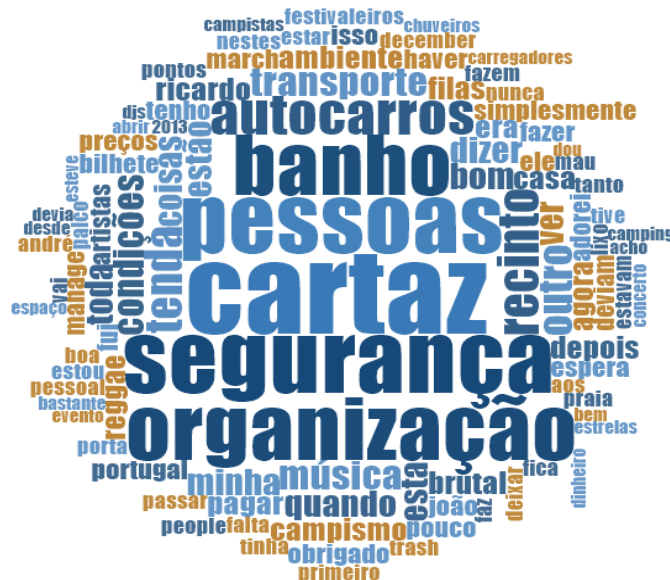


Figure 6 - MEO Sudoeste World Cloud

Source: Generated data from Nvivo12 Plus (2018)

In the opinion of the reviewers, this a festival with already some temporal duration and it is natural that some issues always have the need to be restructured and reformulated from edition to edition; however, basic aspects are not considered as an excuse and people don't forget it. Some examples can be taken by Catarina Almeida in August 2016 that reviewed that "...I thought that for a twentieth edition they should already have more conditions. (...) The festival needs more initiatives to sanitize space and more respect for campers."; Catarina Alves, also on the same perspective confirmed in August 2016 that "...I believe that if the organization worries about some critical points the festival may be even better known and more festival-goers. We must invest in certain points".

As any other festival, opinions always diverge and there are also many people living incredible experiences during the duration of the festival. For Pedro Sacchetti in 2014 and Alberto Rivas Serrano in 2017 there were just good reasons to come back to the next editions: "Just spectacular. Good atmosphere, well organized, absolute respect in sleep hours. Renowned artists, people from many countries that help socialize." and "Keep up the great work you have been doing, but do not miss the humility and respect that led you to be nicknamed by us campers at a festival of choice, unique in Portugal."

Obviously, that there were also many positive references to the excellent line-up, organization, infrastructure and security of NOS Alive. It has being verified an effort to change ecological habits, provision of different type of cuisines and enable the offer to people with special needs – disable people and pregnant woman. As Diogo Costa (2017) reviewed very well, “...*that's why foreigners come to NOS Alive on purpose, not only for the quality of the festival, but also because Portuguese people knows how to welcome, organize events (...).*”

NOS Alive was probably the festival with more negative references to sponsors in this entire analysis. The discussion is mainly about the fact that the infrastructure is not considered enough anymore to the objectives of NOS Alive and the stands and the space currently occupied by sponsors is considered superfluous when several essential points are more necessary to satisfy and improve. For example Nacho Diaz in 2016 reviewed that “...*if you want to hold all that people, maybe you have to let go some of the fancy buildings sponsored by brands that took up so many space or go get a bigger space.*” Or as António Cerdeira (2016) pointed, there’s “*a lot of space near the main stage for sponsors that do not contribute anything, but only two areas with toilet, overcrowded and very unclean.*” Finally, it was also pointed out the non-presence of little commercial names that are possible for find in other foreign festivals, since the “...*reason for this is that to keep the ticket price so low they have to go big on the sponsorship and stuff*”, understood James Watt (2016) in his review.

5. MAIN THOUGHTS AND CONCLUSIONS

The objective of this dissertation was to observe the role of naming sponsors in some summer music festivals and the effective way they are creating impact to the attendees. As the traditional sources of branding are no longer enough, it would make sense to conduct a study of this nature.

As a starting point, the Literature Review was a necessary tool to obtain a global vision about the proposed theme, as well as, the clarification of concepts as branding and its related definitions; consumer behaviour and its relationship with brands; marketing communications and more specifically sponsorship; and festivals, with a higher impact on the ones related to music that are happening in Portugal during the summer months.

A methodology was structured, based on the studies of authors and articles mentioned in the literature chapter. A qualitative type of study was preferred for its adaptability but at the same time, richness and complexity.

After, in-depth interviews and a netnography were conducted. The first one collected data from 3 main responsible of recognized music festivals in Portugal and allowed the achievement of important information regarding their perspectives and opinions on how brands are performing and creating impact. The second one concerned the analysis of Facebook reviews, made by festival goers of 5 festivals, allowing the collection of 4446 references divided in 17 different nodes. In general, 5-star reviews were performed in 2017 by males and the biggest concerns were related to the quality of line-ups, offered conditions of services and infrastructures and the massive existence of brands that don't allow the creation of better conditions on the festival.

5.1. Managerial Implications

Performing in-depth interviews and using Nvivo12 Plus for the proposed netnography allowed the collection of many important outputs for a better understanding of how the conduction of a summer music festival is viewed. It is notorious an existent contrast between analysed perspectives: from the side of the organization, naming sponsors and sponsors in general are essential in a festival – for the provision of better line-ups, conditions and implementation of new habits; from the side of the festival goers, the physical presence of sponsors is merely viewed as an entity that is “stolen” space in the infrastructure. Controversial opinions are generated, as the main requested improvements are related to

better infrastructures, more places to eat and toilets. However, it is believed that if asked about the importance of a naming sponsor, the answer would be more balanced since it is due to its sponsor that they are currently having the performance they have. For each analysed festival, it is possible to retain that:

Vodafone Paredes de Coura is currently viewed as a great festival, connected with the nature and offering a great place to rest a few days, where the community is also very friendly and there's always something happening on the streets. It is known that Vodafone is not directly present in the infrastructure but one of the major critics is the increase of the number of people in the last two years. Some people say it is because of the naming sponsor, recommending that a festival like Vodafone Paredes de Coura will continue to be better if they follow their origins;

EDP Vilar de Mouros came back to life with the sponsorship of EDP. Until the moment, everything is reappearing and the organization is aware that are still a lot of points to change and to improve. No major problems are pointed, since there are still lots of work to do;

NOS Primavera Sound is according the reviews, a festival that is very well organized, with a great sense of social and sustainable causes. The infrastructures are still enough for the received public and the provided conditions of the toilets and restoration areas are good;

MEO Sudoeste is a rich festival, full of artists, activities to make during the festival and the presence of many foreigners during the 5 days of the festival and the 9 days of camping. While organizing a festival outside Lisbon and with such a long duration, it is important to retain issues related to the means of transportation to reach the place, good sanitary infrastructures, shadow points and assurance of basic conditions of survival during an expected summer journey in the south. It has been a festival with some critics, especially to the lastly highlighted and also for the line-up that is being composed by many repeated artists with the same way of work and consequently the same kind of performance;

NOS Alive is nowadays considered the best festival in Portugal and with a great line-up. The main concerns are, in the same thought as MEO Sudoeste, related to the decrease of dimension of the infrastructure for the current organization, exit of the festival, dispersion of more sanitary points along the festival, more restoration areas and more concern for ecological and environmental initiatives. This was the festival with more negative reviews for the sponsors, as in their opinion they are represented in a large area that would possibly be

occupied by other functionalities. Also, their presence can be performed in other lines than the one merely commercial. In the opinion of the reviewers, they would win much more awareness with a different type of approach and would win the respect of everyone.

The two conducted methods allowed a deep understanding on how both organizations and festival-goers may think similarly. They are aware of the importance of having a naming sponsor, and sponsors in general, but still consider line-ups and infrastructures much more important than provision of little gifts and merchandising. It has been verified that brands are competing among themselves not for the market share but for the position they acquire next to the target audience. According to a study of Multidados (2018), SuperBock & NOS (11,2%), Vodafone (10,9%) and MEO (10,25%) only compete to win brand image and notoriety. It has been verified that a previous study would allow a better understanding of what should be done next and will predetermine the participation or not of the brand in the festival. Moreover, being a naming sponsor is the most effective way of association, as the same study achieved that each one retains at least 45% in the field of association/remembrance.

2018 was anticipated as a standard year in implementing new technologies by combining 3 main aspects: existence of available budget for extra alignment items, more requirements and introduction of intermediaries in the production of the technology (APORFEST, 2018). Festivals are increasing its popularity and it is important to understand intentions and expectations of consumers to increase the performance of the offer. Attendees are also performing a different behaviour, as they are more concerned about sustainable issues (APORFEST, 2018) by performing an Ethical Consumer Behaviour and warming promoters to better practises.

Changes are increasingly occurring from festival to festival and from year to year and until now, it seems evident that naming sponsors are a necessary point, but they should be aware that if they pretend to be on the “game”, they should perform a subtle presence and execute ideas in a more organized way.

5.2. Implication to the Brands

After the interpretation of the results of the two conducted approaches, it may arise an important question to reflect: what are the main implications of those outputs to the brands, namely the naming sponsors?

In the Literature Review (Chapter 2) Branding was deeply studied but when adapted to the music festivals reality it becomes dubious and complex to interpret. The most direct ways of recognizing brands, i.e. brand names, URLs, logos, symbols, characters, spokespeople, slogans, jingles, packages and signage (Keller, 2003), are no longer enough and the strength of a brand and its consequent knowledge will entirely depend on the specific experience that each festival goer has while attending an event. Consumers are committed and loyal when their festival experience is perceived as more than ordinary. Their attachment will normally be created for the provided line-ups and presented genres of music and a brand will not be directly recalled for being a sponsor and its consequent purchase is not a guarantee.

Does someone recognize more easily brands since they are sponsoring festivals under their name? It seems that brands view festivals as products of their portfolio that need to be planned and restructured every year in order to successfully sell. The pressure they feel, due to the past and recent changes in the industry, made them essentially want to attract people to financially survive (Lopez & Lenders, 2018). For that reason, more tickets are allowed to sell for the same infrastructure; VIP areas continue to occupy a large area, as brands need celebrities to promote them on social media platforms before and during the festival; brands still provide gifts and sell merchandising as it is also a way, less representative however, of promotion and creation of awareness. Brand equity can be complex, as efforts are made to provide the best possible experience to the consumers but they still give priority to other points.

“Festivals are nor self-sufficient nor have self-logistics, and besides having all the necessary tools for the success of a festival, having a naming sponsor is a major key...”, commented João Carvalho. Nevertheless, brands still need to understand the type of festival they are sponsoring and perform accordingly, helping themselves in establishing a brand’s position and insulate the brand from the competition (Park *et al.*, 1986). Vodafone can be a good example of explanation: it created more advantages when finally realized the type of image it should transmit while sponsoring Paredes de Coura; on the other hand, it probably understood that the type of image transmitted while sponsoring Vodafone Mexefest was not the ideal and decided to leave it to Super Bock. The complexities of those decisions are in constant evolution and simplicity remains the key to survival.

5.3. Limitations

The execution of this dissertation allowed the understanding of a wide range of concepts but the conducted study presents some limitations. Data was generically obtained from the Portuguese music festival industry and consequently, the findings may be limited. It would be interesting to study how branding is affecting festivals in other countries to retain if certain issues are happening worldwide or if this is a cultural characteristic.

In-depth interviews also offered some obstacles, as some representatives didn't show interest or time to participate. More contribution would allow different opinions, perspectives of the same topic and more share of knowledge regarding specific details and information of the environment of a summer Portuguese music festival.

The trial version of Nvivo 12 Plus by QSR International occurred for 14 days and limited the collection of data; having the programme for the entire dissertation would allow the review of some topics and would enable the regular consultation of information.

Moreover, the used social media platform for the conduction of the Netnography was only one, the Facebook. More interesting findings would be obtained if other platforms have been included in the analysis. Unfortunately, Facebook is the only tool that provides an option to obtain reviews of the festivals with naming sponsors.

5.4. Further Research

To proceed with future studies about this topic in Portugal, some evidences are suggested:

- It would be interesting to conduct a deeper research in how the role of a naming sponsor in a variety of festivals around the world is viewed. Understanding how this is working in different countries and industries (i.e. types of existent festivals) would help researchers to have more reliable information and check similarities and patterns. As Renata Monteiro from EDP Vilar de Mouros said, it has being verified an existent need to do this more often and if this step comes directly from the side of the brands, they can more easily reach their goals;
- Research in different social media platforms would allow more and different type of outputs. In the future, with the emergence of new tools and the development of new platforms, this should be easily made. Moreover, if Facebook has the same tool to all

the festivals with naming sponsor, the research would be more complete and organized.

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7. ATTACHMENTS

7.1. João Carvalho | Director of Vodafone Paredes de Coura

João Carvalho was contacted on Facebook and promptly showed availability to speak in a chosen day and hour. The 40-minute conversation took place on April 11th 2018.

The Director of Vodafone Paredes de Coura seemed to feel comfortable with all the type of questions and was very talkative, helpful and in a good mood to help in the dissertation.

[Serenela]: Hello, good afternoon! My name is Serenela de Andrade and I sent you a Facebook message a few days ago concerning my masters' dissertation. Not quite sure if now can be a good time to speak a little bit with you...

[João]: Of course it is, you should have called on that day! Please, don't worry (laughs)! Do you believe people would give his personal phone number to everyone as I did?

[S]: You're right, thank you so much!

[J]: And you're from Lisbon, am I correct? Did you already have a chance to come to Paredes de Coura?

[S]: Yes, exactly and my dissertation has been written to the Master in Marketing at ISCTE Business School. Basically, I have the need to ask you some specific questions about Vodafone Paredes de Coura, its relationship with the naming sponsor and understand a little bit more how the planning of the branding, the little gifts and the merchandising works and is done. I had the opportunity to go the 2016's edition and I really enjoyed the experience, especially because a peaceful environment is presented us and everyone is very nice and always ready to help in case of need!

[J]: You have to come this year! Everything is getting better organized (laughs)! But let's start, please ask whenever you want.

[S]: I will start, then! What is in your opinion, the contribution that Vodafone has been bringing to a festival as Paredes de Coura?

[J]: Vodafone is bringing essential sustainability. Or better saying, stability – a stability that only a sponsor can provide. I can say it has been a happy relationship with already some time. We already had some other sponsors, but the initial empathy with Vodafone was direct and it allowed us to reach the actual situation/point. This relationship allowed us to evolve and to obtain the level of quality we currently have. Festivals are nor self-sufficient nor have self-logistics, and besides having all the necessary tools for the success of a festival, having a naming sponsor is a major key.

Serenela, I'm receiving a phone call at the moment from an artist that I'm expecting for a long time. Do you allow me to call you back in a few moments?

[S]: Yes, of course. No problem! Call me back whenever you can. Thank you!

(João Carvalho returned the phone call in 5 minutes)

[S]: Hello?

[J]: Hi Serenela, thank you for waiting! This was an urgent phone call. I've been waiting to see if this artist can attend our festival. Unfortunately, he has having a few problems and his agent is trying to have a largest deadline in order to solve everything. You may proceed whenever you wish.

[S]: Basically, what I've asked you was more related to your opinion concerning the contribution that Vodafone has bringing to the festival... and...

[J]: Yes, I will repeat to make it clear. Basically, for the stability it brought us and it has been a happy relationship with good prospects for the future. Vodafone has also evolved with this partnership and had the need to understand how to manage potential unexpected changes that may happen, as well as, on how to adapt and to spread its name in a more subtle way. The results are available year after year and everyone can see.

[S]: Yes, I've had the opportunity to read some interviews of you and you're always emphasizing the fact that your festival is different and that different aspects were prioritized, especially the ones that could bring utility.

[J]: Exactly! Paredes de Coura effectively brought important aspects that made Vodafone stop, think and consider. The relationship started from a huge empathy and after numerous naming sponsors, Vodafone is the one that in fact provides more joy to the festival. According to some performed studies during the festival, Vodafone has presented an acceptance level of around 90% in the last couple of years. As the average is around 60%, I believe that better cannot be.

However, we need to understand our strengths and advise Vodafone into that type of perspective. Sometimes, there's some lack of knowledge that this mutual aid has been helping and contributing for the success of the partnership.

[S]: And in which way, do you believe that the festival needs changes and efforts for its continuous well-succeed performance?

[J]: Our festival had grown a lot with Vodafone and they've also with us. This durability allows bigger returns, stability and allows changes and the step to take some risks.

As I already referred, there was the need to alert Vodafone that a subtle presence would bring advantages and that was particularly the point where some changes took place. You don't see, for example, isolated logos of Vodafone; instead, you can see the ones that say "Vodafone Paredes de Coura" – and they are 3, maximum! That almost doesn't affect the festival goers, right? You don't see lines for the provided gifts that those always provide utility in some way. The vast majority of the brands that wanted to be our naming sponsors don't even get close – and believe, we have a lot of requests! We only accept partnerships that make sense to our environment as our biggest concern is having a good line-up and good infrastructures.

We always explained to Vodafone that our festival is different and their presence should be as subtle as possible and in general, all the brands are currently following the same trend.

All the little gifts are structured in order to provide utility in some way, for example lamps to use during the night or on the camping area, or buyos and beach towels to use on the river, or even Vodafone swings to enjoy the contact with the nature. Changes are not very significant from year to year but we will always have it in mind as often as necessary.

[S]: How do you usually define the strategy that Vodafone can perform, year after year, on the festival?

[J]: Normally, with the Marketing Director of Vodafone and also with a few people related to those issues. We have meetings to define ideas, goals and share knowledge and feedbacks.

[S]: Ok, very well. Do you believe that naming sponsors were the ones that have boosted the Portuguese music festivals? This is also going to the point that you've already referred previously.

[J]: No, promoters are the responsible for making this happen! Having the awareness of detail and good taste is essential and naming sponsors only provide monetary funds and the visibility they already carry with them. A main sponsor only provides money and some visibility (proper of the brand). Those brands are doing an amazing job and this is truly important to refer; however, the promoters are the only responsible for doing all the magic.

[S]: This is pretty obvious for Vodafone Paredes de Coura, but do you believe festival goers only attend for the festival itself and everything that is around it or also for the represented brands and all they can provide to people?

[J]: No, not at all! I don't even want to think this can be applied to Vodafone Paredes de Coura for everything I've already told you. In what concerns the rest of the festivals, probably it can change but I also don't want to believe in that.

[S]: João, you already referred that is often becoming more important to start the planning of a festival earlier to have everything in order. How does it work in relation to branding? And the little gifts? And the merchandising?

[João] Well, we have some important moments:

- Line up conceptualization starts as soon as the festival ends. It is essential to start this immediately, as it is crucial to establish connection with artists and agents;
- Naming Sponsor: 2 months after the ending of the festival, a meeting takes place to understand how things are going. A reflection of the results of the performance of the festival is made, which aspects were positive and negative and the beginning of the strategy for the next editions takes place;
- What in fact doesn't take time to happen is closing the line up as soon as possible and taking care of the space and existent infrastructures.

One of the most iconic things of the festival are the bracelets – those are always present! They represent a feeling of shared memories. Year after year, festival goers come back with the bracelets and this is also reason to the establishment of new conversations; this is very beautiful to see.

[S]: Hum, hum I perfectly remember of me speaking with some festival goers and they were still using a huge number of them from previous editions... Tons of information I can read by some news but the truth is that without going, you actually don't see the reality with your own eyes; that's where you see the differences and improvements. My last question is very generic and is about to know what are the main objectives for Vodafone Paredes de Coura for the next editions.

[J]: The biggest objective is mainly increasing the performance of the space.

There's always a question that I make: "What do you have outside Lisbon and Porto?" A lot indeed, and Vodafone Paredes de Coura is such a little big miracle in that sense and is actually on the level of the biggest national and international music festivals. What if I told you that there's a small festival near Viseu with such a great potential, would you know about what I'm talking about? I believe you don't, because unfortunately the spread of information and the value we give to this type of initiatives is still very low and only now is getting more value from the side of people.

Another aspect is please people, since the target is changing – concerning artists, the provision of good infrastructures and spaces. We have the ambition to change some areas and provide them more comfort. For example, the space where you can read and discharge our app to read some books was a success and we are thinking in increase its space. Some other

aspects are related to the increase of shadow points, provision of hot water and also the creation of a laundry space where cloths can be washed according to the need.

We still want to embrace a challenge similar to the one we made when celebrated our 25th edition; we've prepared a closure with an artist singing "Happy Birthday" and also the music "All My Friends" from LCD Soundsystem. It was a beautiful moment, it was pure and genuine. Everyone was crying and dancing! From now on, we want to perform something similar and symbolic so the music of the LCD Soundsystem will always close the festival.

[S]: Thank you, it was really helpful! You helped me a lot!

[J]: If you need anything else, please feel free to tell me. I can also send you some studies if this helps your research. Send me your e-mail address and I will ask to send you all the information.

[S]: I will send it straight away, thank you for your time!

[J]: Good afternoon, Serenela!

7.2. Attachment – Rui Silva | Responsible for APORFEST

The connection was established by filling a form in APORFEST – Associação Portuguesa de Festivais de Música website. A positive feedback was given and the telephonic interview was made to Rui Silva on April 10th in approximately 11 minutes.

The contact to APORFEST made sense since it is the Portuguese entity responsible for the Portuguese music festivals and its opinion would complement the remaining interviews.

Note: As the performed questions have a general content and all the provided answers are about the universal opinion of the Portuguese music festivals.

[Rui]: Hello?

[Serenela]: Hi good afternoon, my name is Serenela Andrade and I sent you an e-mail yesterday regarding my masters' dissertation. I'm not quite sure if now is a good moment to speak.

[R]: Hi, Serenela! I was about to finish a meeting. Give me 5 minutes and I will recall you back, is that ok?

[S]: Of course, call me whenever you can. Thank you.

(About 7 minutes later, Rui Silva returned the call).

[S]: Hello?

[R]: Hello Serenela, thank you for your comprehension.

[S]: I'm the one that have to thank you! I would like to know if you can help me. I needed your help to know the opinion of APORFEST relatively to the summer music festivals, more precisely the ones that have naming sponsor.

[R]: Of course, you can ask whatever you want!

[S]: Ok, so I will start and anything that appears, please let me know. I would like to know what is the opinion of APORFEST regarding the role that naming sponsors are currently bringing to the so called summer Portuguese music festivals?

[R]: Naming sponsors allowed better artists on festivals, as well as more competitive prices. More support to them, in order to reach the biggest festivals is also already starting to happen.

[S]: Sometimes, coming to Portugal is a change in the normal schedule in a tour of an artist, A good naming sponsor or an incredible line up may be easier to bring them.

[R]: Yes!

[S]: Concerning the same question, are the naming sponsors responsible to make festivals more credible?

[R]: No! They helped – and this is really important to refer - to have everything more commercial and in order for the media to be more available. Promoters and people are the key for this: they are the ones who are making festivals. Promoters for the organization and dedication in preparing everything and people for their feedback and share of moments and experiences.

[S]: Yes, yes, yes. From the side of the festival goer, do you believe that they are attending a festival by its dynamic, presented artists and memories it can bring or for the represented brands and whichever it can bring?

[R]: No, they are not going for the brands. It would only be verified in niche festivals, because that would be a decisive factor. Brands are there represented in order to create awareness and credibility yes, but that is not the main reason to the attendance of a festival.

[S]: Ok. It is currently known that 2018 is going to have some modifications:

- MEO Marés Vivas is going to change its location, doubling its space and allowing more comfort to the festival goers;
- Altice decided to maintain the name of the festivals under its domain/name;
- EDP Cool Jazz is going to be relocated in Cascais;
- NOS Alive will make a partnership with ONU, the Global Goals initiative with 17 goals to transform the world.

Do you believe that those changes that are going to take place are also affect the planning of the branding and the conception of the little gifts and the merchandising?

[R]: All those actions are really strong and are a catalyst for innovation.

The biggest challenge would be a brand with great national/international recognition enter on the game, allowing a huge development or expressing the desire to grow in accordance with the represented festivals. For example, the biggest telecommunication brands were for a long time out and for a reason decided to join and nowadays control them. The key is to take risks.

[S]: My last question: what is the trend for the future of the summer music festivals in Portugal? Which type of aspects do you believe that are going to be trend or implemented in Portugal?

[R]: The main trends are going to be:

- Implementation of new technologies;

- Implementation of options that allow the festival goers to come to a festival without physic money and the possibility to pay or obtain it inside;
- Bracelets that allow share location and improved connections.

Besides this, festivals are under a good performance, line-up and artists.

[S]: Rui, those were the questions I had. I really appreciate your time and help, it was really helpful. I wish you a nice day!

[R]: You're welcome, Serenela. Wish you all the best, have a good afternoon!

7.3. Attachment – Renata Monteiro | Organization of EDP Vilar de Mouros

An initial contact was made on Vilar de Mouros Facebook page and the provided answer was in order to reach Renata Monteiro to understand if this request would make sense. The answer came a few days later with a positive feedback and the 17-minute telephonic conversation happened on April, 13th.

[Renata]: Hello?

[Serenela]: Hi good afternoon, my name is Serenela Andrade and I sent you an e-mail about my masters' dissertation. Is this a good time to speak a little bit?

[R]: Yes, Serenela. I'm here, ready to help.

[S]: Thank you, I will start by asking you the following: what has been the contribution that a brand as EDP has providing/contributing to Vilar de Mouros?

[R]: EDP transformed Vilar de Mouros in every single aspect. With a sponsor as EDP, getting better was now a possibility, coming from the services to the visibility the festival acquired.

Vilar de Mouros is the most iconic and oldest festival in Europe and this can speak for itself and still transmit something to EDP.

[S]: Do you believe that naming sponsors transformed festivals?

[R]: I believe so. Even concerning economic issues, it becomes an extreme necessity and I can say it is being transformed into a happy wedding/happy union.

[S]: It is really interesting, because generally people had the inverse idea. But I totally understand that due to the circumstances, EDP is extremely important! Moving on, do you believe that a festival goer is only attending a summer festival for the festival itself or also for the attendance of some brands and all they can provide?

[R]: Some cases, yes. In some cult festivals, and in our specific case, festival goers come to Vilar de Mouros for the quality of musicians and for the contact with the nature. However, we've heard that this reality is not for every festival in our country, as what mostly matters is the presence of huge amounts of people and revenue.

[S]: Ok. Due to the power that Vila de Mouros is nowadays reaching, there's a need to have everything organized and prepared with some time. How does it work concerning the branding, the little gifts and the merchandising? I was trying to search and unfortunately didn't find as much information.

[R]: There are mainly 3 types of little gifts and merchandising:

- Those that the artists bring and pretend to sell/show;
- The ones from the represented brands;

- The ones from EDP, as coats and power banks now, for example.

In Vilar de Mouros there's a huge cult for the use of t-shirts of the festival. It is very common to see everyone, when helping during the organization to carry t-shirts from the previous editions of 1996, 2000 or 2016. It's really nice to see this involvement with the festival. Obviously that the organization saw this and has been winning with this situation/opportunity.

[S]: I had no idea!

[R]: We've also the development of a game of the festival and this is available in the tourism post in the city and this is more a plus to us.

[S]: I will try to make more research about this. This is very interesting and we have no idea! As we unfortunately don't attend, don't access to this information.

Besides only recently returning to the world of festivals, EDP Vilar de Mouros was considered as the "Choice of the Consumer for the year of 2018". What are the main objectives for the following editions?

[R]: Essentially grow. We wanted to test and now we want to grow. We wish to have stronger infrastructures and services and the feedback of the festival goers are in that point. A detailed musical offer, the provision of better services to eat and to camp and have the offer of more moments to rest, relax and enjoy the nature are the key.

[S]: And in the rest of the festivals in our country?

[R]: The journey has being made and well made. We have great festivals and what can be changed are the range of artists and the diversification of styles. Also, a space for more challenges in services, food and cult creation.

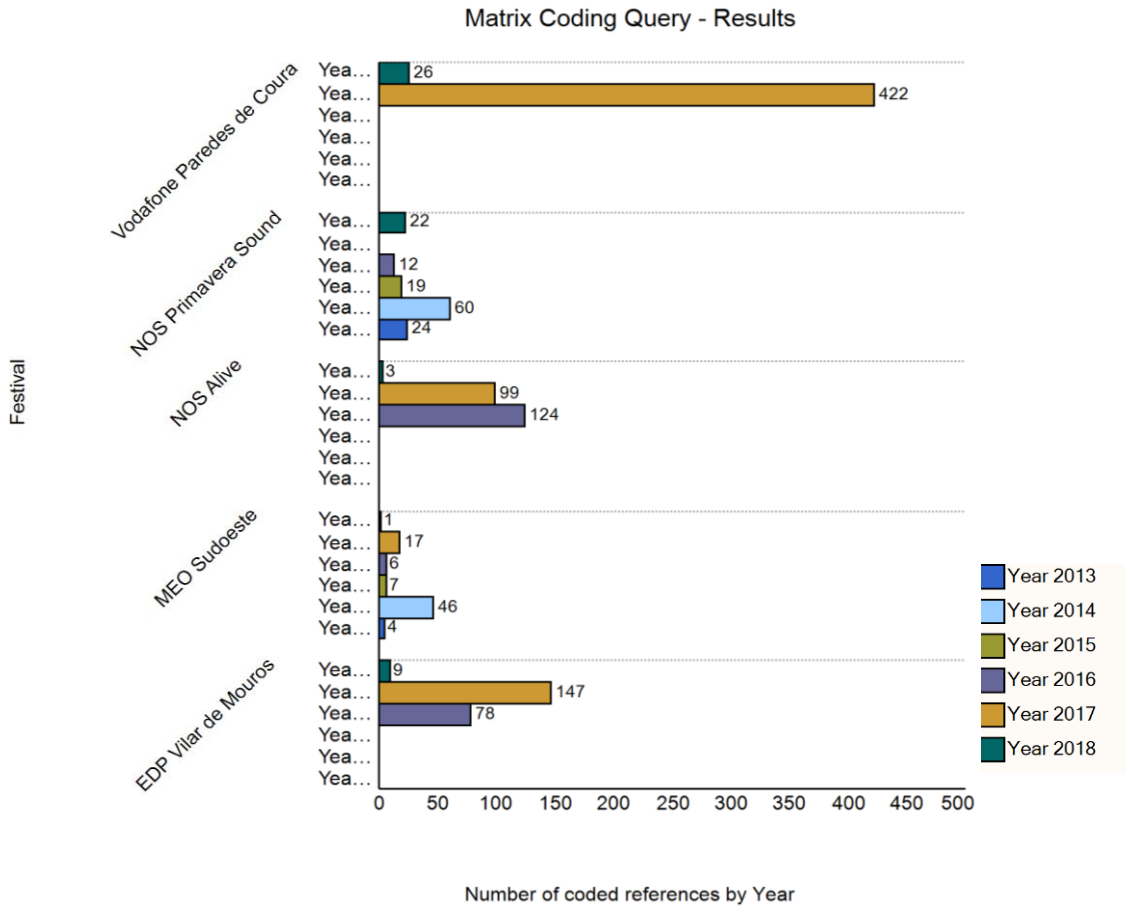
For example in Vilar de Mouros we are creating the cult of drinking wine again. This is something forgotten in time and we want to bring it on! Who knows if this is not a success and is disseminated to the entire country?

[S]: This is very interesting and never saw it, but probably in some festivals it would make sense! Renata, my questions are done and I really appreciated your help. Even being an old festival there were a lot to know that in fact I didn't have idea. It helped me a lot.

[R]: Really wanted to thank you for your study. We really need them, there's a huge lack. Wish you all the best and please tell me if you need anything else.

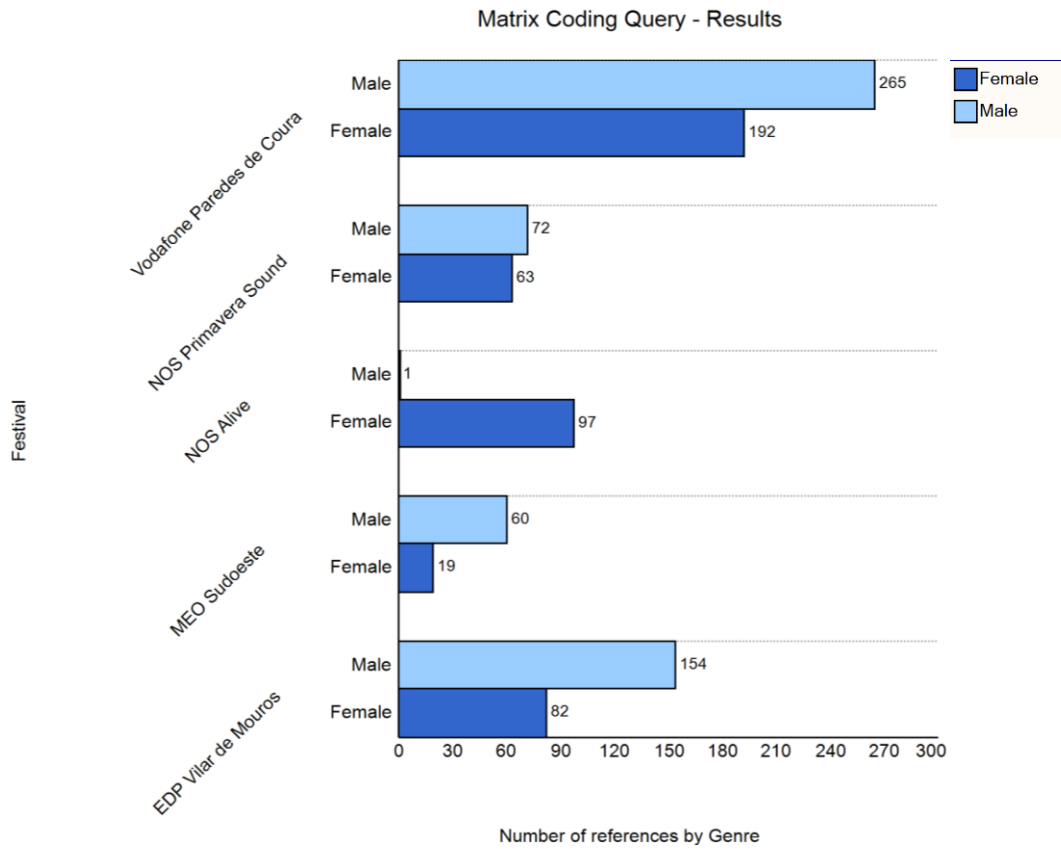
[S]: Thank you so much, wish you a very nice day!

7.4. Attachment – Comparison of the coding references in each Festival by Year.



Source: Nvivo 12 Plus (2018)

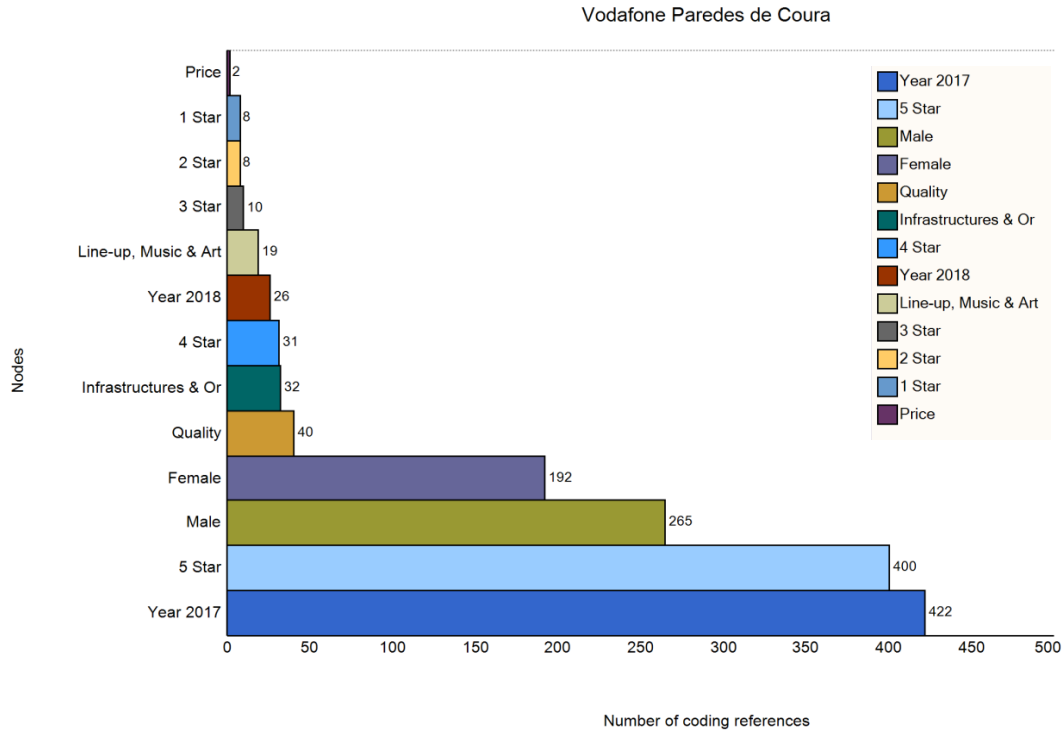
7.5. Attachment – Comparison of the coding references in each Festival by Genre.



	A : Female	B : Male	
1 : EDP Vilar de Mouros	82	154	236
2 : MEO Sudoeste	19	60	79
3 : NOS Alive	97	1	98
4 : NOS Primavera Sound	63	72	135
5 : Vodafone Paredes de Coura	192	265	457
	453	552	1005

Source: Nvivo 12 Plus (2018)

7.6. Attachment – Vodafone Paredes de Coura Outputs.

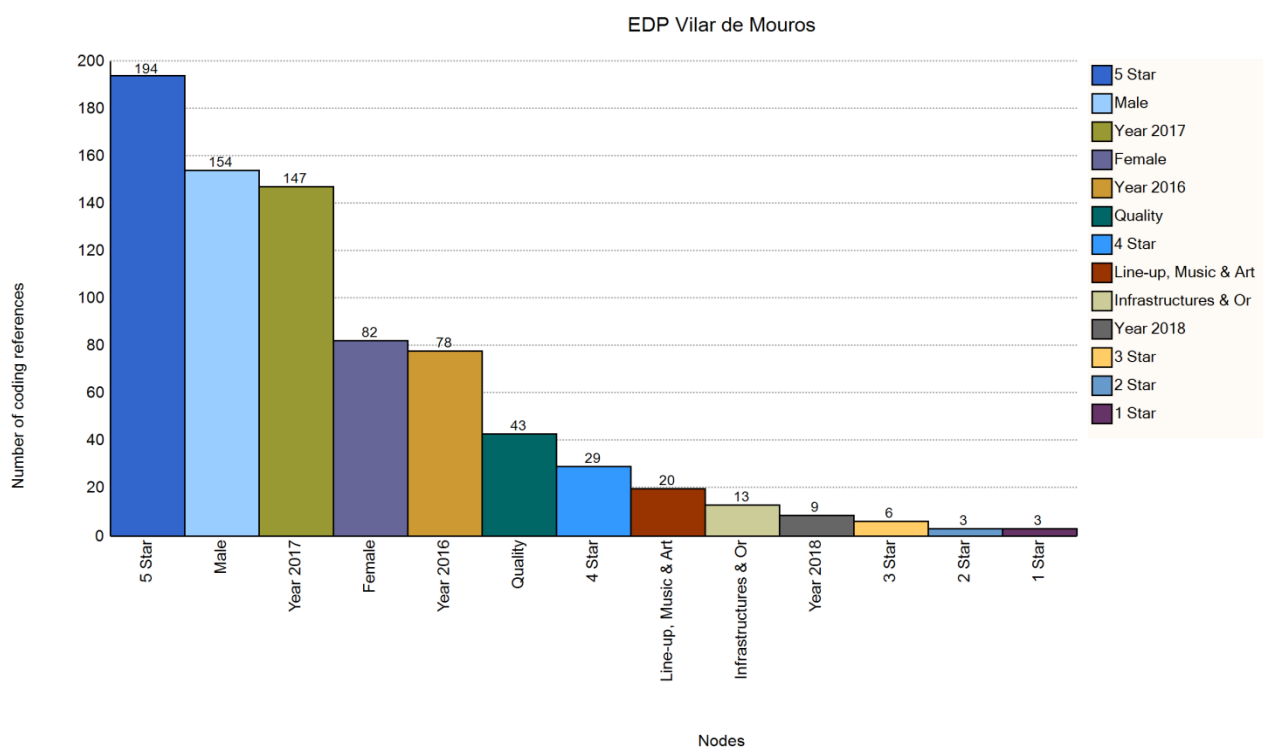


Name	☆	Date	Review
Tiago Silva	5	August 22, 2017	It is feeling yourself at home. It is about creating relationships. It is enjoying whichever the nature brings you! Is to feel the music in its natural habitat.
Augusta Gabriel	5	April 27, 2017	The festival with the best line-up on the country that is constantly surprising us with amazing unknown bands; the best space and natural environment of the country! The performances around the village... genius!
Ana Morais	4	August 23, 2017	I already attend Paredes de Coura since 2013 and since that time that consider it as the best festival in the country. This year, unfortunately, I was left with an agri-sweet feeling. Selling more tickets only helps to reveal weaknesses in the available structures and the decrease in quality. I recognize all the improvements made in recent years which, in my opinion, proved to be insufficient just because of the capacity of this edition. For the numbers of this edition you should have considered to increase the space, put more ATM's and shuttles and more than one entrance to the festival. You should have more security, more shadow points and more support for the festival goers even before the start of the festival. I want to come back to my Couraíso and recognize its origins and the quality, not only from the line-up but also from the experience that Paredes de Coura is! Thank you.
João Santos da Costa	3	August 20, 2017	To be registered: I love Vodafone Paredes de Coura. I discovered the most fantastic and magical place some years ago. This year there was too many people. The restauration area is worse, lots of people and a big confusion that doesn't provide quality. Nor a place to eat in conditions. The bathrooms are not as many as the people there!!! Paredes de Coura

			cannot become another festival of masses with no respect for people... Paredes de Coura must continue to be what it has always been, a rare and resistant place, where difference is seen as a virtue and the less is always more! Do not miss this, please!
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Source: Nvivo 12 Plus (2018) & Facebook (2018)

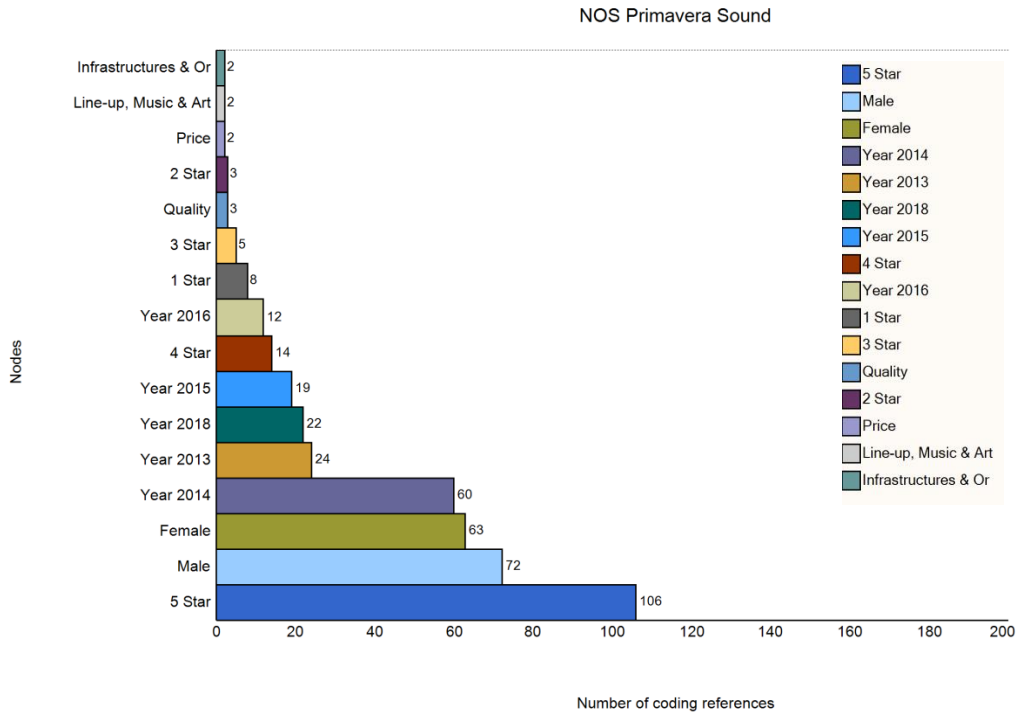
7.7. Attachment – EDP Vilar de Mouros Outputs.



Name	☆	Date	Review
Nuno Rodrigues	4	August 27, 2017	In this resurrection of the oldest Portuguese festival, a selection of the interpreters is well prepared and everything is quite eclectic. It is possible to see a variety of generations expressed in the public and this edition was the best. The line-up of the first day was amazing, the second was more soft and allowed to recover the energies. It ended with the incredible "Furs", the energy of the "Rats" and the vocal beauty of the "Morcheeba". Congratulations to the organization. Every year it becomes to be one of my main options while concerning attending a festival. The environment is incredible and everyone is very kind.
Susana Moreira	5	September 2, 2016	This was the first place that I camping in my life (in the edition of 96) and now it becomes to be the one of my daughter as well. We stay with memorable memories for the rest of the life. I continue to appreciate the fact that it's not megalomaniac, overly commercial or "organized". There are issues that can be improved but are common to all events of this genre. See you next year!!
Javier Gomez	2	August 25, 2017	It's a comfortable festival, but in my opinion, the politics with children is abusive. Since the age of six, they have to pay adult entry, they don't even have reduced price tickets for children. Other festivals have these things more in mind. This is not the culture of music and festivals. A family of 4 members is an important outlay. I'm sorry, but I must sum it up like this: the Festival where children are not welcome.

Source: Nvivo 12 Plus (2018) & Facebook (2018)

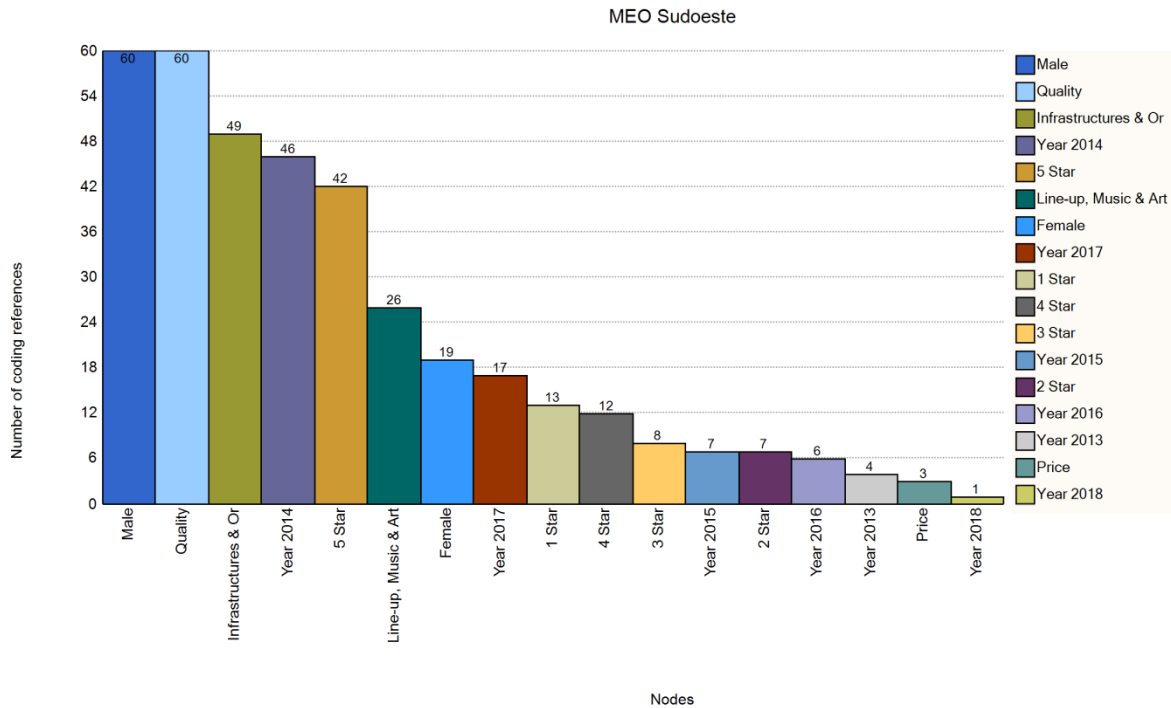
7.8. Attachment – NOS Primavera Sound



Name	☆	Date	Review
Le Aiff	5	April 21	The best festival concerning conditions... The line-up is also very eclectic. Do not miss it for the experience...

Source: Nvivo 12 Plus (2018) & Facebook (2018)

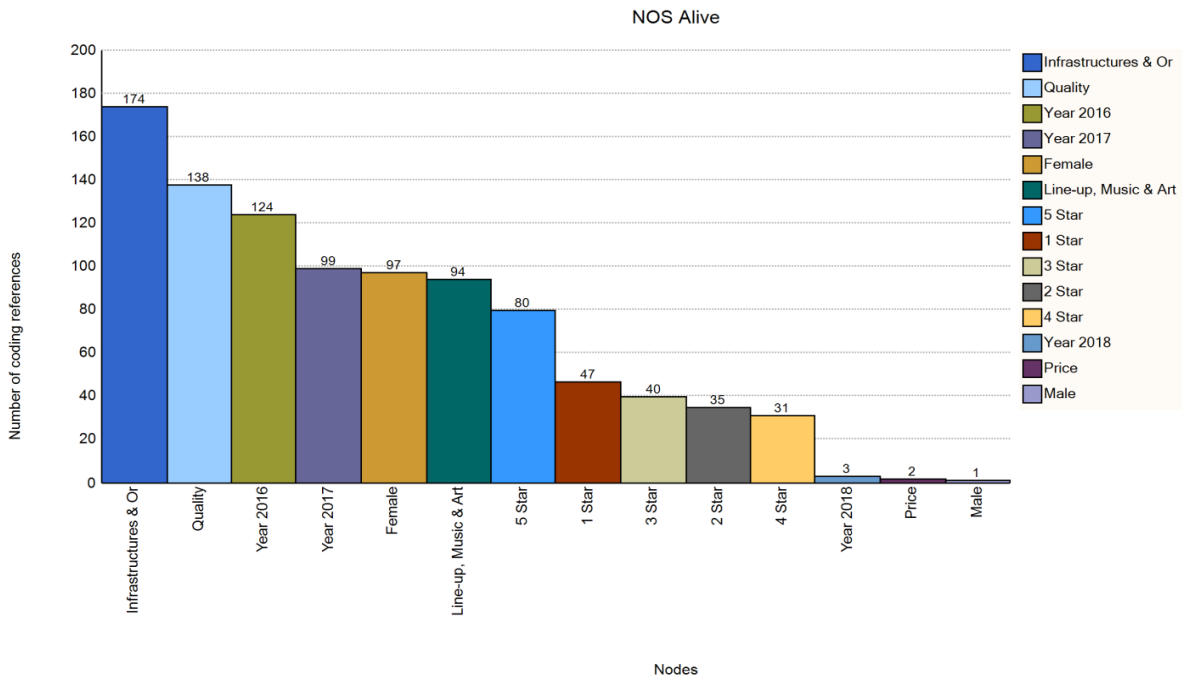
7.9. Attachment – MEO Sudoeste Outputs.



Name	☆	Date	Review
Catarina Almeida	3	August 10, 2016	I thought that for a twentieth edition they should already have more conditions. The festival needs more initiatives to sanitize space and more respect for campers. Of course that the festival goers are also guilty, as they don't even care about the space. I will come back to the festival but not to the camping. My friends and I are sick at the moment. It was only good for Sia.
Catarina Alves	3	August 9, 2016	Good afternoon. I attended the MEO Sudoeste for the second time. This year I thought I should talk about the advantages and disadvantages of it. We are aware that the infrastructure is full of people that come all over the country and even from the outside. I Advise the organization to put more bathrooms and clean them with more regularity. The charging points is also another point to cover and I personally think there should more points of it. Regarding the line-up, it was not as good as I thought. However, I'm aware it cannot always be pleasant to everyone. Not everything is bad, as I don't have any complaint of the security – they were all very polite. I believe that if the organization worries about some critical points the festival may be even better known and more festival-goers. We must invest in certain points. Thank you.
Pedro Sacchetti	5	August 11, 2014	Sudoeste (SW), you are top but please keep in mind the way you allow animals in the infrastructure. Keep up the great work you have been doing, but do not miss the humility and respect that led you to be nicknamed by us campers at a festival of choice, unique in Portugal.
Alberto Rivas Serrano	5	August 7, 2017	Just spectacular. Good atmosphere, well organized, absolute respect in sleep hours. Renowned Artists, people from many countries that help socialize. I'll be safe.

Source: Nvivo 12 Plus (2018) & Facebook (2018)

7.10. Attachment – NOS Alive Outputs.



Name	☆	Date	Review
João Borges	1	July 10, 2016	It's becoming a problem to organize an event like that is with already 10 years old! Practically impossible to move between the stages and clearly more people to the capacity of the enclosure! Think of people's experience before profits!
Cristiana Barata	1	December 19, 2016	Year after year, always with a big line-up but with conditions that, in addition to not be improved, seem to get worse and worse as they try to put more and more people in the room. It is so far the worst festival and we have not so many opportunities to see the great names the festival is used to present. That is the only reason and that is why I will be there in 2017 to see The Weeknd. It may be that the organization has the humility to receive and assimilate the negative comments that come up here, but I don't actually believe.
Sofia Batalha	3	July 9, 2016	What still makes me attending big festivals as Alive, that clearly has an intention to generate money more than to give a memorable experience to those who go there, is the line-up. However, this is getting crazy: - Only one (!) place of bathrooms to thousands of people attending the festival. - The main stage is not well positioned to big quantities of people. The sound was awful and we couldn't hear properly. -The price of the beer is ridiculous. - The walk of shame at the end is just the worse for the ending. You really need to read this and think seriously on those issues.

Diogo Costa	5	July 10, 2017	<p>Excellent line up, excellent organization, infrastructure and security! that's why foreigners come to NOS Alive on purpose, not only for the quality of the festival, but also because Portuguese people knows how to welcome, organize events. It was the first time I attended the 3 days and I didn't have major difficulties. The only problem was that ended to fast. See you next year.</p>
Nacho Diaz	1	July 10, 2016	<p>I want to share my huge disappointment and reason why. Sorry if my English is far from perfect.</p> <p>The good things: the line-up is amazing, prices are really OK, lots of food. And inside the organization is not so bad as some people say: bathrooms and bars can get really messy AFTER the big concerts, but this is normal - and for the bars, we avoided the ones closest to the main stages and I never had to wait more than 15'. However, the main reasons I'm giving a low score are 1) the humiliating, outrageous and extenuating organization when exiting the venue and 2) the fact that they overbooked.</p> <p>First of all, I have to say that the third day the situation greatly improved. That's why I think some people might say that the previous complaints were unjustified. I think they are not.</p> <p>About the exit: when going home, you had two equally bad choices: either you go to the taxi line or take what many people agreed to call the "zombie walk": the flyover towards the trains/bus stations.</p> <p>The 20'-30' (I actually timed it twice, it depended on the crowd) zombie walk over the freeway was a bad joke, humiliating and extenuating. It was even more humiliating since there is actually a direct path by the tunnel under the freeway. It was a very long walk, in the darkness, with police every 200 meters and occasional strong lights. It felt unnecessary and overly stupid. The mood in the crowd was either to freak out or to cynically laugh. And when you got to the other side you realized that to get to the train station you had to use the same tunnel you were forbidden to use on the other side! Some people talk about security reasons... well, I bet is not so difficult to use that many security personnel available during the zombie walk to organize a big queue and let people pass orderly, by turns. ¿Sounds impossible? Well, that's just what they did to organize the entrance to the men's toilet the last day, and it worked.</p> <p>Moreover, I find amazing that the festival has made an effort to reach out to people with special needs - pregnant women, young people, people with disabilities - and then, the main way out is a flyover? (even if you used your own car, you'll need to use the flyover!). After the first day, a Spanish woman wrote in this same page that she has a minor walking disability and still she was denied access through the tunnel! She said she would have to skip the next two days because of this. So, I think the flyover walk IS an issue, and a big one, even if some people say that it is not. It has become the elephant in the room for the NOS Alive, and they should acknowledge it, make a public apology and explain why this happened.</p> <p>Enter the other available option: the taxi line. There were hundreds of people waiting in line. This is not the problem, though: we know, and we accept, that going to a huge festival entails having to wait: for food, for bands, for drinks, for taxis. The problem is that the first and second days, after waiting for 15 minutes only TWO cabs did show up. At that pace, it would take long hours to get all the people home (you can search the comments to find out that some people actually took two hours to get a cab). The first day we left the taxi line in desperation and walked towards the city center, hoping to get some Uber or cab when we got closer to</p>

		<p>Belém, only to find that many people had taken the same decision - at the end, it took us nearly 1h45' to get a taxi. The second day we decided to abide and take the zombie walk over the freeway. When we arrived, there were also long queues everywhere and very few buses or taxis on sight and - the worst - very little movement, so we took the first available option - a bus which went to Marques de Pombal, very far away from my home.</p> <p>It is true that Saturday's night the organization woke up and when we went to the queues there was a continuous stream of taxis and buses - just like it should have been from day one - capable of handling the continuous arrive of people.</p> <p>Second: overbooking. A friend strongly recommended this festival to me precisely because of the organization. He said: here it is a great line up with a good organization and the exact amount of people the place can fit while making everybody comfortable.</p> <p>My point is: I don't feel the festival was badly organized. There were means, there was info and a lot of staff. Past editions were a success. My feeling is that they felt overconfident and overbooked. It was its tenth anniversary, the line-up was great, they wanted to scale up, to became bigger. And they broke. It was especially clear the first day, when people were left wandering with not enough taxis, no buses and no trains to take them home. Toilets were also good, but not enough to handle the rush after the main concerts. They tried to improve over the weekend, and they did. Credit to them. But for some of us it was too late.</p> <p>Overcrowding was also a big problem on the Palco Heineken. After Radiohead, tons of people tried to move to a place that was at least 1/4 in size and was supposed to hold all of the remaining concerts. I left before, but I have read that many people couldn't see Hot Chip because of this, while the main stage was empty. Same thing happened with José González: the Palco Heineken wasn't able to hold all the public. It was a pattern that repeated itself many times.</p> <p>The bottom line is: a great festival tried to become greater and failed. Sometimes you can't have everything, you have to make choices, and wrong choices were made. Here are some of them:</p> <ul style="list-style-type: none"> - If you want to hold all that people, maybe you have to let go some of the fancy buildings sponsored by brands that took up so many space or go get a bigger space. - You can't have 5 different stages, 2 of them holding well-known bands, and make sometimes all people converge in one of them - especially if it is not the biggest one. That's what happened at Palco Heineken several times. - No matter how big you make the toilets, you can't make all people from 5 different stages converge in a single space when they have to pee. They will do it at the same time and chaos is ensured. - Exit is crucial. You have to ensure people can get back home. No matter how good organization is inside: when you are tired, if you can't get home, you will be really angry. - I happen to be also a Lisbon citizen. Although I'm not portuguese, I live and work here, and pay taxes. I wonder: ¿why should the police and the public transportation services take care of most of the security and transportation logistics? This is a private event, and it is for-profit. Of course there are always public-private partnerships which make sense: for example, trains can only be operated by the public enterprise Comboios de Portugal. But, ¿shouldn't NOS alive be more active on this issue? I have seen many big festivals (in Spain, in Italy) that usually hire their own bus services to support and even substitute the public services' efforts. Which makes me suspect: ¿was really NOS alive responsible for the chaos outside
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			of the venue? ¿Or could it be that Lisboa's police and public institutions took care of it and then greatly undervalued the actual size of the festival and the services needed? I really would like to know.
Antonio Cerdeira	3	July 10, 2016	<p>There's a lot of space near the main stage for sponsors that do not contribute anything, but only two areas with toilet, overcrowded and very unclean. There's a lot of people with their faces painted in green, trying to transmit the idea of being concerned about environmental issues, but in fact that is not true as there no place identified to put the trash according to their type.</p> <p>Also, the trail we have to make at the end of the festival in order to take a taxi is not understandable. I was just thinking that next year needs an incredible line-up to make me come here again.</p>
James Watts	2	July 12, 2016	<p>Let's start with the pros and there are quite a few:</p> <ol style="list-style-type: none"> 1) The line-up was extraordinary, especially when you consider the price point. £100 for that line up is fantastic value for money even if you have flights and accommodation to factor in; 2) The location. Lisbon is literally a ten minute train journey away and is beautiful and really cool. It was great not having to camp and having a bed and a shower every night; 3) The weather. Wall to wall sun, 30-34 degrees every day. No mud in sight; 4) Cost of booze is pretty reasonable, €4 a beer / €3.50 for sangria. Food is also cheap, but the quality varies dramatically depending on the stall. We had a decent burger on day 1, then some nasty pizza and horrible unidentified meat sandwich on day 2, before finding a winner on day 3 in a couple of stalls (the bacon sandwich place and a little place that did sweet potato chips and other things and was delicious); 5) The terrace table area between clubbing and Heineken stage is cool to chill out at; 6) People going around spraying free sun block is sensible and cool. And the free cowboy sun hats were helpful as well. <p>The mildly irritating:</p> <ol style="list-style-type: none"> 1) It's hugely commercial and not very quirky. All of the stalls are from retailers and big names and you won't find much of the support for the "little people" and quirky chill out fields / hippy vibe you get in UK festivals. I mentioned this somewhere else and someone local in Lisbon said the reason for this is that to keep the ticket price so low they have to go big on the sponsorship and stuff. So I get that. 2) It's just a concrete car park. This also removed that nice "one with nature" vibe of other festivals but also makes it quite hard on the feet to stand all day on. I couldn't figure out why they didn't astroturf the whole way across the main stage. It would have helped a bit with the comfort factor. <p>Major issues / the bad:</p> <ol style="list-style-type: none"> 1) The organisation in general is pretty shoddy, this goes from the ordering of the line up through to the lay out of the stages and so on. Examples below: <ol style="list-style-type: none"> a) Overcrowding. Thursday was fine and I think there are two reasons for this. 1) it wasn't sold out that day and 2) they didn't close all the stages when the headline act was on, so you didn't have every person in the site at one time like you did on Friday / Saturday. Friday and Saturday were an absolute joke. I've already mentioned the fact that they only have the headliner on. I see no harm in having the other stage running at the same time. Whilst most would still have gone for Radiohead / Arcade Fire, some

		<p>would have gone to other stages which would have reduced crowding. Then you have the issues with the layout which contribute to this as well. To give you an idea of how bad it was during Radiohead on Saturday, I was stood in front of the rail on the soundboard (so not that close to the stage) and for second half of the gig you could barely move my arms from my side, I saw girls passing out, crying and just generally not having a good time).</p> <p>b) Layout of the stages. Typically behind the sound deck you have a huge screen and more space, so people not at the front don't feel they have to get there to actually enjoy the gig. Here the screen is tiny and immediately behind the sound board is a huge bar, which is just plain stupid. A waste of a huge amount of crowd space for people to stand in.... Then you have another bar in the main walk through between the main stage and the Heineken stage. When busy the combination of this and the overflow from the clubbing stage makes it nigh on impossible to get through. Again just put the bar somewhere else.</p> <p>c) Cost / size of water bottles. It's bloody lovely and hot at the festival. Selling water on the smallest quantities possible is stupid and opportunistic / a rip off. Also keeping the lids is annoying too (though I know that's common elsewhere). The work around for this is to bring along a load of bottle tops hidden on your person. Or better still bring in a massive bottle of water with the lid off AND have bottle tops stashed on your person. Sadly we didn't nail this strategy until day 3! Also the first festival I've ever been to that didn't have drinking water taps to refill your bottles. Further evidence of the push to squeeze every penny from people.</p> <p>d) Attitude of staff (not all, mainly security/medical). They were often rude and aggressive with no reason to be. The worst example of this was after Radiohead on Friday. We were leaning against the railing in front of the soundboard at the end, in the middle, waiting for the crowd to thin out a bit. This is where there's a gate to access through. A burly looking security guy came marching up and literally man handled my wife (grabbing her shoulder and pulling her out of the way) before doing the same with me. When I called him on it (not aggressively I just said "dude, we're at a festival, it's supposed to be having fun and chilling out right?") he just glared at me with an intimidating death stare and carried on with business. This was really quite out of order. We also heard someone tell us that earlier in the day someone had passed out and a medic was called and it took more than 15 minutes for them to get there by which point they'd already been moved and the medic gave zero shits about it.</p> <p>e) Last but by no means least was the hilarious redirection to get to the train station. Via a huge, dark bridge that takes you around a 45 minute walk in the wrong direction to get to the station rather than just keep the tunnel open and properly crowd control it. People at the festival were chilled and fun loving and would much rather have queued for the tunnel than go on the crazy huge walk on already tired legs. We blagged our way into the tunnel on nights 2 and 3 by feigning that my wife had an injury. :)</p> <p>On balance whilst the price, line-up and weather were fantastic, the frankly horrific organisation would mean I'd be very unlikely to go back. A shame when so many things would be easily solved. A Lisbon local at our hostel told me that she stopped going 3 years ago for the same reasons, shit organisation and overcrowding. Lessons just not being learned. Having the potential to be brilliant I just hope the organisers read this and other similar posts and change for the better.</p>
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Source: Nvivo 12 Plus (2018) & Facebook (2018)