HOW IS THE USE OF SPONSORSHIP WITHIN THE FESTIVAL INDUSTRY IMPACTING THE FESTIVAL CUSTOMER EXPERIENCE? USING ‘BESTIVAL’ AS A CASE STUDY

Eleanor Rose Button

June 2017

BA (Hons) Events Management

Cardiff School of Management
“I declare that this Dissertation has not already been accepted in substance for any degree and is not concurrently submitted in candidature for any degree. It is the result of my own independent research except stated otherwise”.

Signed: ... Date: 25.04.17

Eleanor Button (student)
ABSTRACT

This research project examines how brand sponsorship at festivals impacts the festivalgoer’s experience, using Bestival as a case study. To achieve this aim the researcher made a series of objectives that needed to be completed, these were: Critically review current literature on the use of brand sponsorship at festivals and its relation to motivation and the factors that motivate festivalgoers to attend festivals, conduct primary research into understanding the impact of brand sponsorship on the festivalgoer’s experience of attending Bestival between 2015-2016, using semi-structured interviews and finally make recommendations on how festival organisers might use the research findings to ensure brand sponsorship enhances the festivalgoer’s experience.

Research was obtained interviewing 7 people who had attended Bestival. The researcher then discussed the findings qualitatively using a thematic analysis. The study found has found that the main factors motivating festivalgoers to attend a festival was Excitement, Value for Money and the Festival Style. Findings also indicated that the impact of brand sponsorship on festivalgoers could be understood in terms of the brands potential to meet festivalgoer’s Essential needs and offer Leisure opportunities. However, the finding indicated that some brand sponsorship was ineffective. Brands sponsorship cited as in effective, included Goldsmiths University and Snog Yoghurt. In-effective was defined by the sub category themes of Lack of Visibility, Lack of Clear Messages and No Go’s. Furthermore, the findings proposed that there were opportunities for other brands to increase their sponsorship at music festivals. Those brands the findings proposed could increase sponsorship at festivals suggested included fashion brands and services that increased drug awareness or safeguarded festivalgoer’s welfare. Overall festivalgoers seem to accept that festivals needed sponsorship, but didn't feel it improved their enjoyment and that their feelings towards a sponsor had changed and the ones that did were corporate sponsors.

(Word Count:12,001)
ACKNOWLEDGEMENTS

I would first like to thank my dissertation tutor, Dewi Jaimangal-Jones, for all of his guidance, advice and support throughout the dissertation period. It wouldn't have been possible without him.

Secondly I would like to thank all of the participants, who took part in the research study and gave up their own free time to be interviewed by myself, without their help this project would not exist.

I would also like to thank my friends for always making me smile and particularly Amy Foley who has been by my side throughout my three years at Cardiff Metropolitan.

I would finally like to thank my Dad, Brother, Gunther Gommes for their continuous love and support and in particular my Mum, who has always believed in me and helped me to achieve the best of my abilities.
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1 INTRODUCTION

The topic of this research project was brand sponsorship at music festivals and how the use of brand sponsorship at festivals impacts the festivalgoer’s experience of attending festivals.

Sponsorship has been defined as an investment in cash or kind in an activity, in return for access to the exploitable commercial potential associated with that activity. The company promotes its interests and brands by tying them to a specific and meaningfully related event or cause (Pelsmacker et al., 2005, p. 293). However, Meenaghan and Shipley (1999) offer a more specific definition of event sponsorship; they define event sponsorship “as the right to associate with the profile and image of an event and to exploit this association for commercial ends” p. 328.

In this chapter the researcher provides the background and rational to the project, outlines the project structure and identifies the aims and objectives.

1.1 Background and Rationale

The UK live music concert and festival industry has continued to grow steadily since 2012 reaching almost £2.2 billion turnover in 2016, with the expectation that there will be a continuance of this trend (Mintel, 2016). A staggering 27.7 million people attended British music events in 2016, with 15% of UK festivalgoers spending over £250 while at the event (Booker, 2016).

However, according Walker (2017) a recent Eventbrite survey reported that 68% of festival organisers reported profitability as being their biggest challenge. This challenge was echoed in a report by the Guardian (Hickey, 2016), which suggested as many as 100 UK festivals could be at risk of not returning in 2017. Walker emphasises the importance of sponsorship in his article ‘How to Make Sure Your Music Festival Turns a Profit’ advocating that
Sponsorship provides important revenue for festivals, second only to ticket sales.

Festivals are an important and developing area for major brands. According to UK Festival Awards & Conference 2015/2016 market report, 47.3% of festival customers remember sponsors from the festivals they attend. Sponsorship is an important marketing communications tool for brand managers, seeking to achieve favourable publicity for a company and/or its brands and services within a certain target audience via the support of an activity not directly linked to the company's normal business activities (Bennett, 1999). As a marketing communications tool, sponsorship provides the right to associate with the profile and image of an event (and) to exploit this association for commercial ends (Meenaghan and Shipley, 1999). Matheson (2005) argues that festival sponsorship (specifically) provides a valuable opportunity for long-term business partnerships that not only grow the festival but also the audience members.

It is evident from the aforementioned research, that sponsorship is important to both festival organisers and sponsors. However, the factors motivating festivalgoers to attend a festival is arguably equally important, and warrants careful consideration to ensure that the sponsorship partnerships between festival organisers and sponsors safeguard the needs of the festivalgoers.

Ensuring that festivals continue to meet the needs of festivalgoers amid competition to secure revenue from sponsorship provides the rationale for this project, which explores how the sponsorship deals festivals organisers secure to maintain the profitability of festivals impact festivalgoer's experience of attending festivals.

This is of particular relevance to the researcher who as an events management student has attended multiple festivals and is passionate about maintaining the quality of the festival experience for festivalgoers. A significant festival to the
researcher is Bestival, which the researcher has attended for the past three years and hence it is Bestival that provides the case study for the project.

Bestival is a boutique music festival, originally located on the Isle of Wight, relocating to Dorset in 2017. The inaugural festival was in 2004 and was attended by 10,000 festivalgoers with over 55,000 now attending the festival. It has won several awards including ‘Best Major Festival’ at the UK Festival awards in 2010, 2012 and 2015 as well as winning ‘Best Medium Sized Festival’ in 2005, 2006, 2007 and 2009, along with the ‘Fan’s Favourite’ in 2011 (UK Festival Awards, 2015). The reason for using Bestival as a case study is due to its reputation for its ability to incorporate sponsorship in to the festival without making festivalgoers feel as if they are constantly being sold to. Rob da Bank co-owner of Bestival stated in an interview with Virtual Festivals “Bestival won’t have a headline sponsor like Coca-Cola or Tesco” (Rob da Bank, 2015). This is significant to this study that aims to understand how sponsorship is impacting the festivalgoers experience as due the fact that there are corporate sponsors such as Nandos.

1.2 Structure

This project is segmented into distinct chapters commencing with a Literature Review, which sets out secondary research identified from the brand sponsorship and motivation literature. Followed by a Methodology chapter outlining the qualitative primary research methodology used, which were semi-structured interviews. This then leads to a Results chapter, which presents and critically discusses the findings of the primary research, within the context of the wider literature; identifying themes using a thematic analysis and exploring the extent to which the findings support or dispute the existing literature. Finally, the conclusion summarises the main findings of the project, it’s limitations as well as recommendations on how festival organisers might leverage these findings to ensure that the sponsorship partnerships secured, generate revenue, but also safeguard the needs of the festivalgoers. Further
recommendations in relation to the research approach have been included and might be considered if this study was to be carried out again.

1.3 Research Project - Aims & Objectives

Aim

The overall aim of this research was to examine how brand sponsorship at festivals impacts the festivalgoer’s experience, using ‘Bestival’ as a case study.

Objectives

- Critically review current literature on the use of brand sponsorship at festivals and its relation to motivation and the factors that motivate festivalgoers to attend festivals.
- Conduct primary research into understanding the impact of brand sponsorship on the festivalgoer’s experience of attending Bestival between 2015-2016, using semi-structured interviews.
- Make recommendations on how festival organisers might use the research findings to ensure brand sponsorship enhances the festivalgoer’s experience.

1.4 Summary

Brand sponsorship and how the use of brand sponsorship at festivals impacts the festivalgoer’s experience of attending festivals is the topic of this project. The background and rationale for the project was then provided, which included an introduction to Bestival. The structure of the research project and its subsequent chapters was then outlined and the aims and objectives of the project identified.
2 LITERATURE REVIEW

2.1 Introduction

Secondary research identified from the brand sponsorship and motivation literature is reviewed in this chapter. The literature reviewed expands on the benefits of sponsorship to both brand sponsors and festival organisers outlined in 1.1 by exploring the nature of sponsorship at music festivals, brand activation and the relationship between brand sponsors and festival organisers. Moving on to an exploration of what motivates festivalgoers to attend festivals, beginning with consideration of the demographics of festivalgoers and what we know about festivalgoer’s opinions of sponsorship, before examining the motivation literature and how this can be used to ensure there is congruence between brand sponsorship strategies and the motivations of festivalgoers.

2.2 Sponsorship of music festivals

2.2.1 The nature of sponsorship at music festivals

Many different sectors choose to associate with music festivals. However, a study carried out by Roberts (2009) advocated that those with the most potential for success are alcoholic drinks, as 75% of festivalgoers were able to re-call alcoholic brand advertising at festivals with 77% believing alcohol brand advertising would work best at festivals. Furthermore, the study showed that 36% of festivalgoers also had a high level of recall in regards to fashion brand advertising, with 36% of festivalgoers believing this kind of advertising would work best in a festival environment.

The use of brand activation at events has proved popular with brands and looks set to continue in 2016 (Ellison, 2016). According to Alberts (2009) brand activation can be defined as the seamless integration of all available communication means in a creative platform to activate consumers. Activation
means stimulating an interest and trial of a product or service. Brand activation shifts the focus to the core of marketing which in turn stimulates the buying process. Grate (2016) identified the top 10 most popular sponsorship activation activities that festivalgoers engage with, which are replicated in Figure 1 - Top 10 sponsorship activations hardcore festies engage with (Grate 2016)

![Figure 1 - Top 10 sponsorship activations hardcore festies engage with (Grate 2016)](image)

Fabian (2015) advocates that brand activation can increase the amount of repurchase of the brand by customers, assisting in strengthening ties with festivalgoers and increasing the ability of the brand to communicate in the market. It can demonstrate the brand proposition, or the company’s vision. Activating a brand at festivals where festivalgoers are enjoying themselves is more likely to get potential customers involved in the brand, as they are potentially more likely to be open to trying something new. A sentiment echoed by Jerry Perkins, CEO of Mixmag who advocated that "If a brand can be seen to facilitate a fantastic experience for a music fan, that fan will think the
brand understands them and likes what they like. This creates a great platform to start a wider conversation with them" (Ellison, 2016).

However, brand activation is not a straightforward exercise, festivals and companies need to work together to create added-value elements that improve the overall experience for festivalgoers. Brand activation at festivals has many advantages but brand sponsors and festival organisers need to focus on how they engage creatively with festivalgoers to ensure that this is reflected in their respective brand sponsorship strategies.

2.2.2 The relationship between brand sponsors and festival organisers

Crompton describes the relationship between events seeking sponsorship and the businesses providing sponsorship as a “reciprocal relationship in which there are mutual benefits for each entity” (Compton1994, p. 64).

According to Crompton (1997) events seek financial investment, in-kind services, marketing and media expertise, event brand enhancement and product and service offers for festivalgoers, whereas businesses seek increased brand awareness, brand image enhancement, product trial/service exposure, sales or hospitality opportunities and market interactivity Figure 2.

![Figure 2 - Mutual benefits sought by events and sponsors: adapted by Crompton, 1997](image-url)
Frey (1994) advocated that if sponsorship is successfully incorporated into a festival the probability of the sponsor and festival gaining more customers is likely. However, getting the balance right between the festival ethos and ensuring the festival remains profitable can be challenging because of the diversity of festivals and their audiences.

One way in which this can be achieved is via a screening process typically undertaken by brand sponsors, to determine the relevancy of the potential benefits of sponsoring of a particular festival. Crompton (1993) developed a framework for understanding the screening process, which uses the acronym ‘CEDAREEE’ that is used to identify the major elements of the sponsorship screening process.

- Customer audience
- Exposure potential
- Distribution channel audience
- Advantage over competitors
- Resource investment involvement required
- Events characteristics
- Events organisation’s reputation
- Entertainment and hospitality opportunities

Acknowledging that not all of the ‘CEDAREEE’ criteria would be used in the assessment of each sponsorship proposal, it remains important that festival organisers have an understanding of such screening processes when developing sponsorship proposals.

That said some festival organisers feel it isn’t appropriate for their audience and refuse to approach brands for sponsors. A sentiment echoed by Fiona Stewart, founder of The Green Man festival, who stated in a recent interview with the BBC that “A smaller profit is an acceptable price to pay to avoid their event having any sort of corporate feel” (BBC News, 2010).
2.3 **Understanding the needs and motivation of festivalgoers**

2.3.1 **Demographics of festivalgoers**

Festival organisers often use market segmentation (geographical, socioeconomic, demographic, psychographic and behavioural) to ensure festivals meet the needs of festivalgoers. Dibb et al (2001) defined market segmentation as the process of dividing a total market into groups of people with relatively similar product needs, for the purpose of designing a marketing mix that precisely matches the needs of individuals in a segment.

Colbert, and d’Astous (2006) argued that understanding the self perceptions of festivalgoers is also important in developing appropriate promotion-based festival personalities, so as to ensure the success and sustainability of an event. According to Getz (1991) festivals take place within a limited time period and their promotion-based personalities generate mental images and expectations. Hence, attending a festival may be a show of self-expression, which could provide a form of identity that symbolically conveys a meaning about the attendees.

An important question to be addressed is who are the festivalgoers? According to UK Festival and Conference Awards, 2016 Market Report, 63% of festivalgoers are male and 37% are female, with the average age of those attending festivals dominated by 18-25 year olds (see Figure 3).

![Figure 3 - Meet the festivalgoers (UK Festival and Conference Awards, 2016 Market Report)](image-url)
18-25 year olds fall within the millennial generation, defined as a demographic cohort with birth year’s ranging from the early 1980s to around 2000 (Horovitz, 2012). In a study carried out by Eventbrite, it was found that millennials spend over £419,556,233 each month on attending live events (Eventbrite, 2016). Suggesting that brand sponsorship at music festivals is an effective marketing communication strategy for brands to engage with the millennial generation.

### 2.3.2 Festivalgoers opinions of sponsorship at festivals

According to the UK Festival & Conference Awards Market Report 2015/2016, the vast majority (57%) of festivalgoers said that they accepted that festivals needed sponsorship, but that it didn’t improve their enjoyment. 15% of festivalgoers believed that sponsorship at festivals made the overall experience more enjoyable, but in 2014, that belief leapt to 23%. The proportion of festivalgoers that felt it puts them off had fallen from 9% to 6%, while those that said they didn’t notice sponsorship has also dropped, from 17% to 13%.

![Pie chart showing opinions of brand sponsorship at festivals](image)

*Figure 4 - Opinions of brand sponsorship at festivals (Festival Awards, 2013)*
2.4 Motivation Theories and Models

Understanding what motivates festivalgoers to attend festivals and their decision processes is essential if festival organisers are to optimise the effectiveness of brand sponsorship. Formica and Uysals’ (1996) research into the motivations of festivalgoers found that excitement and thrills, socialisation, entertainment, event novelty, and family togetherness were the five main motivators for individuals attending a Jazz Festival in Umbria. If festival organisers can identify what motivates festivalgoers to attend a festival, then it follows that the festival can be designed and developed to meet those customer needs and expectations.

There are multiple motivation theories and models that can help festival organisers to explore and understand festivalgoer’s motivation for attending festivals, which in turn can be reflected in sponsorship strategies. These theories will now be explained.

2.4.1 Maslow’s Hierarchy of Human Needs

According to Maslow (1954) human needs can be classified into five categories; physiological, safety and security, belongingness, esteem, and self-actualization.
Maslow proposed that each of these needs appeared sequentially as the individual developed from birth to adulthood. He argued that the lower needs were more powerful than the higher needs and that the extent to which the basic needs were satisfied would determine the individual's psychological health.

Getz (1991) linked Maslow’s hierarchy of needs to tourist’s travel motivations, and the benefits a festival may provide suggesting, “visitors’ needs and travel motivations may be met by participating in festivals and special events” (Getz, 1991, p.85). Hence, attending a festival could be an effective way to satisfy individuals’ social-psychological needs. However, whereas this theory has been used extensively to help festival organisers to gain a better understanding of the festivalgoer’s motivation for attending festivals, Iso-Ahola (1980) argues that "While the theory is intuitively appealing, its basic tenet (hierarchy of needs) remains highly suspect" (1980, p.234) as no empirical support for it has appeared in the tourism literature to this point.

### 2.4.2 Iso-Ahola’s Escape-Seeking Dichotomy

In Iso-Ahola’s escape-seeking dichotomy model (1982) there are two motivational forces, seeking and escaping. Crompton and McKay (1997) defined escaping as the desire to leave the everyday environment behind oneself, whilst seeking is defined as the desire to obtain psychological (intrinsic) rewards through travel in a contrasting (new or old) environment.

According to Crompton and McKay (1997) the Iso-Ahola framework interprets pull forces in terms of intrinsic benefits (seeking), whereas the pull factors in Compton’s earlier model related these factors to attractions rather than social-psychological needs. Hence, enabling festival organisers to tailor marketing strategies more precisely to ensure the right balance between allowing
festivalgoers to feel that they can escape from their normal environment whilst also gaining new, beneficial experiences.

### 2.4.3 Compton’s Push and Pull Model

Another model often used within tourism and events to help understand customer motivation is Compton’s push and pull model (1979). Crompton postulates that an individual’s travel motive is divided into two factors; push and the pull factors. Push factors are intangible and intrinsic to the individual and account for initiating a desire to travel, whereas pull factors represent the destination’s attraction and help in destination choice. Uysal et al. (1993) who studied visitor motivation during a County Corn Festival observed that some of the specific factors that had motivated visitors to attend that particular event were escape, excitement/thrills, event novelty, socialization and family togetherness. Arguably such research is useful in helping event managers to develop marketing strategies for particular festivals that are congruent not only with an individual’s desire to attend an event or festival, but sufficiently and appropriately attractive to influence the individual’s choice of which event or festival to attend.

### 2.4.4 Self Image Congruity

Another relevant motivation theory useful in helping festival organisers to explore and understand festivalgoer’s motivation for attending festivals is the concept of self-image congruity (SIC). Gration, Raciti and Arcodia (2011) advocate that SIC has been studied since the 1980’s and has provided a solid avenue into consumer behaviour in terms of the perceptual alignment of person and product. According to Gration, Raciti and Arcodia (2011), SIC occurs when there is a match between a person’s self-concept and the image of a product. Mannetti, Pierro, & Livi (2004) argued that SIC is known to impact on product preferences and purchasing behaviour as people seek harmony between their self-image and the products they consume.
According to Malhotra (1998) and also Maslow (1954), self-concept theory is a well-established theory in consumer behaviour. It is therefore an imperative for the festival industry to consider the SIC theory when exploring festivalgoers’ motivation, especially given the direct implications for sponsorship.

### 2.4.5 Self Concept

Malhotra (1988) defines self-concept as the totality of the individual’s thoughts and feelings, having referenced themselves as subjects as well as objects.

According to Sirgy (1982), the consumer behaviour ‘self-concept’ can be categorised into four basic types; self image (how they seem themselves), ideal self-image (how they would like to see themselves), social self-image (how they feel others can see themselves) and ideal social self-image (how they would like others to see them).

Chaudhrui (2006) and Evans (1989) advocate that in the consumer behaviour literature, self-concept can be perceived as a basic motivation to achieve the ideal self within primitive and or social (public) contexts. With Sack (1997) adding that the place of a festival is intertwined with self-perceptions, as place is regarded as an agent of the self in that people and places are knitted together in a physical, cognitive and social manner.

Gratton, Raciti and Arcodia (2011) interviewed customer’s attending the Woodfordia Festival, to understand how they perceived themselves whilst attending the festival. The study found that they (the festivalgoers) described their ideal self-image, and how they wished to be perceived i.e. their ideal social self-image, as being distinct individuals who enjoyed the social, cultural, and environmental aspects of going to a festival and becoming part of an excitingly diverse community who came together for a short time each year to be citizens of Woodfordia Festival. It was, for many a voyage of self-actualisation (Gratton, Raciti and Arcodia, 2011). The study concluded that
there were five domains of motivation, which were escapism excitement/thrills, event novelty, socialisation and family togetherness.

### 2.5 Congruence between brand sponsorship strategies and the motivations of festivalgoers

The Woodfordia example suggests congruence between the marketing strategies, associated brand sponsorship and the motivations of festivalgoers. Emphasising the importance of festival organisers ensuring that the unique ‘personality’ of a festival is carefully aligned with the concept or personality of a particular brand and what we understand from the consumer behaviour literature, of what motivates customers to choose products and services that they perceive to be similar in ‘personality’ to themselves. From which it follows that the greater level of congruity between self-image and product image, the greater the potential and/or realised perceived satisfaction levels.

However, such congruity between the brand sponsorship strategies and the motivations of festivalgoers is not always so successfully achieved. Smith (2004) emphasised how important it is that sponsorship activity is not exploitative, pointing to criticism of sponsorship activities at the 2004 V festival. On which the Evening Standard (2004) reported that the relentless adverts, plastered over every surface and played on big screens between every band at the 2004 V Festival, made festivalgoers feel less like music fans and more like rats in a giant marketing experiment.

Such criticism justifies recommendations by the Advisory Council to the government advocating a ban on sponsorship of alcohol brands at music festivals, as this sort of sponsorship encourages young people to drink alcohol. An argument that is supported by Bowdin (2006), who suggested that producers of alcoholic beverage often sponsor or directly support youth-oriented events, such as rock music festivals with the aim of developing an
association between their product and a demographic that young people are fun seeking and keen to experiment.

Some event and festival organisers such as Glastonbury (2002) have worked to ensure there is good congruity between the sponsorship strategies used to promote a festival and the motivation of festivalgoers. Pledging that there will be little or no overt corporate branding on site and that it will not accept sponsorship from companies with a fundamentally different value base to that of the Festival, such as, tobacco companies and those with a poor environmental record (Glastonbury, 2002)

Cummings (2008) proposes a way forward for festival organisers to safeguard against over ‘commercialisation’, as in the case of the 2004 V Festival, is to participate in what’s known as boundary work. This approach requires organisers to make logistical decisions about who can attend, what type of music will be included, what bands to include and how many and the type of sponsor to include.

2.12 Protecting festival customers and the environment

Such criticism justifies recommendations by the Advisory Council to the government advocating a ban on sponsorship of alcohol brands at music festivals, as this sort of sponsorship encourages young people to drink alcohol. An argument that is supported by Bowdin (2006), who suggested that producers of alcoholic beverage often sponsor or directly support youth-oriented events, such as rock music festivals with the aim of developing an association between their product and a demographic that young people are fun seeking and keen to experiment. Though Ian Twinn (2013), the British conservative politician has questioned why underage drinking is declining in the UK, where there is alcohol advertising, yet in France, where it has been banned, it is going up. Suggesting that alcohol advertising is not as effective as once thought.
It is also important that event organisers and managers consider the wider social, cultural and environmental impact of festivals on the area in which it is located, which can positively or negatively impact sponsorship relations. Festivals can build an image of an area, create a sense of community pride and involvement as Arcodia & Whitford (2006) suggests of the staging of festivals, which can impact the social life and structure of a community by either enhancing or detracting from the social environment of the region. Negative social, cultural and environmental impacts can occur through crowding, crime, traffic, congestion, community displacement and commodification of culture which can in turn lead to customer and community dissatisfaction.

That said, sponsorship could enhance the festivalgoers experience of attending a festival. Brand names, logos or trademarks can be seen to encourage consumers to buy products and services as they provide consumers with the benefits they are seeking. Hackley and Tiwsakul (2006) propose that the new field of entertainment marketing aims to weave brands into consumer’s experience of entertainment. Implying that brand exposure in popular entertainment confers ‘coolness’ on the brand and simultaneously, enhances the realism of the entertainment setting.

2.6 Summary

Secondary research identified from the brand sponsorship and motivation literature has been reviewed in this chapter. Which has explored the nature of sponsorship at music festivals, brand activation and the relationship between brand sponsors and festival organisers. Moving on to an exploration of what motivates festivalgoers to attend festivals was then explored, which included beginning with consideration of the demographics of festivalgoers and what we know about festivalgoer’s opinions of sponsorship. The Before examining the motivation literature was then explored to determine and how festival organisers can this can be used to ensure there is congruence between brand their sponsorship strategies and the motivations of festivalgoers.
3 Methodology

3.1 Introduction

In line with the aims and objectives of the project, the researcher has carried out primary research, using semi-structured interviews to collect information on the impact of brand sponsorship on festivalgoer’s experience of attending festivals, using ‘Bestival’ as a case study.

Primary research is new data, which addresses a specific research question using either direct methods such as interviews, or indirect methods such as observation. Data is collected specifically for the study at hand, and has not previously been interpreted by a source other than the researcher (Jupp, 2006). Using primary research enabled the researcher to find out specific information, that wasn’t currently available in the secondary research literature.

The researcher conducted semi-structured interviews compromising of 7 participants, who were of similar ages and different genders in order to gain information regarding the research focus.

3.2 Qualitative and Quantitative Research Methods - Comparison

There are two types of research methodology that can be used to gain information for a research project, these are qualitative and quantitative each providing different types of data. ‘Qualitative’ research methods involve the analysis of words, whereas ‘Quantitative’ involves the analysis of numbers. Qualitative research is a source of well-grounded, deep descriptions and explanations of processes in identifiable local contexts (Miles and Huberman, 1994). Through conducting Qualitative research the researcher is able to capture expressive information about beliefs, feelings as well as motivation behaviours.
For this study a qualitative research method was used to examine how the use of sponsorship within the festival industry was impacting festivalgoers experience of attending Bestival since 2015. The method used was semi-structured interviews, which enabled the researcher to have in-depth conversations with Bestival attendees and to obtain the necessary insights to achieve the aims and objectives.

The researcher then used a qualitative content review methodology to analyse the findings thematically by using the codebook model as developed by Yan Zhang & Barbara M. Wildemuthh (2009)

3.3 Interviewing Methods

Interviews are used to assess people’s perceptions, definitions and constructions of situations and reality; they are one of the most frequently used tools in qualitative research (Punch, 2013). Interviews can be divided into three categories, structured, semi-structured and unstructured.

Structured interviews limit responses and the data obtained may not be reliable. Furthermore if there are any faults in the way questions are asked or understood by the respondent this could affect the data collected. Furthermore structured interviews do not allow any real exploration or understanding of the responses given from participants. The sample size for in-depth and unstructured interviews are generally small and may not be representative of a particular population. Jenkins (2014) advocates that it could be difficult to compare the results of in-depth and unstructured interviews in that they may be very specific to a particular interaction.
In considering each of the interview options available, the researcher opted to use semi-structured interviews with 7 people that had attended Bestival since 2015. Semi-structured interviews are interviews where the questions are more flexibly worded or the interview is a mix of more and less structured questions (Merriam, 2009). A semi-structured interview allows the researcher to ask the interviewee a variety of questions that the interviewee can elaborate on and allow the research to gain more relevant in-depth information. Mitchell & Jolley (2012) added that this type of interview allows the researcher to ask additional questions to follow up on any interested or unexpected answers to the standard questions that were asked. Furthermore, semi-structured interviews allow the researcher to elaborate on questions throughout the interview enabling interviewee’s to expand on their answers. The semi-structured interview questions can be found in appendix 6.4.

Semi-structured interviews have both advantages and disadvantages.

- Advantages being questions can be prepared ahead of time allowing the interviewer to be prepared and competent during the interview. They also allow interviewee’s the freedom to express their views in their own way. Furthermore it also creates an opportunity for interviewees to ask questions to the researcher as well. Semi-structured interviews also benefit the interviewer as they’re more open and may encourage the interviewee to discuss more sensitive issues in detail (Cohen, 2006).

- However semi-structured interviews also so have their disadvantages. One being that the researcher needs to conduct a sufficient number of interviewees to make a comparison of the results. Interviews have to be planned carefully so that questions asked are not prescriptive or leading. Keller (2010) adds that this research method is quite time consuming and resource intensive.
3.4 Sampling

Sampling entails the process of selecting a representative group from the population under study (McLeod, 2014). When choosing a sampling method it is important to question, if the information collected, gives a clear representation of the whole population (Walliman and Baiche, 2001). Arguably it would be ideal to test the entire population, however in most cases the population would be too big therefore making it impossible to include every individual.

The choice of sampling depends on the research aims and objectives, the availability of resources and the amount of accuracy required. With considerations to those dependents, the researcher decided to use convenience sampling, which is method that relies on data collection from the population who are conveniently available to the researcher of the study.

3.4.1 Justification of Sample

According to Statista (2015) 18-25 is the average age of festivalgoers in the UK. Additionally UK Festival (2016) found that the majority of festivalgoers attending festivals in the UK are single and travel from the South East. Therefore the sample of this research project compromised individuals aged between 18-25. The majority are single and from the South East, in the hope that the sample would give a valid representation of the population. Furthermore as the case study is ‘Bestival’ participants have attended Bestival from 2015-2016.

3.5 Reliability and Validity

The researcher has had to take into consideration issues that surround semi-structured interviews, which include the reliability and validity of the data obtained from interviewees and forms of bias that may occur.
If a researcher were to replicate this study, using the same methods and gaining the same results, the data obtained would be considered to be reliable. However, as the researcher is examining how sponsorship at festivals is impacting individual festivalgoer’s experience, it is unlikely that the results would be the same due to the fact each individual will have different thoughts and feelings concerning the topic.

Saunders et al., (2016) suggests validity is seen as the accuracy of the methods used to the project, the analysis of the overall results and the generalisability of the findings. If the study didn’t have validity then it wouldn’t be an accurate test, therefore the study would unfortunately be invalid. The researcher decided to use semi-structured interviews with individuals on their own. Due to the fact that if the researcher were to use focus groups which Jenkins (1998) defines as a in-depth interview accomplished in a group, whose meetings present characteristics defined with respect to the proposal, size, composition, and interview procedures. If the researcher had chosen to use a focus group, certain members may not speak as much as others. Additionally one participant may dominate the group, which would mean the data, which came from the focus group, would predominately come from the individual that dominated the focus group. The researcher also decided not to use questionnaires, as during interviews the participants will have more time and are free to talk openly about their opinions and emotions instead of a tick box exercise, having to fit how they feel in to a box on a questionnaire. Popper (1959) also argues that questionnaires are inadequate to understand some forms of information such as changes of emotions, behaviour and feelings. Furthermore there is no way of telling how truthful a respondent is being.

### 3.6 Recommendations

If the study were to be conducted again in the future, the researcher would consider using more than one research method. For instance, online surveys would mean a larger and more varied sample, and would allow participants to
take the time they need to answer the questions in more depth. Which would provide the researcher with an in-depth, larger and varied data collection.

3.7 Ethical Approval

The ethics committee has approved the research study. Therefore the researcher was allowed to conduct primary research. To ensure the study was ethical, the participant’s names remained anonymous. Before the interviews begun the participants were briefed on what the research study was about, why they were asked to participate and assured that they have the right to withdraw from the study at any time. The participant was asked to sign a consent form, agreeing that they were happy to participate in the study.

3.8 Limitations

Limitations needed to be identified in order to minimise the risks of them affecting the study. An obvious limitation for semi-structured interviews is the amount of time it takes to conduct them. The researcher had to ensure that the participants had the time to be interviewed in the time frame the researcher was working in.

3.9 Summary

This chapter has aimed to provide an understanding of the methodology and methods used by the researcher in this project, as well as the there reasoning for their selection and suitability. The literature review enabled the researcher to identify what is already available and provided the researcher with topics that should be addressed in primary research. The next chapter will analyse and discuss the results found.
4 RESULTS AND DISCUSSION

4.1 Introduction

The aim of the project was to understand how the use of sponsorship at festivals impacts the festivalgoer’s experience of attending festivals, using Bestival as a case study. In this chapter the results obtained from the semi-structured interviews with the seven participants is presented and discussed. This includes consideration of the demographics of the participants and their respective experience of attending Bestival. The interview questionnaire, transcripts of the interviews and a summary of the participant responses can be found in the appendices 6.4 & 6.5.

The main themes identified using the qualitative content review methodology outlined in 3.2 are presented in this chapter. Each of these main themes have been further segmented into category themes (see Table 1) and from there into subcategory themes (see Table 2), which provide a deeper understanding of the impact of sponsorship on the festivalgoer’s experience of and motivation for attending festivals (see Table 1).

Table 1 - Qualitative Content Review – Themes & Categories

<table>
<thead>
<tr>
<th>MOTIVATION</th>
<th>SPONSORSHIP</th>
</tr>
</thead>
<tbody>
<tr>
<td>Excitement</td>
<td>Impression &amp; Impact</td>
</tr>
<tr>
<td>Value for money/Accessibility</td>
<td>Re-call &amp; Reaction</td>
</tr>
<tr>
<td>Festival style</td>
<td>Ineffective</td>
</tr>
<tr>
<td></td>
<td>Opportunities</td>
</tr>
</tbody>
</table>
Table 2 - Qualitative Content Review – Categories & Sub-categories

<table>
<thead>
<tr>
<th>MOTIVATION</th>
<th>SPONSORSHIP</th>
</tr>
</thead>
<tbody>
<tr>
<td>CAT</td>
<td>SUB-CATEGORY</td>
</tr>
<tr>
<td>EXCITEMENT</td>
<td>• Friends</td>
</tr>
<tr>
<td></td>
<td>• Music line-up</td>
</tr>
<tr>
<td></td>
<td>• Location</td>
</tr>
<tr>
<td></td>
<td></td>
</tr>
<tr>
<td>FESTIVAL STYLE</td>
<td>• Boutique event</td>
</tr>
<tr>
<td></td>
<td>• Glastonbury</td>
</tr>
<tr>
<td></td>
<td>• Edgy</td>
</tr>
<tr>
<td></td>
<td></td>
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<tr>
<td></td>
<td></td>
</tr>
</tbody>
</table>

These themes are then discussed in relation to the literature review and the extent to which the findings support or dispute the motivation and sponsorship literature.
4.2 Participants and their attendance at festivals

The research initially sought to gain an understanding of the demographic mix of participants and their festival background. Understanding the festivalgoer’s background is vital for festivals and sponsors to create a successful festival programme, which meets the needs and expectations of festivalgoers.

The age of the seven participants was between 21 and 23 (86% aged 21), with a predominance of females (71%) with 60% of participants attending 1 – 2 festivals a year as summarised below in Table 3 below.

Table 3 - Age, Gender, Festival/Years

<table>
<thead>
<tr>
<th>Age Group</th>
<th>Gender</th>
<th>Festivals /year</th>
<th>Totals</th>
</tr>
</thead>
<tbody>
<tr>
<td>21</td>
<td>Female</td>
<td></td>
<td>4</td>
</tr>
<tr>
<td></td>
<td></td>
<td>1 to 2</td>
<td>3</td>
</tr>
<tr>
<td></td>
<td></td>
<td>3 to 4</td>
<td>1</td>
</tr>
<tr>
<td></td>
<td>Male</td>
<td></td>
<td>2</td>
</tr>
<tr>
<td></td>
<td></td>
<td>1 to 2</td>
<td>1</td>
</tr>
<tr>
<td></td>
<td></td>
<td>1 to 3</td>
<td>1</td>
</tr>
<tr>
<td>23</td>
<td>Female</td>
<td></td>
<td>1</td>
</tr>
<tr>
<td></td>
<td></td>
<td>4 to 5</td>
<td>1</td>
</tr>
<tr>
<td>Grand Total</td>
<td></td>
<td></td>
<td>7</td>
</tr>
</tbody>
</table>
The age of the seven participants interviewed is commiserate with The UK Festival and Conference Awards 2016 Report, and reflects that 18-25 year olds dominate the age of those attending festivals. But clearly the sample isn’t a complete representation of who festivalgoer’s are, as other age categories are not represented. For instance, according to the report 14% of festivalgoers are aged 40-50 and their views on brand sponsorship and their motivation for attending festivals was not taken into consideration. It is also worth noting that the Report advocates that 63% of festivalgoers are males and 37% are females. Where as in the current sample 71% are female and 29% were male.

Both of which are limitations of the convenience sampling method used by the researcher, in that female participants in the 18-25 category were more conveniently available to the researcher than male participants or participants in other age categories.

All of the participants interviewed had attended Bestival at least once with the majority (71%) having attended Bestival in 2016.

Table 4 – Attendance at Bestival and extent to which expectations were met

<table>
<thead>
<tr>
<th>Extent to which Bestival 15/16 met Participants Expectations</th>
<th>Number of participants</th>
<th>2 - Met my expectations</th>
<th>3 - Mostly met my expectations</th>
</tr>
</thead>
<tbody>
<tr>
<td>Grand Total</td>
<td>7</td>
<td>4</td>
<td>3</td>
</tr>
<tr>
<td>Feedback for ’16</td>
<td>4</td>
<td>3</td>
<td>1</td>
</tr>
<tr>
<td>Feedback for ’15</td>
<td>3</td>
<td>1</td>
<td>2</td>
</tr>
</tbody>
</table>
The feedback given by participants on their Bestival experience shows in general that participant’s expectations of attending Bestival have generally been met in 2015-2016. However, there are indications that those participants attending the most recent Bestival (2016) were not as satisfied as they were in 2015. This is evident from the following participant responses:

“I think 2015 was better then 2016, 2016, mostly met my expectations, it was very good but the second year was considerably smaller, a lot of missing areas” (Participant 1, 2017)

“Met my expectations, let down, compared to Glastonbury, I just thought it was run a bit strangely compared to other festivals I’ve been to before” (Participant 3, 2017)

“Mostly met my expectations, quite disappointed with the festival, it had experienced quite a loss in investment, the sound quality on most of the stages was bad and the stages were small, compared to previous years” (Participant 7, 2017)

These responses indicate that compared to 2015, the 2016 Bestival was considerably smaller, didn’t compare as favourably to Glastonbury and had lost investment, all of which adversely impacted the quality of experience for participants.

Arguably the above points to reduced revenues in 2016 compared to 2015. A recent statement issued by Bestival supports this by stating “Bestival was obviously a slightly different beast this year, festival land has changed a lot,
more competition and a wobbly economy” (Bestival, 2016). Which further supports the findings of a recent Eventbrite survey, reporting profitability as being the biggest challenges for festival organisers (Walker, 2017). Reemphasising the importance of sponsorship in providing revenue, which according to Walker (2016) is second only to revenue from ticket sale.

4.3 Motivation Themes – Results

4.3.1 What motivates festivalgoers to attend festivals

The questions on the questionnaire that focused on understanding festivalgoer’s motivation for attending Bestival were:

“What factors motivated you to attend these particular festivals?”

“Please put these factors in priority order; starting with the most important factor for you and working towards what is the least important factor for you”

“What specifically made you choose to attend Bestival?”

Responses to these questions were categorised into the respective themes which were further sub categorised and supported by statements from participants as set out in table 5 below.
<table>
<thead>
<tr>
<th>THEME</th>
<th>CAT</th>
<th>SUB-CAT</th>
<th>STATEMENTS FROM PARTICIPANTS</th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
<td>Friends</td>
<td></td>
<td>&quot;... Most important would be friends, ...&quot; (Q7/P7)</td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td>&quot;... My friends wanted to go, ...&quot; (Q7/P2)</td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td>&quot;Friends...&quot; (Q6/All for festivals in general)</td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td>&quot;... Then there was a big group of university mates going so thought we would just go there ...&quot; (Q7/P6)</td>
</tr>
<tr>
<td>Excitement</td>
<td>Music line-up</td>
<td></td>
<td>&quot;Most important would be friends, then the music, then the cost, the location then reputation&quot; (Q6/P5)</td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td>&quot;... Something different but similar to Glastonbury, had a really good line up that year ...&quot; (Q7/P1)</td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td>&quot;... It gets some really good artists ...&quot;)</td>
</tr>
<tr>
<td></td>
<td>Location</td>
<td></td>
<td>&quot;... Its not too hard to get too ...&quot; (Q7/P1)</td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td>&quot;Friends, location, line up, price then ...&quot; (Q6/P1)</td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td>&quot;... My boyfriend lives close the Isle Of Wight, ...&quot; (Q7/P3)</td>
</tr>
<tr>
<td></td>
<td>Value for Money / Accessibility</td>
<td>Affordability</td>
<td>&quot;... The ticket price was affordable because I could pay for it monthly, ...&quot; (Q7/P5)</td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td>&quot;... It had a boutique feel about it and visually it was really cool, also you could pay for your tickets instalments, which really helped ...&quot; (Q7/P4)</td>
</tr>
<tr>
<td></td>
<td></td>
<td>Ease of payment</td>
<td>&quot;... The ticket price was affordable because I could pay for it monthly, ...&quot; (Q7/P5)</td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td>&quot;... Also you could pay for your tickets by instalments, which really helped ...&quot; (Q7/P4)</td>
</tr>
<tr>
<td>Motivation for Festivalgoers</td>
<td>Boutique</td>
<td></td>
<td>&quot;... Different from other festival, it was decorated really cool, I like that it's a boutique festival ...&quot; (Q7/P6)</td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td>&quot;... My friends said it was good, it had a boutique feel about it and visually it was really cool ...&quot; (Q7/P4)</td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td>&quot;... It looked cool and different to the usual festivals I attend' (Q7/P5)</td>
</tr>
<tr>
<td></td>
<td>Glastonbury</td>
<td></td>
<td>&quot;... Wanted to go to something different but similar to Glastonbury ...&quot; (Q7/P1)</td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td>&quot;... Similar to Glastonbury, ...&quot; (Q7/P4)</td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td>&quot;... I just heard that it’s a smaller version of Glastonbury, so I’ve always wanted to try it and because of peoples recommendations ...&quot; (Q7/P3)</td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td>&quot;... It’s had excellent reviews, its on a really big scale...&quot; (Q7/P7)</td>
</tr>
<tr>
<td></td>
<td>Edgy</td>
<td></td>
<td>&quot;...I heard it's a cool festival to go to, different than your usual festival, it's edgy and not really commercial ...&quot; (Q7/P2)</td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td>&quot;... It's just a sick festival to go to ...&quot; (Q7/P6)</td>
</tr>
</tbody>
</table>

Table 5 - Key Motivation Themes for festivalgoers
### 4.3.2 Theme one – ‘Excitement’

Responses indicated that a key factor motivating festivalgoers to attend festivals in general was ‘excitement’. Which can be understood in greater depth by considering the subcategory themes of ‘Friends’, ‘Music Line-up’ and ‘Location’ and the supporting participant statements.

Analysis of theme one suggests festivalgoers are mostly motivated by opportunities to socialise with friends, for example Participant 7 indicated their reason for attending Bestival was because:

“... *There was a big group of university mates going*” *(Participant 6, 2017)*

However results indicated that the music line up is also important, as reported by Participant 7, who commented that Bestival:

“... *Gets some really good artists*” *(Participant 7, 2017)*

That said, the excitement of attending a festival is also influenced by the ease of location, which was supported by Participant 1:

“... *Its not too hard to get too*” *(Participant 1, 2017)*

### 4.3.3 Theme two – ‘Value For Money’

Value for money was found to be another key motivator for festivalgoers, which can be understood in greater depth by considering the subcategory themes of ‘Affordability’ and ‘Ease of Payment’.

Affordability was found to be a key motivator for festivalgoers, which was evident in the response provided by Participant 5:

“... *The ticket price was affordable because I could pay for it monthly*” *(Participant 5, 2017)*
However, what appeared to be most significant were ease of payment and the availability of payment terms. Enabling festivalgoers to spread the cost of their ticket price by paying in monthly instalments.

“... Also you could pay for your tickets by instalments, which really helped...” (Participant, 2017)

4.3.4 Theme three – ‘Style’

The style of the festival was what most participants cited as being what motivated them to attended Bestival. Which can be understood in greater depth by considering the subcategory themes of ‘Boutique’, ‘Glastonbury’ and ‘Edgy’.

The Boutique style of Bestival seemed to be important to festivalgoers and informed their choices for attending Bestival specifically. ‘Boutique’ was cited as one of the key factors motivating attendance by a number of participants. Evident in the response provided by Participant 7:

“... Different from other festivals, it was decorated really cool, I like that it’s a boutique festival ...” (Participant 7, 2017)

There were numerous comparisons made to Glastonbury where Bestival had been favourably compared. Most directly in the response provided by Participant 3:

“... I just heard that it’s a smaller version of Glastonbury, so I’ve always wanted to try it and because of peoples recommendations...” (Participant 3, 2017)

Bestival was also described as ‘edgy’ which was itself a motivating factor for festivalgoers, as the response provided by Participant 2 suggests:

“... I heard it’s a cool festival to go to, different than your usual festival, its edgy and not really commercial” (Participant 7, 2017)
4.4 Motivation Themes – Discussion

Understanding what motivates festivalgoers to attend festivals is essential if festival organisers are to optimise the effectiveness of brand sponsors. The research findings suggest that the main themes underpinning festivalgoer’s motivation are excitement, value for money and the style of festival.

Excitement encapsulates a motivation to socialise with friends, enjoy a good line up of music, in a location that is easily accessible. The motivation to socialise with friends would appear to support Getz (1991) who suggested that attending a festival could be an effective way of satisfying an individual’s social-psychological needs, as identified in Maslow’s (1954) Hierarchy of Human Needs. However, Maslow proposed that each of the human needs appeared sequentially and therefore satisfaction of festivalgoer’s social-psychological needs would be dependent on firstly satisfying their Basic Human Needs, in order to achieve psychological health. Though Iso-Ahola (1980) argued that the concept of a hierarchy of needs remains suspect, as there is as yet no empirical support for it in the tourism literature.

Value for money suggests that affordability is also important to festivalgoers as is being able to stagger the payments of expensive festival tickets over a number of months. However, this sub motivation theme may be indicative of the limitations of the convenience sampling method used in the project, as indicated in 4.2. Given that the level of disposable income of the 18-25 year category is likely to be less than say, that of the 40-50 year old category who’s views on brand sponsorship, their motivation for attending festivals was not taken into consideration.

Festivalgoers appear to enjoy the Boutique style of festivals, which Bestival is considered to be. Though Glastonbury would appear to be something of a ‘benchmark’ festival, against with Bestival seems to compare favourably. The way in which participants identified with the Boutique style of festival, suggest congruence with what Sirgy (1982) described as the ideal self image, how they
feel others can see themselves and also the social self-image, defined as how they would like others to see them.

Whereas it wasn’t identified as a main motivation theme, both Participant 3 and 7 identified ‘Escapism’ as a factor that motivated them to attend a particular festival. This is evident in their responses:

“...Most specifically escapism, it’s going away from the norm of life, massive, some sort of friendship environment and its something new to experience”
(Participant 7, 2017)

“...I mean it’s not a representation of myself, but it’s a nice place to go to escape”
(Participant 3, 2017)

This supports Iso-Ahola’s Escape Seeking Dichotomy model (1982), which advocates two motivational forces: seeking and escaping.

4.5 Sponsorship Themes - Results

The questions on the questionnaire that focused on understanding the impact of brand sponsorship on festivalgoer’s experience of attending festivals and Bestival specifically were:

“Do you remember any brand sponsorship activities whilst at Bestival, if so which brands were being sponsored and what were those activities?”

“Have your thoughts or feelings towards a particular brand/sponsor changed as a result of attending Bestival? If so how?”

“Is there any particular brand/products or services you think shouldn’t be advertised at Bestival, or any other festival? If so, why?”

“Did you see any brand activation, do you think it’s effective?”
“If you were responsible for organising sponsorship at Bestival, what 3x changes would you make to improve the festival for its customers?”

“What particular brands/products or services would you like to see sponsored at Festivals? And why?”

Responses to these questions were categorised into their respective themes, which were further sub categorised and supported by statements from participants as set out in Table 6.

Table 6 - Key themes for sponsorship experience

<table>
<thead>
<tr>
<th>Theme</th>
<th>Cat</th>
<th>Sub-Cat</th>
<th>Statements from participants</th>
</tr>
</thead>
<tbody>
<tr>
<td>Sponsorship Experience</td>
<td>Essentials</td>
<td>Food</td>
<td>&quot;Nandos they have their own food area then they had their own stage above it, which was really cool, ...&quot; (Q9/P1)</td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td>&quot;... I remember seeing Nandos, well everyone knows Nandos, ....&quot; (Q9/P6)</td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td>&quot;GBK and Nandos was good to see them as they're food you trust&quot; (Q9/P6)</td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td>&quot;They're should be more companies like Nandos doing the same sort of thing&quot; (Q15/P2)</td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td>&quot;There’s a wide range of food there which I think is important, I especially liked seeing Nandos&quot; (Q10/P3)</td>
</tr>
<tr>
<td></td>
<td></td>
<td>Alcohol /Dinks</td>
<td>&quot;... erm Red bull had their own area, erm and they were selling the energy drink which they were selling at Bestival ...&quot; (Q9/P1)</td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td>&quot;... and the Touborg Beer ...&quot; (Q9/P6)</td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td>&quot;Bulmers was being sold everywhere and that's what I drink, so was happy they were there&quot; (Q10/P3)</td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td>&quot;...I didn't go but I know Bulmer's did a colour parade, which I think was great idea, it engages people with the brand, without them knowing, if you get what I mean? I definitely think they're should be more&quot; (Q13/P2)</td>
</tr>
</tbody>
</table>
**LEISURE**

<table>
<thead>
<tr>
<th>Interests</th>
</tr>
</thead>
<tbody>
<tr>
<td>&quot;... then there was STA travel, who we walked past a lot, erm they had a cool little bus thing, and had a grassy area, really focused on younger people that one ...&quot; (Q9/P1)</td>
</tr>
<tr>
<td>&quot;... erm I remember the mobile phone charger when you can buy it and keep swapping it during the time you were at Bestival and STA travel because I’m looking to go travelling, so I spoke to them quite a bit, ...&quot; (Q9/P4)</td>
</tr>
<tr>
<td>&quot;... the main one would be the mobile charging, now having read that its actually for charity, rather then someone just trying to profit off people being desperate to use their phones all the time, that actually people in Rwanda ...&quot; (Q11/P1)</td>
</tr>
<tr>
<td>&quot;... So really the brands contributed to me having a good time&quot; (Q12/P1)</td>
</tr>
<tr>
<td>&quot;...some of the other ones I hadn't actually heard of, such as the STA travel one, I hadn't actually heard of that one before, but I actually went on to book my flights with them to America” (Q13/P2)</td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>Relaxation</th>
</tr>
</thead>
<tbody>
<tr>
<td>&quot;... Jaeger Mister had the Jaeger House, which was like really cool to go inside, I only went in, in 2015, but when you went it was really small like dark rooms, and playing some really nice chilled music” (Q9/P1)</td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>IN-EFFECTIVE</th>
</tr>
</thead>
<tbody>
<tr>
<td>Lack of visibility</td>
</tr>
<tr>
<td>&quot;... I don't remember seeing snog yoghurt, Goldsmiths University, or any of the media sponsors” (Q9/P4)</td>
</tr>
<tr>
<td>&quot;... Gold Smiths I didn't really notice that at all. I didn't notice any of the media companies ...&quot; (Q9/P3)</td>
</tr>
<tr>
<td>&quot;I don't remember seeing the Jaeger mister house, snog yoghurt and Gold Smiths. I remember STA travel, mobile phone charging, I remember Bulmer's being advertised everywhere, but not Amstel and I don't remember any of the media sponsors” (Q9/P3)</td>
</tr>
<tr>
<td>&quot;....I don't really remember many. If I’m honest I didn’t really take much notice of sponsors, so they didn't really impact my experience. I am not saying I wouldn’t want them to impact my experience, but in this case they didn’t...” (P3/Q11)</td>
</tr>
<tr>
<td>Lack of clear messaging</td>
</tr>
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<td>-------------------------</td>
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<tr>
<td></td>
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<tr>
<td>No “Go’s”</td>
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<tr>
<td>Finance</td>
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<td></td>
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<tr>
<td>Safety</td>
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<td></td>
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<tr>
<td>‘In-Brands’</td>
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<td></td>
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</tbody>
</table>
4.5.1 Theme one – ‘Essentials’

Responses indicated that a key factor influencing the impact of brand sponsorship on festivalgoers at music festivals was their relationship to what participants consider to be ‘Essentials’. This can be understood in greater depth by considering the subcategory themes of ‘Food’ and ‘Alcohol/Drinks’ and the supporting participant statements.

Analysis of theme one suggests that sponsorship of food brands were considered to be most essential with Nando’s specifically, appearing to be the most memorable food brand sponsored. Also memorable was Nando’s use of brand activation on the music stage. Evident in multiple participant responses, as indicated by the response provided by Participant 1:

"... Nandos they have their own food area, then they had their own stage above it, which was really cool, ..." (Participant 1, 2017)

However, results indicated that sponsorship of Alcohol/Drinks brands was also considered by many participants to be essential (including non-alcoholic drinks). Bulmer’s appeared to be the most memorable drinks brand sponsored at Bestival, though recall of Bulmer’s brand activation activity was low. Evident in multiple participant responses, including those of Participant 3 & 2:

"... Bulmer’s was being sold everywhere and that’s what I drink, so I was happy they were there" (Participant 3, 2017)

“... I didn't go but I know Bulmer’s did a colour parade, which I think was great idea, it engages people with the brand, without them knowing, if you get what I mean? I definitely think they’re should be more” (Participant 2, 2017)

4.5.1 Theme two – ‘Leisure’

‘Leisure’ was found to be another key factor influencing the impact of brand sponsorship on festivalgoers at music festivals; this can be understood in
greater depth by considering the subcategory themes of ‘Interests’ and ‘Relaxation’.

‘Interests’ were found to be a key factor influencing the impact of brand sponsorship on participants. Interests seemed to centre on factors that were directly relevant to participants. These included access to mobile phone charging facilities and travel. Both of which were evident in the response provided by Participant 4:

"... I remember the mobile phone charger when you can buy it and keep swapping it during the time you were at Bestival and STA travel because I'm looking to go travelling, so I spoke to them quite a bit, ..." (Participant 4, 2017)

Also significant was the theme of ‘Relaxation’. And providing spaces in which participants could relax, which is evident in the response provided by Participant 1:

"... Jaeger Mister had the Jaeger House, which was like really cool to go inside, I only went in, in 2015, but when you went it was really small like dark rooms, and playing some really nice chilled music" (Participant 1, 2017)

### 4.5.2 Theme three – ‘In-effective’

‘In-effective’ was found to be another key theme influencing the impact of brand sponsorship on festivalgoers, which can be understood in greater depth by considering the subcategory themes of ‘Lack of Visibility’, ‘Lack of Clear Messaging’ and ‘No GOs’.

When asked to identify which brand sponsors / brand activation activities at Bestival participants remembered, many were unable to do so without the use of visual prompts (Appendix 1.1). Brands, which appeared to ‘lack visibility’, included ‘snog yoghurt’ and ‘Goldsmiths University’ which is clear from the response provided by Participant 4:
"... I don’t remember seeing snog yoghurt, Goldsmiths University, or any of the media sponsors" (Participant 4, 2017)

It is also evident from further responses that when asked whether brand sponsorship impacted participants’ experience of attending Bestival responses suggested that they accept the need for sponsorship but it doesn’t improve their enjoyment.

"... I don’t really remember many. If I’m honest I didn’t really take much notice of sponsors, so they didn’t really impact my experience. I am not saying I wouldn’t want them to impact my experience, but in this case they didn’t..." (Participant 3, 2017)

‘Lack of Clear Messaging’ was also a theme identified by the researcher whereby participants were able to recall brands sponsored at Bestival (though often, only with the use of visual prompts), but missed the key messages sponsors were attempting to communicate. This is particularly evident in the response provided by Participant 1:

"... I didn’t know the mobile phone charging was for charity" (Participant 1, 2017)

When asked if there were any particular brands, products or services that participant’s thought shouldn’t be advertised at Bestival, which the researcher themed as ‘No GOs’. Those identified included any that would harm the environment, smoking, alcohol or any brand that didn’t directly appeal to festivalgoers. Brands associated with smoking and alcohol were most often identified as ‘No GOs’ which is evident in the response provided by Participant 3:

"... Smoking and promoting alcohol is also a bad sponsorship, because its encouraging binge drinking ..." (Participant 3, 2017)
4.5.3 Theme four – ‘Opportunities’

‘Opportunities’ was found to be another key factor influencing the impact of brand sponsorship on festivalgoers. In asking participants what particular brands/products or services they would like to see sponsored at festivals, enabled the researcher to identify the subcategory themes of ‘Fashion’, ‘Safety’ and ‘In Brands’

Fashion was identified as a theme in which participants identified that they would like to see more fashion brands like ASOS (Participant 7, 2017) sponsored at festivals. Participants expressed a particular interest in brands using festival clothing ranges to activate their brands at festivals. This is evident in the response provided by Participant 6:

"... If you had actual brands in their doing a festival range, then that would be better..." (Participant 6, 2017)

Brands that enhanced the safety of participants at festivals were also identified as brands participants would like to see sponsored at festivals. These included brands sponsoring drug safety and organisations safeguarding the welfare of festivalgoers as indicated in the response provided by Participant 5:

"... Street angels, making sure people were ok and to give out more free stuff so sponsors get their name out there more and more involvement with the sponsors" (Participant 5, 2017)

Other brands themed as ‘in-brands’ where identified by participants as brands they would like to see sponsored at festivals. These included brands perceived as being fashionable, such as Hendricks Gin (Participant 7) as well as brands providing unique or memorable experiences as indicated in the response provided by Participant 3:
"... More edgy places to sit, now a days if something looks cool or different people are more likely to take a photo and then will be promoting the sponsor..."

(Participant 3, 2017)

4.5.4 Sponsorship Themes – Discussed

The overall aim of this research was to examine how brand sponsorship at festivals impacts the festivalgoer’s experience. The research findings suggest that the main themes underpinning the impact of sponsorship on festivalgoers experience of attending festivals is the potential of brands to potentially meet festivalgoer’s essential needs and offer leisure opportunities. However, it would appear from the research that some brand sponsorship is ineffective and that there are opportunities for other brands to increase their sponsorship at music festivals.

Festivalgoer’s ‘essentials’ were identified as being food and drink brands, which included alcoholic drink brands. This supports Grate (2016) who identified food and drink as being the top sponsorship activation activity, in the top 10 brand activations identified as those in which festivalgoers engage most with. With 70% of festivalgoers reported as engaging with food and drink activation.

It was noted in 4.5.1 that the most memorable food brand activation was Nandos and the most memorable alcoholic drinks brand activation was Bulmer’s. The success of the Bulmer’s brand activation supports Roberts (2009) who advocated that alcoholic drink sector had the most potential for success in choosing to associate with music festivals.

Leisure opportunities encapsulated sponsorship of brands that were directly of interest to festivalgoers (mobile phone charging, travel) or services offering opportunities to relax. Both mobile phone charging and access to lounges or relaxation areas featured in Grates (2016) ‘top ten’ activations festivalgoers most engage with.
Travel was an interest indicated by participants and included the following response provided by Participant 2, who went on to book flights via the brand sponsor STA travel:

“… Some of the other ones I hadn’t actually heard of, such as the STA travel one, I hadn’t actually heard of that one before, but I actually went on to book my flights with them to America…” (Participant 2, 2017)

This supports Fabian (2015) who advocated that brand activation could increase the amount of brand repurchase by customers. It also reinforces Ellison (2016), who cited the CEO of ‘MixMag’ in saying that brands seen as facilitating fantastic experiences for music fans, can creates a platform to start a wider conversation with them. As well as providing evidence that festivalgoer’s thoughts and feelings towards a particular brand/sponsor could be changed as a result of festival sponsorship, which was one of the questions asked by the researcher.

However, it is also evident that the thoughts and feelings of other participants as indicated in 4.5.2, were not changed as a result of festival sponsorship. Which supports the festivalgoer’s opinions proposed by the Festival Awards (2013) which advocated that 56.9% of festivalgoers accepted that festivals needed sponsorship, but didn’t feel it improved their enjoyment.

In-effective brand sponsorship was identified as sponsorship in which the brands sponsored were considered by participants to have lacked visibility or clear messages. However, as noted in 2.2.1 brand activation is not a straightforward exercise. This reiterating the importance of the relationship between brand sponsors and festival organisers as defined by Compton (1994), and the use of screening processes such a CEDAREEE (Compton, 1993).

Brand sponsorship identified as ‘in-effective’ also encapsulated participant’s thoughts on brands, products or services that participant's thought shouldn’t be advertised at Bestival. These brands were themed ‘No GOs’ and included
alcohol brands which directly questions Roberts (2009), who identified that 77% of festivalgoers believed that alcohol brand advertising would work best at festivals.

The findings also indicated that there were opportunities for brands, products and services to increase their sponsorship at music festivals. Fashion was cited as one of these brands. Which supports Roberts (2009) who cited that 36% of festivalgoers believed this kind of advertising would work best in a festival environment. However, arguably, greater sponsorship of drug awareness and providers of services that safeguard the wellbeing of festivalgoers remains an opportunity for brand sponsors.

4.6 Summary

Having set out with the aim of understanding how the use of sponsorship at festivals impacts the festivalgoer’s experience of attending festivals, using Bestival as a case study. This chapter has presented and discussed the results obtained from seven semi-structured interviews. It has considered the demographics of the participants and their respective experience of attending Bestival. A qualitative content review methodology was then used to analyse and the main themes arising from the responses provided by the seven research participants.

This analysis indicated that the main factors motivating festivalgoers to attend a festival was excitement, value for money/accessibility and the festival style. It also indicated that the impact of brand sponsorship on festivalgoers could be understood in terms of the brands potential to meet festivalgoer’s essential needs and offer leisure opportunities. But that some brand sponsorship was ineffective. Furthermore, that there were opportunities for other brands to increase their sponsorship at music festivals. The findings suggested that these were fashion brands and services that increased drug awareness or
safeguarded festivalgoer’s welfare. Overall festivalgoers seem to accept that festivals needed sponsorship, but didn’t feel it improved their enjoyment.
5 CONCLUSIONS AND RECOMMENDATIONS

5.1 Introduction

This chapter has revisited the aim of the research project and each objective that was set at the start of the process. To determine whether or not the project has been successful in achieving them, each one has been addressed and the key findings have been summarised. The researcher has identified the limitations, which occurred throughout the project and recommendations for how these could be overcome for future research as been stated. Further recommendations have been made for the festival industry on how the information presented could used to benefit the future of the industry.

5.2 Aim and objectives revisited

The overall aim of this research was to:

- Examine how the use of sponsorship within the festival industry is impacting the festival customer experience, using ‘Bestival’ as a case study.

The aim of the research project has been fulfilled throughout the dissertation process. The impact of the use of sponsorship on the customer experience has been examined.

- Critically review current literature on the use of brand sponsorship at festivals and its relation to motivation and the factors that motivate festivalgoers to attend festivals.

The objective has been achieved through critically reviewing the literature surrounding motivation and sponsorship. The literature enabled the
researcher to create questions for participants to answer questions that couldn’t be obtained during secondary research.

- **Conduct primary research into understanding the impact of brand sponsorship on the festivalgoer’s experience of attending Bestival between 2015-2016, using semi-structured interviews**

Through primary research, the researcher has been able to examine what motivates customers to attend festivals and more importantly what effect sponsorship is having on the customer experience. The research was obtained through seven semi-structured interviews.

- **Make recommendations on how festival organisers might use the research findings to ensure brand sponsorship enhances the festivalgoer’s experience**

The findings have been analysed to evaluate and identify what effects sponsorship is having on the festivalgoer’s experience, using thematic analysis to identify common themes that occurred throughout the semi-structured interviews has enabled the researcher to do this. The results were also presented in two tables highlighting key themes and sub-themes. In section 5.5.2 of this chapter recommendations have been made as to what could be done if the study was to be carried out again by another researcher. Recommendations will also be made as to what sponsors and festivals could do to improve the customer experience.

### 5.3 Research Findings

This project has presented and discussed the results obtained from seven semi-structured interviews. A thematic content review methodology was then used to analyse the main themes arising from the responses provided by the seven research participants.
A summary of the main finding is set out below:

- The findings indicated that the main factors motivating festivalgoers to attend a festival was Excitement, Value for Money and the Festival Style. Excitement was defined by the sub theme categories of Friends, Music Line-up and the Location of the festival. Value for money by the sub theme categories of Affordability and Ease of Payment. Festival style by the sub theme categories Boutique, Comparisons to Glastonbury and Edgy.

- Findings also indicated that the impact of brand sponsorship on festivalgoers could be understood in terms of the brands potential to meet festivalgoer's Essential needs and offer Leisure opportunities. Essentials were defined by the sub category themes of Food and Alcohol. Brands in these sub category themes cited as memorable by participants included Nandos, Bulmer's and STA Travel.

- However, the finding indicated that some brand sponsorship was ineffective. Brands sponsorship cited as in effective, included Goldsmiths University and Snog Yoghurt. In-effective was defined by the sub category themes of Lack of Visibility, Lack of Clear Messages and No Go's ie brands participants believed shouldn't be advertised at festivals: which were identified as environmentally damaging brands, smoking and alcohol brands.

- Furthermore, the findings proposed that there were opportunities for other brands to increase their sponsorship at music festivals. Those brands the findings proposed could increase sponsorship at festivals
suggested included fashion brands and services that increased drug awareness or safeguarded festivalgoer's welfare.

Overall festivalgoers seem to accept that festivals needed sponsorship, but didn’t feel it improved their enjoyment and that their feelings towards a sponsor had changed and the ones that did were corporate sponsors.

5.4 Limitations

The average of festivalgoers attending festival is age 18-25, and the average age of the seven participants was 21. This could of denied the project of having a variation of opinions. Furthermore out of the seven participants who were interviewed only 2 were males, arguably results could be bias. As well as this the majority of participants had attended in 2016, which does not give the most accurate overall summary of sponsorship at Bestival.

5.5 Recommendations

5.5.1 Industry Recommendations

Through primary research it has become clear that the participant experience is not really being affected by sponsorship, implying that sponsors aren’t engaging with the festival audience enough. All participants agreed that brand activation was useful and they would like to see more of it. It’s a fun way of getting a brand advertised and being seen without it coming across as a sales pitch. If more brand activation was incorporated in to Bestival allowing customers to take something tangible away from the experience, it could enable festivalgoers to not only remember the experience but also promote the brand from a tangible item they could take away with them. Brands could seek to engage festivalgoers more by using brand activation by creating a experience which would be remembered along side their festival experience, and also giving away free merchandise which would help festivalgoers to
remember the experience. The researcher believes by an increased understanding of the demographics of the festivalgoers attending events as well as their motivations this would enable them to create a festival to cater to the festivalgoers needs and would enable festivals to form partnerships with sponsors which festival customers like and/or use.

5.5.2 Academic Recommendations for Further Research

Even though it was more convenient for the researcher to interview festivalgoers most accessible to the researcher, the researcher believes that to be able to gain a more diverse understanding on how sponsorship is effecting the festivalgoer experience, the researcher believes its imperative that if the research project was carried out again, a variation of gender and age should be used. Furthermore the researcher believes to gain a solid understanding more than seven people should be interviewed, including people from the industry as well as also sending out questionnaires to be able to get as much research as possible which would enable the researcher to gain a deeper understanding of the study.

5.6 Summary

This chapter has revisited the aim of the research project and each objective that was set at the start of the process, to determine whether or not the project has been successful in achieving them, each one has been addressed and the key findings have been summarised. The researcher has identified the limitations, which occurred throughout the project and recommendations for how these could be overcome for future research as been stated. Further recommendations have been made for the festival industry on how the information presented could used to benefit the future of the industry.
6  APPENDICES

6.1 Ethics Form

<table>
<thead>
<tr>
<th>DEVOLVED ETHICS APPROVAL APPLICATION SUMMARY</th>
</tr>
</thead>
<tbody>
<tr>
<td>Student Name: Eleanor Button</td>
</tr>
<tr>
<td>Module Name: Psychology</td>
</tr>
<tr>
<td>Programme Name: BA Events Management</td>
</tr>
<tr>
<td>Student Number: ST20041262</td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>To be completed by student and supervisor before submission to Ethics Approval Panel</th>
<th>Student Signature;</th>
<th>Supervisor Signature;</th>
</tr>
</thead>
<tbody>
<tr>
<td>Application for ethics approval</td>
<td>[ ]</td>
<td>[ ]</td>
</tr>
<tr>
<td>Participant information sheet</td>
<td>[ ]</td>
<td>[ ]</td>
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<tr>
<td>Participant consent form</td>
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<tr>
<td>Pilot interview/s</td>
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<tr>
<td>Pilot questionnaire/s</td>
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<tr>
<td>Letter/s to participating organisation/s</td>
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<td>[ ]</td>
</tr>
<tr>
<td>Confirmation of interviewee participation</td>
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</tbody>
</table>

First Submission [ ]    Resubmission [ ]

Date: _______________________

For use by the devolved ethics approval panel:

<table>
<thead>
<tr>
<th>Panel Members</th>
<th>Name</th>
<th>Signature</th>
</tr>
</thead>
<tbody>
<tr>
<td>Module leader, Chair:</td>
<td></td>
<td></td>
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<tr>
<td>Supervisor:</td>
<td></td>
<td></td>
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<tr>
<td>CSM Ethics Committee Representative:</td>
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</tbody>
</table>

Date: 19/12/16    Date of Reassessment: 2016010

Outcome: Project Approved [ ]    Reference number issued: 2016010
Chair’s Action [ ]
Application not Approved [ ]

Comments for projects not fully approved: Proof read interview questions (Authenticity)

The original to be retained by the supervisor and a copy given to the student and module leader.
In the case of a re-submission being required this original form should be submitted with the re-submission not a new, blank, one.
<table>
<thead>
<tr>
<th>Name of applicant:</th>
<th>Eleanor Button</th>
</tr>
</thead>
<tbody>
<tr>
<td>Supervisor (if student project):</td>
<td>Dewi Jaimangal-Jones</td>
</tr>
<tr>
<td>School / Unit:</td>
<td>Cardiff Metropolitan University</td>
</tr>
<tr>
<td>Student number (if applicable):</td>
<td>ST20041262</td>
</tr>
<tr>
<td>Programme enrolled on (if applicable):</td>
<td>Events Management</td>
</tr>
<tr>
<td>Project Title:</td>
<td>How is the use of sponsorship within the festival industry impacting the festival customer experience? Using 'Bestival' as a case study</td>
</tr>
<tr>
<td>Expected start date of data collection:</td>
<td>01/01/2017</td>
</tr>
<tr>
<td>Approximate duration of data collection:</td>
<td>2 months</td>
</tr>
<tr>
<td>Funding Body (if applicable):</td>
<td>N/A</td>
</tr>
<tr>
<td>Other researcher(s) working on the project:</td>
<td>N/A</td>
</tr>
<tr>
<td>Will the study involve NHS patients or staff?</td>
<td>No</td>
</tr>
<tr>
<td>Will the study involve human samples and/or human cell lines?</td>
<td>No</td>
</tr>
</tbody>
</table>

Does your project fall entirely within one of the following categories:

| Paper based, involving only documents in the public domain | No |
| Laboratory based, not involving human participants or human samples | No |
Practice based not involving human participants (eg curatorial, practice audit) | No
---|---
Compulsory projects in professional practice (eg Initial Teacher Education) | No
A project for which external approval has been obtained (e.g., NHS) | No

If you have answered YES to any of these questions, expand on your answer in the non-technical summary. No further information regarding your project is required.

If you have answered NO to all of these questions, you must complete Part 2 of this form

In no more than 150 words, give a non-technical summary of the project

This project will be examining how use of sponsorship within the festival industry is impacting the festival customer experience. It has focused on Bestival as the main case study and will try how sponsorship at Bestival is affecting their customer experience. The project will examine how the use of sponsorship within the festival industry is impacting the festival customer experience, using 'Bestival' as a case study, will then critically assess current literature on motivations to attend festivals and the use sponsorship at festivals and finally Conduct primary research into the customer experience of sponsorship at Bestival between 2015-2016 using semi-structured interviews and will finally Analyse findings and make recommendations on how the
use of sponsorship at festivals can deliver mutual benefits to festival organisers, sponsors and the festival customer. The researcher will carry out semi-structured interviews with past Bestival attendees, who are also over 18, to help the researcher to provide valuable information on this topic.

DECLARATION:
I confirm that this project conforms with the Cardiff Met Research Governance Framework

I confirm that I will abide by the Cardiff Met requirements regarding confidentiality and anonymity when conducting this project.

STUDENTS: I confirm that I will not disclose any information about this project without the prior approval of my supervisor.

Signature of the applicant: ___________________________ Date: __________

FOR STUDENT PROJECTS ONLY

Name of supervisor: ___________________________ Date: __________

Signature of supervisor: ___________________________

Research Ethics Committee use only

Decision reached: Project approved ☐
Project approved in principle ☐
Decision deferred ☐
**PART TWO**

**A RESEARCH DESIGN**

<table>
<thead>
<tr>
<th>A1 Will you be using an approved protocol in your project?</th>
<th>No</th>
</tr>
</thead>
<tbody>
<tr>
<td>A2 If yes, please state the name and code of the approved protocol to be used¹</td>
<td>N/A</td>
</tr>
<tr>
<td>A3 Describe the research design to be used in your project</td>
<td>The main reason for carrying out primary research is that it will allow the researcher to address issues specifically related to the project furthermore it will help identify information needed which wasn’t found during secondary research. Additionally primary research will enable the researcher to have a higher level of control over how the information which is collected. The research method, which has been chosen for this project is semi-structured interviews, the purpose of choosing this method, is that they can provide reliable, comparable qualitative data. It will help the researcher to develop a deeper understanding of the chosen topic of interest. Using open ended questions will allow the researcher to identify new ways of seeing and understanding the chosen topic. Additionally semi-structured interviews also allow informants the freedom to express their views in their own terms.</td>
</tr>
</tbody>
</table>

¹The name and code of the approved protocol is not provided.
The sample method that will be used is convenience sampling. This sample method has been selected as it allows the researcher to select people to interview, it will allow the researcher to collect data through personal contacts and snowball sampling.

The people who will be asked to participate will be past attendees of Bestival and aged 18 or over. Further the participants will vary from individuals that have attended once and individuals that have attended the festival on numerous occasions. The researcher intends to conduct face-to-face semi structured interviews with 7-10 participants, which will last approximately 20 minutes each. This volume of interviews will allow the researchers to obtain saturated results. This amount of participants and quantity of time will allow the researcher to identify certain themes surrounding Bestival. Contact with hopeful participants will begin in October and November and the interviews will take place between January and February. The researcher will protect the participant's information by storing the interviews, which will be recorded on an IPhone, on a hard drive, which will be password protected.

The method of Analysis, which the researcher will use, will be through thematic analysis, which will involve the researcher identifying any patterns that arise from the interview and will then work on understanding the meaning of these patterns. Finally, participants will be asked to complete the consent form before they take part in the study, so that the researcher can prove if necessary, that the participant has agreed to their involvement in the project and has agreed to the terms the researcher has set out.
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<tbody>
<tr>
<td><strong>A4</strong> Will the project involve deceptive or covert research?</td>
<td>No</td>
</tr>
<tr>
<td><strong>A5</strong> If yes, give a rationale for the use of deceptive or covert research</td>
<td>N/A</td>
</tr>
<tr>
<td><strong>A6</strong> Will the project have security sensitive implications?</td>
<td>No</td>
</tr>
<tr>
<td><strong>A7</strong> If yes, please explain what they are and the measures that are proposed to address them</td>
<td>N/A</td>
</tr>
</tbody>
</table>
### B PREVIOUS EXPERIENCE

**B1 What previous experience of research involving human participants relevant to this project do you have?**

The researcher has developed a questionnaire whilst organising an event, which took place this year, furthermore the researcher had to research into what type of event to stage in order to raise money for the charity event. Furthermore the researcher also has experience in the field of conducting research by passing the module research methods in their second year of university.

**B2 Student project only**

What previous experience of research involving human participants relevant to this project does your supervisor have?

Dissertation mentor has past experience of supervising student projects at undergraduate and postgraduate level.

### C POTENTIAL RISKS
C1 What potential risks do you foresee?

All potential risks have been considered for the following:

**The researcher:** If the researcher does not personally know one of the participants and meets them in unknown location, this would put the researcher in danger.

**The participants:** Questions asked to participants maybe offensive to the individual, furthermore participants may feel pressured to answer correctly and not be truthful and express their actual thoughts and feelings. Additionally arranging interviews could cause inconvenience to their social and work life. Another risk could be potential leakage of confidential data they provide.

**The project:** If the primary research is not carried out efficiently, it could result in deadlines being missed, furthermore if the time these interviews will take is not taken in to consideration, primary research may not be as effective, as interviews may end up having to be rushed.

**The university:** Leakage of confidential information, distressed participants and maybe even an injured researcher, could ruin the universities reputation and could prevent other researchers from being able to undertake primary research.

C2 How will you deal with the potential risks?

**The researcher:** The researcher already knows all the participants, so the risk of the researcher being in danger is minimal. The interviews will take place in the researchers home and a family member will be present who will be recording the
interviews.

The participants: At the start of the interview a information sheet and consent form will be handed out, furthermore the researcher will state, that no questions are intended to offend anyone or even make anyone feel uncomfortable, however if participant does feel uncomfortable or upset, they should feel free to leave. Furthermore the interview will take place at a time when is convenient for them, so that there should be little disruption to their work and social life.

The project: All interviews will be arranged in advance to minimise risk of interviews being rushed and primary data not being collected by a certain deadline.

The university: The interviews will state terms of participation and will not contain any questions, which could reveal the identity of the participant. Further proof of conformation that people have agreed and confirmed to be interviewed will be enclosed. Furthermore all data will be held on a password protected hard drive and access to this data will only be available to the researcher.
6.2 Participant information sheet

Project title

How is the use of sponsorship within the festival industry impacting the festival customer experience? Using 'Bestival' as a case study

Project summary

The purpose of this research project is to gain an understanding of how the use of sponsorship within the festival industry impacting the festival customer experience, using 'Bestival' as a case study. Your participation will enable the collection of data, which will form part of a study being undertaken at Cardiff Metropolitan University.

Why have you been asked to participate?

You have been asked to participate in this project due to the fact that you have attended Bestival, and that you are over 18. Furthermore all primary research surrounding this project will be based on Bestival.

During the semi-structured interview you will be asked about your experience at Bestival and your opinion on the festivals sponsorship, as well as other matters.

Your participation is entirely voluntary and you may withdraw at any time.

Project risks

The research involves a semi-structured interview, which will be recorded for later analysis. We are not seeking to collect any sensitive data on you; this study is only concerned with your experiences and opinions surrounding Bestival. We do not think that there are any significant risks associated with this study. However, if you do feel that any of the questions are inappropriate
then you can stop at any time. Furthermore, you can change your mind and withdraw from the study at any time – this is your decision and will be respected.

**How we protect your privacy**

All the information you provide will be held in confidence. Please be assured that you cannot be directly identified from the information given by you. Your personal details (e.g. signature on the consent form) will be kept in a secure location by the researcher. When the researcher has finished the study and analysed all the information, the documentation used to gather the raw data will be destroyed except your signed consent form which will be held securely for 5 years. The recordings of the interview will also be held in a password-protected computer during the study and destroyed after 5 years.

You will be offered a copy of this information sheet to keep.

If you require any further information about this project then please contact:

**Eleanor Button**

**Email:** st20041262@cardiffmet.ac.uk
6.3 Participant consent form

Cardiff Metropolitan University Ethics Reference Number:

Participant name or Study ID Number:

**Title of Project:** How is the use of sponsorship within the festival industry impacting the festival customer experience? Using ‘Bestival’ as a case study

**Name of Researcher:** Eleanor Button

**Participant to complete this section:** Please initial each box.

I confirm that I have read and understand the information sheet for the above study. I have had the opportunity to consider the information, ask questions and have had these answered satisfactorily. [...] I understand that my participation is voluntary and that I am free to withdraw at any time, without giving any reason. [...] I agree to take part in the above study. [...] I agree to the interview being recorded. [...] Yes  No
I agree to my quotes being anonymous. [...] [...]
6.4 Semi-Structured Interview Questions

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<thead>
<tr>
<th>Primary Research Questions</th>
<th>Discussed</th>
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<tbody>
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<td>Ask participant for their approval to use recording system</td>
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<td>Ask participant to sign acknowledgement form</td>
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<td>‘About you’ - Background Questions</td>
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<td>‘About attending festivals’ - Discuss Festival Background</td>
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<td>How many festivals do you attend each year?</td>
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<td>What factors motivated you to attend these particular festivals?</td>
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<td>Please now put these factors in priority order; starting with what is the most important factor for you and working towards what is the least important factor to you.</td>
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<td>‘About Bestival’ - Discuss Bestival</td>
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How many times have you attended Bestival and in which years?  

What specifically made you choose to attend Bestival?  

To what extent did the most recent Bestival you attended meet your expectations; please rate this as:
- 1. Exceeded my expectations
- 2. Met my expectations
- 3. Mostly met my expectations
- 4. Mostly did not meet my expectations
- 5. Failed to meet my expectations

‘About Brand Sponsorship’ – Discuss Sponsorship

What do you think is the purpose of brand sponsorship at festivals?
<table>
<thead>
<tr>
<th>Question</th>
<th>Response</th>
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<tr>
<td>Do you remember any brand sponsorship activities whilst attending Bestival? If so, which brands were being sponsored and what were those activities?</td>
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<td>In what ways did the brand sponsorship you remember impact your experience of attending Bestival?</td>
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<td>Have your thoughts or feelings towards a particular brand/sponsor changed as a result of attending Bestival? If so how?</td>
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<td>Is there any particular brand/products or services you think shouldn't be advertised at Bestival, or any other festival? If so, why?</td>
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<td>Did you see any brand activation and do you think it is affective?</td>
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<td>&quot;Your say&quot; - Discuss Recommendations</td>
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<td>If you were responsible for organising sponsorship at Bestival, what 3x changes would you make to improve the festival for its customers?</td>
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<tr>
<td>What particular brands/products or services would you like to see sponsored at festivals? And why?</td>
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<td><strong>Thank the participant for taking part and let them know the interview is now over</strong></td>
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6.5 Transcript of interviews

6.5.1 Interview 1

Researcher: Can I first please ask you how old you are?

Interviewee 1: 21

Researcher: And obviously you are a male

Interviewee 1: Umm Hmm

Researcher: Ok, so how many festivals do you attend each year?

Interviewee 1: Erm 2 most years sometimes 3

Researcher: Ok, what factors motivated you to attend these particular festivals?

Interviewee 1: Erm, my first festival was Glastonbury and I always wanted to go to that and their very close by and I think that’s a factor, the location of festivals, I’ve got farm festival which I been too, which is quite cheap and local, so yeah I guess price as well, erm Bestival is similar to Glastonbury, its ambience and things, chilled out good line up, erm my friends are going and the time of year I guess.

Researcher: Please now put these factors in priority order; starting with what is the most important factor for you and working towards what is the least important factor to you.

Interviewee 1: location, price, ambience, line up, friends

Researcher: Ok, how many times have you attended Bestival and which years?

Interviewee 1: Erm I’ve been for the last two years, 2015 and 2016.

Researcher: Ok, what specifically made you choose to attend Bestival?

Interviewee 1: Erm I said earlier about attending Glastonbury, 3 years prior and wanted to go to something different, erm and then I looked up online and everyone said Bestival is very similar to Glastonbury, but just a lot smaller and yeah I think it had a really good line up that year, chemical brothers, who I had also seen at Glastonbury, who I really enjoyed, its not too hard to get too, well you have to get on a ferry, but that wasn’t to much of an issue, and yeah me and a couple of friends wanted to go so we just went for it.
Researcher: To what extent did the most recent Bestival meet your expectations? Please rate this as
1. Exceeded my expectations
2. Met my expectations
3. Mostly met my expectations
4. Mostly did not meet my expectations
5. Failed to meet my expectations

Interviewee: Erm I think 2015 was better then 2016, I mean they were both still really good, I had a great time, so 2016, was it mostly met my expectations?

Researcher: Yeah

Interviewee 1: Yeah, we'll say that, with 2015 being met my expectations it was very good but the second year was considerably smaller, a lot of missing areas and they changed my favourite stage, from the port to the spaceport.

Researcher: So now we are going to speak about brand sponsorship, so what do you think is the purpose of brand sponsorship at festivals in general?

Interviewee: Erm I think first of all its getting the brand out there, in more places people can see your brand, its going to be better for the business, but I think also with festival there's a certain person who goes there, its hard to explain, I think brands want to be associated with those people.

Researcher: Yeah

Interviewee 1: I think the brands think the people who go to festivals are cool, so they want their brand to be seen as cool, so they try and apply it to that and erm because that adds value to the brand in a sense I guess. Because if their trying to, hard to explain actually, I don't know where I am going, erm but yeah just mainly I think its getting the brand out there, and trying to add value to it, and show that people are interested and people who go to festivals are their type of client.

Researcher: Yeah, do you remember any brand sponsorship activities whilst attending Bestival? If so, which brands were being sponsored and what were those activities

Interviewee 1: What was that, sorry?

Researcher: Do you remember any brand sponsorship activities whilst attending Bestival? If so, which brands were being sponsored and what were those activities
Interviewee: Oh right so, I had a Nandos at Bestival they have their own food area then they had their own stage above it, which was really cool, erm Red bull had their own area, erm and they were selling the energy drink which they were selling at Bestival, then there was STA travel, who we walked past a lot, erm they had a cool little bus thing, and had a grassy area, really focused on younger people that one and then erm Jaeger Mister had the Jaeger House, which was like this, was really cool to go inside, I only went in, in 2015, but you went in and it was really small like dark rooms, was playing some really nice chilled music, erm yeah they were the main ones.

Researcher: Ok, So if we have a look at these, these were other sponsors, now apart from the ones you've named, is there any now, that now I've shown you, you remember seeing?

Interviewee 1: Yeah so the beers at Bestival Amstel and Bulmer’s, that was yeah, I remember that.

Researcher: So do you remember seeing this taking place

Points to picture of Bulmer’s brand activation

Interviewee 1: I remember Bulmer’s area, I didn’t see the ray of colours, being thrown around, but I remember there was a Bulmer’s area that was erm a bit like the Nandos stand, but Amstel was the beer, it was in all the bars, I was drinking that, erm I remember seeing Snog Yoghurt, because it was near the erm, the bouncy castle chapel from 2015.

Researcher: Ok, so Gold Smiths University, you didn’t notice?

Interviewee 1: No I didn’t really notice that at all

Points at media company's sponsors

Researcher: These were the media companies

Interviewee 1: I didn't notice any of them

Researcher: Erm mobile charging?

Interviewee 1: Oh yeah I always walked past there, but I took my own power pack, this year so, I didn’t use up so much.
Researcher: Ok

Interviewee 1: But is that, Oh it that them erm, oh so they do it for charity

Researcher: Yeah

Interviewee 1: Oh ok, makes me feel a bit bad about not using them now.

Researcher: Right, ok, so in what ways did the brand sponsorship you remember impact your experience of attending Bestival?

Interviewee 1: Erm well I tried a lot of them, I drank a lot of Amstel, I had a Nandos, drank a lot of red bull, erm I walked passed the STA travel stage everyday. Just erm yeah so that was, I guess now they’re just on my mind, erm but I cant any of the others, oh Bulmer’s as well I had a cider at some point I’m sure. So really the brands contributed to me having a good time.

Researcher: Yeah so, have your thoughts or feelings after speaking about that, towards a particular brand sponsor changed as a result of attending Bestival, if so how?

Interviewee 1: I think the main one would be the mobile charging, now having read that its actually for charity, rather then someone just trying to profit off people being desperate to use their phones all the time, that actually people in Rwanda, I've been to Rwanda, I've worked in schools there, but erm I think another one it STA travel, that keep sticking in my mind, just because its this big area and you see it every morning, every evening, especially as I'm going away travelling for 6 months.

Researcher: Yeah

Interviewee 1: I think there always on my mind as its something I've looked at, because I've seen them so much as Bestival, I didn't really know a lot about them before hand.

Researcher: Ok

Interviewee 1: And Amstel I still drink Amstel.

Researcher: Is there any particular brand/products or services you think shouldn't be advertised at Bestival, or any other festival? If so, why?

Interviewee 1: I think what Bestival does quite well and what Glastonbury did as well, is that its not plastered sponsorship in your faces its not there the entire time, but I think anything that's going to be harmful for the environment should just be avoided, I think that fits in with the festival ethos, with like
young, free and chilled out and good vibes sort of thing, I think at Glastonbury it's a lot of charities, its water aid, green peace, Oxfam, I think that's a good route to follow for any other festival,

Researcher: Yeah

Interviewee 1: I don’t think anyone should be advertising, oil rigging or anything that's harmful for the environment, anything that's related to smoking as well.

Researcher: Did you see any brand activation and do you think it is affective?

Interviewee 1: Erm Nandos again with the stage, there was always a lot of people around the Nandos stage, there was always something going on, they had some very good people playing, it was quite cool seeing Kurupt FM,

Researcher: Yep

Interviewee 1: Above there, erm I think STA has a lot going on, it was fully focused on getting young people involved, in their area,

Researcher: Yeah

Interviewee 1: Erm I think they did a competition, so two people could stay in a little hostel area near the stage, which was pretty cool, and I think a lot of things like that, erm and in 2015 there was a big massive amplifier, where you could go play guitar hero behind, so yeah that was fun.

Researcher: So that stuck in your mind yeah?

Interviewee 1: Ok so last of all just want to talk about your, what would you do, if so if you were responsible for organising sponsorship at Bestival, what 3x changes would you make to improve the festival for its customers?

Interviewee 1: I think Bestival do well in the fact that its not plastered everywhere, its not in your face, I don't like the idea of going to a festival where a different brand is thrown at your every 30 seconds, but I do think at festivals, there’s a lot of like, issues around drugs at the moment, I think if we look at Fabric which recently had 2 deaths and close is like a follow in to festivals, there are drug related incidents that happen at them and I think that there trying to stop the people that do take drugs and bring them in but if they do get them in its like well its on your back now, where as I think people should be allowed some sort of protection if they do make that choice, so like handing out free drug testing kits and things would be a big step id take, its not so much sponsorship in a sense but I'm sure you could sponsor that in its self, I’m sure
you would love to have brands that would love to have their name on that, saying were doing this, were doings that, it could be a big source of income.

Researcher: Erm what particular brands/products or services would you like to see sponsored at festivals? And why?

Interviewee 1: Erm, all the drinks are always good, personally my interests wouldn't really suit a festival I think, but clothing brands I think, I think if there was a certain clothing brand, people have like a certain outfit, there's always like a festival trend, each yeah I think if there was a sponsorship for that, like asos, they could come in to a festival and be like look you can actually buy more clothes here, erm drinks are always good and fun concept, guitar hero was really good.

Researcher: So overall, would you say that, hang on, overall, would you actually take in sponsorship, does that make sense or it is just like, a part from this interview do you really take it in when you go, so for the mobile charging when you've read its for charity, it obviously to you wasn't publicised enough.

Interviewee 1: If I would of realised that, I think the prompts are massive, once seeing it again I remembered them all like straight away, they all click.

Researcher: Yeah

Interviewee 1: They were in the back of my head, as soon as I seem them I'm like ah they were at Bestival, that's cool, erm I think some brands have done better then others, STA were really active, in doing things everyday, yeah obviously didn’t know about mobile charging, didn't have a clue about the media companies, but then again I guess they’re more for the people that read up after the festival, where as I was there, so I didn’t really feel the need, ah lets see how Bestival was, because I already formed my own opinion on that, but everyone talks about the Nandos stand,

Researcher: Yeah

Interviewee 1: Because its such a good laugh.

Researcher: So with saying the thing with Nando’s, erm what Bestival do well is that they don’t have big names there, but Nando’s is a big name, and that's why people remember it so like even though they don’t want to have like Coca-Cola everywhere, so why do you think Nando’s is a big known brand it’s not very.

Interviewee 1: Well Nando’s and Bestival have almost been always together, like Nandos have been there for a lot of time, it’s the only festival I think that Nandos are a sponsor of, because they’re definitely not at Glastonbury, well they weren’t when I went, erm Nandos did surprise me actually, to have a
stand there, its quite an interesting but they do it really well. Red Bull are someone who sponsor absolutely everything, so I think everyone remembers that, you could almost have a 50/50 they will be a festival, but that's what I mean they sponsor everything. The beer didn't really stick in my head until you prompted me, but I didn't dislike it having seen it now.

Researcher: Ok, so obviously Bestival, doing a kind of main aim of sponsorship its that it isn't in your face at the festival, but so do you think in the way your thinking, in that you didn't see much of it is good for Bestival, but then for the sponsors, do you think its doing its job then if your going well I don't remember seeing that.

Interviewee 1: Yeah, well erm I guess not, I guess they have to find a equal way of, that balance, where there not, they got to try and Bestival have got to try and control how much people see and how much it doesn't affect their experience, and there not thinking oh that again, but were sponsors are getting there moneys worth out of all the people, it might just be me, I'm not the most in tuned, like switched on person, sometimes I can be a bit oblivious to my surroundings, especially if its late at night and I've been drinking all day, I think that helps as well, I think it will appeal to certain festival goers more than others,

Researcher: Yeah

Interviewee 1: I mean, wandering around in the day, I saw a lot of STA, the Red Bull and Nandos.

Researcher 1: So what would these places, I understand the media you wouldn't of seen much, but however they are still a sponsor so, what would they have to do, for you to be like, I know when you go to a festival, your not there for sponsorship, but for you to go, ok well I remember Nandos, because I like Nandos food, and as I think you've said, erm things are going to appeal to you more than others, because you like Nandos, but what could Goldsmiths, what could others be doing, which would make you think oh yeah and it click.

Interviewee 1: I think with the media company, what Glastonbury do, it you get given, a magazine on your way in, but I think, one on the way out, would be more affective, of everything that happened, you can buy like, your packs your land yards, that give you your timetables and everything,

Researcher: Yeah

Interviewee 1: But it think just a free magazine about what's happened at Bestival, this year, pre written of course otherwise you would be able to print it, but to hand it to people on the way out, because someone's got to look after
this magazine all weekend, in a wet tent, and if the weathers bad its just not coming back with you,

Researcher: Yeah

Interviewee 1: Like, its just never going to make it back, whereas if you get in on the way out you can take it back with you, it can be printed by Huffington post, like, the other media companies, and then you have something at home, which when you look back on, your going to see straight there, Huffington Post, or too far media, or something like that, and I think with the university, is having like a student run project, within Bestival, if they are going to be a sponsor, they need to have something that is done by students, that will engage the interest of other students because a lot of, well I'm a student so obviously, everyone around there is of a similar age, so your looking at your 18-25, like that's the majority of people at Bestival id say, so if you had a student run thing, I think that would be a lot more appealing, where as the people that run the university, and probably made the decision to sponsor Bestival, or whatever, or the links they had, would think how we would want to engage with them, at a festival, if you gave a role to some students, with like the chance to attend, I think they'd jump on board. I think they would have a wicked time, and I think they could do a lot of good and it could become a cool little area.

Researcher: So, saying about your magazine and how you think, oh there's no point giving them to use at the beginning as we will probably loose it, if they were to say, give you a booklet on, the sponsors of Bestival and what they kind of were, so if you got that at the start of the festival, that would you could maybe go in there open eyed, knowing ok, so the mobile charging, there working with a charity, so I want to use that, so, would you rather that kind of information on the way in or the way out, or prior in a email

Interviewee 1: I think yeah, I think prior would be a good benefit, stuff like the mobile charging, there was minimal information, I'm sure the information was available, but it wasn't big It wasn't clear, and I think a lot of people will go out and buy a big power pack,

Researcher: Yeah

Interviewee 1: because its much more easier for them to carry around, and not having to worry about it running out of battery and changing it, and its just like if everyone knew that like, its quite a lot of money for a phone charger, but if you knew where it was going, I think they would be more impelled to buy it, oh I don't mind doing that, its makes a lot more sense.

Researcher: So if you, when you receive your ticket in the post, in that envelope if they had a bit about the sponsors, would you be a bit like, obviously this is charity related, so that's fair enough, but if they then had, Jaeger Mister in
there, its not charity related, would you be a bit like oh, that's not Bestival, or that's a bit overall pushy.

Interviewee 1: Yeah I think it would be a bit pushy, if they start, you start getting emails in the run up to the event,

Researcher: Yeah

Interviewee 1: And I think, there always at the bottom, but then, I think they should be if you wanted too, be able to go and read about the sponsors in depth, on the website, no in depth, but gain an understanding, a little bit about why they are there, It should just be available to you, because I don't think it its, I don’t think they should send out leaflets as it takes away from Bestival about what they have, and what they are known for and the fact that it is quite boutique, and different to other festivals in the way that it isn't so in your face, with everything.

Researcher: And you being a prime age for festivals goes in the UK is age 18-25, so are you, so if you were to receive information, would you be better getting it in the post with your ticket, or would you rather electronically.

Interviewee: I think electronically, when my ticket comes I don't even open it until, they day I'm leaving, because then I know its safe in their, where as my emails, I will wait for the site map emails, that's important, as I want to know if anything's been moved around, see where you want to camp, like when you get in there, you just want to know where your going, so I think there's a email of stuff you cant take in, and all it needs at the end its just a link, even a very brief bit about the sponsors and what they are doing, I think that would go a long way.

Researcher: So with obviously, Bulmer's did brand activation, do you think, many of these which you thought you didn't know much about, could do some of that, so with this, they would of maybe had an area, erm, that they interviewed you in or, you know something similar,

Interviewee 1: did they do any interviews with people there? Do you know or is it just like

Researcher: They just sponsored the festival

Interviewee 1: Ah ok,

Researcher: Well as you said they do the write ups
Interviewee 1: So they could do like, go round and have like quick conversations with people, I think a lot of people would love that to be honest, like a little moment of fame.

Researcher: Yeah

Interviewee 1: with brand activation, obviously its about getting people involved, but didn’t cross my mind that like the Jaeger stage it technically brand activation, like the Nandos thing, getting people involved with the brand, that Bulmer’s thing looks fun, probably wasn’t awake when that was on

Researcher: Right, I think that’s everything, thank you very much

Interviewee 1: Not a problem
6.5.2 Interview 2

Researcher: Hello, would you please be able to first state how old you are?

Interviewee 2: I’m 21

Researcher: And your gender?

Interviewee 2: Male

Researcher: Ok, I’m first going to speak to you about attending festivals, and discuss the festival background, so how many times do you attend a festival each years, each year, sorry.

Interviewee 2: Erm so I probably attend about 1 or 2 festivals each year

Researcher: Ok, what factors motivated you to attend these particular festivals?

Interviewee 2: Erm so erm what sort of festivals my friends are going to is quite important, I always factor price in to it, erm type of music that’s playing at the festival, and the location of where it is.

Researcher: Ok, could you please now put these factors in priority order; starting with what is the most important factor for you and working towards what is the least important factor to you.

Interviewee 2: Ok so erm, I would say friends is number 1, then the type of music, but then the price then the location.

Researcher: Ok, would you say that a festival is like a reflection of yourself?

Interviewee 2: I mean it’s not like a representation of myself, probably but it is almost like a nice place to go, to escape if that makes sense.

Researcher: What specifically made you choose to attend Bestival?

Interviewee 2: the line-up, my friends wanted to go, I heard it’s a cool Festival to go to, different than your usual festival, it’s edgy and not really commercial

To what extent did the most recent Bestival you attended meet your expectations; please rate this as:
- 1. Exceeded my expectations
- 2. Met my expectations
- 3. Mostly met my expectations
- 4. Mostly did not meet my expectations
- 5. Failed to meet my expectations

Interviewee 2: I would say met my expectations, it was really well organised, the festival itself looked great, so much effort put in to it, it really didn’t feel like your usual festival, it had everything I needed and the line was great.

Researcher: Yeah so, where have I got to sorry, so we are going to talk about brand sponsorship and discuss sponsorship a bit more, so overall what do you think is the purpose of brand sponsorship at festivals?

Interviewee 2: Erm, surely its to get more customers I guess increase brand awareness, getting people to buy the product after, buy a product after they have been to Bestival or something like that, erm and to reach the right customers, so like to improve the brand image.

Researcher: Ok so, sponsorship its quite an important part of festivals, because it gives them money and in return gives them the chance to advertise to their chosen target market. Erm would you say then if you don’t have an understanding of sponsorship, maybe somewhere the festival should tell you what sponsorship is?

Interviewee 1: Erm I almost think its kind of

Researcher: You should know?

Interviewee 2: I reckon, I mean Bestival do it quite well, kind of you don't even notice its there, I kind of think that’s good, erm because like I said thought of thinking about it, there maybe has been a few sponsorships I haven’t even noticed have been there, and I feel that's kind of better then it being in your face.

Researcher: Do you think that’s good for the sponsor though, so obviously that’s fantastic for Bestival, but for the sponsor is it still sticking in your head if your not even realising it was there?

Interviewee 2: Well I think, if you think of the ones that have done it well, erm like I think Nando's did it really well, erm and Red Bull they sold the products there, they weren't really in your face

Researcher: Yeah

Interviewee 2: So yeah erm possibly
Researcher: Ok, sorry leading on from what you just said then, do you remember, do you remember any brand sponsorship activities whilst attending Bestival? If so, which brands were being sponsored and what were those activities?

Interviewee 2: Erm so erm I think I remember there being a guitar hero stage, and you could go on stage and play guitar hero, which I thought was really quite cool,

Researcher: Yeah

Interviewee 1: And there was a STA travel stage

Researcher: Yeah

Interviewee 2: Which played new and upcoming brands, there was always something going on when we walked past there, erm then the two that I mentioned, the Nando’s and the Red Bull stage.

Researcher: So for the benefit of the recording I’m just going to show the participant sponsors from 2015. Right so this the Jaeger Mister house, do you remember that?

Interviewee 2: Yeah, I actually went in there, I do remember that

Researcher: That’s STA, which you said you remember, this is Goldsmiths University

Interviewee 2: No I don’t think I remember that

Researcher: Right erm, mobile charging

Interviewee 2: Yeah I definitely remember that

Researcher: Ok, erm Bulmer’s, Amstel, some of the beers that were there

Interviewee 2: Yeah I remember them being there, but yeah

Researcher: Ok and we’ve got gourmet burger, all these different alcohols, South West trains, all these different alcohols, Halfords

Interviewee 2: Ok, I recognise a few of those, probably the alcohol ones I recognise the mostly, erm they did have Halfords as well with the tents and things I do remember that one, erm I thought that was quite cool them being there,
Researcher: Right ok, so what does it say to you that with Nando’s and Red Bull why did those sponsors stick in your head instead of me having to prompt you with it.

Interviewee 2: Erm well, I said with Red Bull, It was mostly because I drank it.

Researcher: Yeah.

Interviewee 2: That’s why is majorly stuck, erm and the Nando’s was because there was a stage there and we listened to Jack Master playing there, and I did actually fancy a Nando’s but I didn’t get one because the queue was so big.

Researcher: Shame, Ok, in what ways did the brand sponsorship you remember impact your experience of attending Bestival?

Interviewee 2: Erm so like I said I listened to someone play at Nando’s stage which was really cool, erm like I said I didn’t have one because it was really busy there at the time, erm come to think of it now I did have a jaeger bomb in the jaeger mister house, and that was really cool in there because they were playing, sort of new bands which was cool, erm and yeah the drinks also. So overall trying the brands stuff allowed me to enjoy a new experience, so made me enjoy Bestival more.

Researcher: Ok, erm have your thoughts or feelings towards a particular brand/sponsor changed as a result of attending Bestival? If so how?

Interviewee 2: Erm well I thought the guitar hero thing was pretty cool, the way that I was sort of being portrayed and things so I actually when to go and get it after, but in the end I didn’t because of the price, but I felt that they advertised it in a really good way, if that makes sense?

Researcher: Yeah.

Interviewee 2: and I did eat a Nando’s after.

Researcher: Is there any particular brand/products or services you think shouldn’t be advertised at Bestival, or any other festival? If so, why?

Interviewee 2: Erm, minimal smoking advertising, no irrelevant sponsorship to the festival, like things that don’t appeal to the festivalgoers.

Researcher: Did you see any brand activation and do you think it is affective?

Interviewee 2: I didn’t go but I know Bulmer’s did a colour parade, which I think was great idea, it engages people with the brand, without them knowing, if you get what I mean? I definitely think we should have more though.
Researcher: Ok, so moving on, if you were responsible for organising sponsorship at Bestival, what 3x changes would you make to improve the festival for its customers?

Interviewee 2: erm one thing I thought with erm Bestival is that it shut quite early and I’m not sure if this is down to rules or anything, but I think if a company, drinks company or something sponsored a stage that almost stayed on a little later that would be quite cool, more people would go there after

Researcher: Yeah

Interviewee 2: And that would improve brand awareness for it, erm one thing as well there could definitely be more companies like Nando’s, sort of erm doing selling food, like they way they did, because as I said it was absolutely heaving when we were there, erm and if you had a couple, hopefully, probably you could still be as popular, erm and erm id probably say something like shower and toilets if someone sponsored them, something simple like that, putting a name, because there like two of the things at a festival you do really need and want,

Researcher: Are the showers and toilets not good at Bestival then?

Interviewee 2: Well there festival toilets so, there not very erm not very clean but it think if you kind of had a sponsor to offer e a VIP area, that would be pretty cool

Researcher: Ok so, what particular brands/products or services would you like to see sponsored at festivals? And why, in general or at Bestival?

Interviewee 2: Erm I think was quite cool it was at a different festival however, but they had sport pitches, things like that, erm and I think that brought a lot of attention in the day when there wasn’t a lot of music in the day, I think that was quite cool, I think it was volley ball and things like that erm I think was quite cool.

Researcher: Do you think by doing that, because in 2015, the majority of sponsors were alcohol sponsors

Interviewee 2: Yeah

Researcher: Compared to 2016 where there aren’t as many alcohol sponsors, do you think having sports sponsors would be better?

Interviewee 2: Yeah
Researcher: For the people that don’t drink they have other things to do

Interviewee 2: Yeah they could do other things, yeah I think that would be good, it promotes healthy living and things like that, doesn’t it, which is always good,

Researcher: Yeah

Interviewee 2: Can’t really go wrong,

Researcher: Ok so, just speaking about some of the sponsors you didn’t remember, so Gold Smiths is basically the university the two owner of Bestival attended, a arts and crafts kind of university, so they come and put on talks and stuff and they’re quite arty and crafty

Interviewee 2: Right

Researcher: So I appreciate that some sponsors work isn’t going to appeal to you, but to say you didn’t even now it was there, what do you think, baring in mind this is our age group putting this on, what could they have done to even made you even kind of notice them, even if it wasn’t there cup of tea what they were doing

Interviewee 2: Erm, I don’t know possibly like I said, like you said I didn’t even know the events were going on, if that makes sense so maybe advertising that the event was going on, or a talk, or something like that, that could of probably make me at least see it, if that makes sense

Researcher: Yeah

Interviewee 2: Erm, yeah erm something like that or maybe a schedule or someone handing out flyers, to say this is what’s going on and at what stage because I hadn’t even heard of it.

Researcher: Yeah, the mobile phone charging did you use this?

Interviewee 2: Erm yeah I did, I bought a phone charger, but I almost didn’t realise it was like a brand, almost thought it was Bestival’s own if that makes sense.

Researcher: Yeah and its for charity and all the money they make goes to erm children reading in Rwanda

Interviewee 2: Oh Ok

Researcher: So you obviously didn’t know that,
Interviewee 2: No I didn't know I didn't know that, they could of probably advertised that a lot more

Researcher: Yeah

Interviewee 2: Because I reckon you would of got a lot more people buying chargers

Researcher: Yeah, Ok, these sponsored were the media sponsors, probably, you didn't notice any of them

Interviewee 2: No

Researcher: What could they have done, obviously they are more the writing side of it, but what could they have done to for you to have even remembered them?
Interviewee 2: Erm probably like, handing out newspapers, I guess,

Researcher: So you do think that, hang on, maybe do you think that the start of the festival they could of given you a leaflet or at the end?

Interviewee 2: Yeah they could of

Researcher: Because do you, would you have even known, there were media sponsors?

Interviewee 2: Yeah I know they are media sponsors, I do recognise a few of them, but I didn't recognise them at Bestival

Researcher: Ok

Interviewee 2: Erm yeah I just think maybe like you said if at the start if they would handed out leaflets or schedules, or you can buy our paper tomorrow to see if, what went on, to see if you were there or something like that

Researcher: So with these sponsors, erm when obviously the line up gets put online, the name of the sponsors run at the bottom, and obviously unless you're looking for sponsors you're probably not going to take that in

Interviewee 2: No

Researcher: Would you erm, so when your ticket came, and if there was a lot of advertisement of sponsors would you be a bit, especially related to Bestival being quite boutique would that put you off a bit?
Interviewee 2: Erm I think if its too much in your face then yeah definitely, erm I think you need to have a good mix if that makes sense, obviously they need to be there because they need to make money

Researcher: Yeah

Interviewee 2: But they shouldn’t be too much in your face, buy this, buy that,

Researcher: Yeah

Interviewee 2: Because I think that would almost put people off, they almost got a good mix as it is, erm they just need to make sure its low key, I reckon would be better

Researcher: Erm if they were to send you information or like, would you like to maybe have the option to read about them if you wanted too, on Bestival’s page instead of having to Google what they are?

Interviewee 1: Yeah I think if you wanted to kind of, research further in to it, I think that it would be a good way of saying it, saying what they’ve got available, erm I think I remember going back to my friends, we had seen the Nandos stage and they haven’t, so it came up in conversation to go and see it, so I think in a way they should have it there, because obviously people may not get to see it.

Researcher: Ok, so you had said that the main sponsors you had remember were Red Bull and Nandos, just thinking back, they’re very well known sponsors and Bestival ethos is kind of, Rob Da Bank had said he would never have any corporate sponsors like Coca-Cola sponsoring Bestival, but then again there massive sponsors so, in a way do you think its kind of fair on the other sponsors, when Red Bull sponsor a load of things, it kind of takes the lime light away from other sponsors.

Interviewee 2: Yeah I think you are probably right there, like you said it’s the two biggest ones that came out and appealed to me, erm probably only because I have heard of them before, some of the other ones I hadn’t actually heard of, such as the STA travel one, I hadn’t actually heard of that one before, but I actually went on to book my flights with them to America. Erm I think one of the good things with Nandos and Red Bull is they did engage with the festival goes, for example Nandos had, the stage so the people that were there, were listening at the Nandos stage, so they were engaging with the core values, if that makes sense

Researcher: Yeah
Interviewee 2: Erm and obviously, with Red Bull, everyone, mostly do drink at festivals, erm so Red Bull Vodka was always available to everyone and I think that was quite a good way, so obviously they are very big names, that why I probably have heard of them, but they also did advertise really well and engaged themselves with the festival ethos as such

Researcher: Ok, so overall, to what extent did the most recent Bestival you attended meet your expectations; please rate this as:
- 1. Exceeded my expectations
- 2. Met my expectations
- 3. Mostly met my expectations
- 4. Mostly did not meet my expectations
- 5. Failed to meet my expectations

Interviewee 2: So I have only been once, but the one time I went it definitely did exceed my expectations, erm and erm I didn’t expect it to be as good as it was, yeah erm

Researcher: What year was that you went in sorry?

Interviewee 2: Erm 2015

Researcher: Thank you for your time.

Interviewee 2: Thank you
6.5.3 Interview 3

Researcher: Can I first please ask you how old you are?

Interviewee 3: 21

Researcher: And your gender?

Interviewee 3: Female

Researcher: Ok, so first I’m going to speak to you about attending festivals and discuss the festival background, how many festivals do you attend each year?

Interviewee 3: I’d say 1 or 2, at least 1 every year

Researcher: Ok, what factors motivated you to attend these particular festivals?

Interviewee 3: Usually its because of who’s playing, or erm because I’ve been to Glastonbury you buy the ticket before the line up comes out, so you just go from reputation, about what everyone else is doing and what my friends are doing as well so you can make a whole trip out of it.

Researcher: Yeah, erm please now put these factors in priority order; starting with what is the most important factor for you and working towards what is the least important factor to you.

Interviewee 3: Well the most important factor is probably my friends, because I want to go with my friends to have experiences and have a good time really, and then the least important is erm the reputation because there as so many festivals and each one is different so you got to each one to test it out I guess.

Researcher: Ok so, erm ill speak to you now a little bit about Bestival, so how many times have you attended Bestival and in which years?

Interviewee 3: Just once, last year, in 2016

Researcher: Ok, what specifically made you choose to attend Bestival?

Interviewee 3: Erm well my boyfriend lives quite close the Isle Of Wight so we went actually across on a boat to go to it, erm the festival, erm I just heard that it’s a smaller version of Glastonbury, so I’ve always wanted to try it, because of you and you have said its really good, so wanted to go because of peoples recommendations.
Researcher: Ok, so to what extend did the most recent Bestival you attended meet your expectations; please rate this as:
- 1. Exceeded my expectations
- 2. Met my expectations
- 3. Mostly met my expectations
- 4. Mostly did not meet my expectations
- 5. Failed to meet my expectations

Interviewee 3: Erm so I would probably say met my expectations, so the second one, because erm it was kind of let down, compared to Glastonbury, and I knew what festivals were like because I've been to ones before, so when I went there I was kind of expecting to have a good time to have an experience like that but I just thought it was run a bit strangely compared to other festivals I've been to before.

Researcher: Would you say it was only bad compared to Glastonbury, or generally to a lot of festivals you've been too?

Interviewee 3: Erm probably just to Glastonbury

Researcher: Ok, right so I will now speak to you about brand sponsorship and will have a discussion about sponsorship, so what do you think is the purpose of brand sponsorship at festivals?

Interviewee 3: Its to get their name out there, to erm be recognised, as a brand erm for lots of different people because there's thousands of people that attend festivals, so if they see a brand in the festival that they recognise in the festival they will go there

Researcher: So personally to you, would a brand attract you to a festival?

Interviewee 3: Not specifically no, that wouldn't be the main reason why I go to a festival.

Researcher: Ok so, do you remember any brand sponsorship activities whilst attending Bestival? If so, which brands were being sponsored and what were those activities?

Interviewee 3: Erm not a brand specifically, but I remember the Isle of Wight Police, were handing out phone holders

Researcher: Yep

Interviewee 3: As I kind of security thing, to stop people loosing their phones in the festival, erm I also saw pop up restaurants and stuff like Nando's erm because it's a widely recognised brand on the outside of the festival, so lots of
people were queuing outside of it all of the time. There’s a wide range of food there which I think is important, I especially liked seeing Nandos. I can’t really remember that many more.

Researcher: Ok so for the benefit of the recording, I am now going to the show the participant past sponsors from Bestival. So we’ve first got the Jaeger Mister house, which was you know where the fire was

Interviewee 3: Yeah

Researcher: It was on that corner there, do you remember at all?

Interviewee 3: Erm I remember the location of it, but I don’t remember seeing the Jaeger mister house.

Researcher: Ok, so you said you remember Nando’s, erm and Snog yoghurt?

Interviewee 3: Erm yeah seeing the picture, I do recognise that, but I wouldn’t of been able to tell you off the top of my head yeah.

Researcher: Ok, so STA Travel

Interviewee 3: Yeah I remember that as well, that was a really big tent, by the erm, one of the campsites

Researcher: Yeah

Interviewee 3: Again I can’t remember them off the top of my head

Researcher: Ok Gold Smiths University?

Interviewee 3: Erm No, I don’t remember that

Researcher: Mobile phone charging?

Interviewee 3: Yeah I do remember that, but that’s pretty standard at festivals thing

Researcher: Erm Yeah, then these were the two main beers that they did, do you remember?

Interviewee 3: I remember Bulmer’s was being sold everywhere and that’s what I drink, so was happy they were there

Researcher: That’s Amstel
Interviewee 3: But not Amstel no

Researcher: No so, Red Bull had a stage last year, erm but this year they just kind of erm, they just did a online broadcasted it, did you see anything?

Interviewee 3: I always saw their signs everywhere, but I don't drink Red Bull so I didn’t really take any notice

Researcher: Yeah Ok and these are the media companies that sponsored Bestival, erm do you remember any of those?

Interviewee 3: I don’t remember them actually being in the festival no I don’t

Researcher: Ok, so, so you’ve said that you don't go to festivals for sponsorship, and I think a lot of people probably don't,

Interviewee 3: Yeah

Researcher: And Bestival will kind if pride themselves on they don't want big sponsored names, that no what they would want to do, but, your age group, age 18-25 are the main people who go to these events and for you to kind of not really acknowledge most of them, just want to ask what could they be doing more, so I will just say Gold Smiths is the university that the two owners attended its like arts and crafts university in London and they put on talks and arts and crafts kind of things, erm mobile charging their actually a charity and all the money that’s made is sent to Rwanda for children to read, erm and as I said these are the whatever companies, what could they have done, STA you said you remembered, but would they have done

Interviewee 3: Yeah, I never went in there though, erm I don't know they kind of, should include and try and get people more involved with everything

Researcher: Yeah

Interviewee 3: Erm I saw Oreo loads, they're was like random people giving out packets and giving out individual Oreos the whole time, so I do remember that off the top of my head,

Researcher: That's interesting because that's could have been a sponsor giving them out but to say you remember the chocolate instead of them

Interviewee 3: Yeah haha

Researcher: What are they doing wrong, so yeah what else could they, because this is very student based, erm but would you say the kind of sponsors are relevant then or they should
Interviewee 3: Erm, I think that sponsorship is relevant because it does erm it does get people in there, so they were making money, erm and being involved at the time, for me to remember it after, I’ve left the festival isn’t going to happen basically

Researcher: Yeah, so what could, so for you to remember it after, so if they, when there’s the poster of Bestival, the sponsors are literally put right at the bottom, personally I didn’t even take any acknowledgment of them, so when you buy your ticket or when it comes in the post, if they put, not a brochure but like, a piece of paper with all the sponsors on there, would you be a bit kind of put out my that, would that bother you?

Interviewee 3: Erm I don’t think I would be put off by that, because they’re trying to get the biggest names out there but,

Researcher: Yeah

Interviewee 3: But if you’re saying that Bestival doesn’t want to be recognised as

Researcher: Yeah

Interviewee 3: As being such a sponsorship branded festival, than that would maybe look a bit strange

Researcher: Do you think, so, on that they don’t have this available, but you can download an app on or on the website, do you think they should have a bit where you can read about the sponsors if you want to read about sponsors?

Interviewee 3: Yeah I think, so you said that Bulmer’s have done that colour

Researcher: Yeah

Interviewee 3: Thing, erm I didn’t know about it, so they should maybe have like a link to the different activates and where they are in the festival,

Researcher: Yeah

Interviewee 3: Erm, like on a map and stuff and say all the different activates that they are doing

Researcher: Yeah

Interviewee 3: So I think that would be a good idea
Researcher: In what ways did the brand sponsorship you remember impact your experience of attending Bestival?

Interviewee 3: I don’t really remember many. If I’m honest I didn’t really take much notice of sponsors, so they didn’t really impact my experience, I am not saying I wouldn’t want them to impact my experience, but in this case they didn’t.

Researcher: Ok erm, so you kind of didn’t remember a lot of the sponsors so this wont be as relevant to you, but have your thoughts or feelings towards a particular brand/sponsor changed as a result of attending Bestival or any other festival for that matter?

Interviewee 3: Erm, I’m not to sure well because if you eat something bad or something bad happens to you, in one of these events and stuff, that would put me off,

Researcher: Yeah

Interviewee 3: Erm, but

Researcher: You haven’t had a particular experience

Interviewee 3: Not really that I would remember and not go to another brand again

Researcher: Yeah, ok, all right erm is there any particular brand/products or services you think shouldn’t be advertised at Bestival, or any other festival? If so, why?

Interviewee 3: Erm yeah, probably smoking, and erm, yeah smoking in general and I think also promoting alcohol is also a bad sponsorship

Researcher: Yeah

Interviewee 3: Because its encouraging binge drinking and stuff like that

Researcher: So interestingly you say that in 2015, the majority of their sponsors where alcohol sponsors, so would not like offending you but would be a bit ok so

Interviewee 3: If it was erm above 50pc of the sponsors were alcohol related then yeah that would be a bit strange
Researcher: Yeah ok, erm did you see any brand activation at Bestival and did you think it is affective? So them handing out Oreos to you could possible of been some sort of brand activation, but you didn’t recognise it.

Interviewee 3: I didn’t really get involved in the brand activation, they’re should definitely be more brand activation, as I would probably remember sponsors more this way

Researcher: Yeah

Interviewee 3: Erm, but as I said before they probably should of put on the app or something, or like in the booklet, they should of given you information on where to go on what day and what time, I didn’t personally get involved.

Researcher: And these are very probably at the festival so, but these 3 here, obviously they’re not going to be, they do the write ups of the festivals and stuff, but they still want to get the name out there, so what do you think they could do, to kind of, I know you didn’t remember these but, with these 3 they’re not so much, you’re not eating it, you’re not using it, you’re not listening to it, you’re not drinking it, you’re just reading it, but your not going to read at a festival so what else

Interviewee 3: These are all newspapers?
Researcher: Yeah so

Interviewee 3: Sometimes when you go in to a festival, its like a bubble in there, you don’t know what’s going on outside so maybe if you put on, not like print newspapers but, because no ones going to sit at a festival and read a newspaper, but when I went to Glastonbury, they had TV Screens and were showing Wimbledon, because it was happening at the same time,
Researcher: Yeah

Interviewee 3: Like showing us like pop ups of what’s actually happening in the world, so that was actually pretty good because its not just a bubble anymore, you can actually see what’s going on.

Researcher: So with those 3, erm if they were too, if you were leaving and they did like a write up of Bestival, on the way out, would you take more notice of it, 

Interviewee 3: Yeah I think so on the way out maybe, because then you’ve got like bus journeys and train journeys, your phones going to be out of battery and stuff, so yeah maybe on the way out you would pick that up,

Researcher: Ok, or even if they, walked around with a camera and were interviewing people, like about your time at Bestival, would that make you?
Interviewee 3: Yeah probably, because people always want to get on TV, they always want to be interviewed so if I were interviewed by someone I would probably go back and go on to their website and try and find the video, so that would make them more well known

Researcher: So you think they need to be more active then you reckon

Interviewee 3: Yeah

Researcher: Right ok, erm so, if you were responsible for organising sponsorship at Bestival, what 3x changes would you make to improve the festival for its customers?

Interviewee 3: Yeah I would definitely get them more involved, personally because people always want to do things in the day when there's not much music going on, so they're looking for activities to do and erm another change would be maybe erm this sounds stingy but free stuff, because I remember Oreo because I got free Oreo's and so that was more motivating for me then just doing something for free,

Researcher: What particular brands/products or services would you like to see sponsored at festivals? And why?

Interviewee 3: More clothes brands fitting in with current trends, more edgy places to sit and eat, if that makes sense? I think now a days if something looks cool or different people are more likely to take a photo, and then that will be promoting a sponsor.
6.5.4 Interview 4

Researcher: Can I first please ask you how old you are?

Interviewee 4: 21

Researcher: And your gender?

Interviewee 4: Female

Researcher: So how many festivals do you attend each year?

Interviewee 4: Around 1 or 2

Researcher: And what factors motivated you to attend these particular festivals?

Interviewee 4: Erm friends, location, reputation and the music

Researcher: Ok, please now put these factors in priority order; starting with what is the most important factor for you and working towards what is the least important factor to you.

Interviewee 4: Friends, music, location, reputation

Researcher: Ok, how many times have you attended Bestival and in which years?

Interviewee 4: Once in 2016

Researcher: and what specially made you choose to attend Bestival?

Interviewee 4: Similar to Glastonbury, my friends said it was good, it had a boutique feel about it and visually it was really cool, also you could pay for your tickets instalments, which really helped.

Researcher: To what extend did the most recent Bestival you attended meet your expectations; please rate this as:

- 1. Exceeded my expectations
- 2. Met my expectations
- 3. Mostly met my expectations
- 4. Mostly did not meet my expectations
- 5. Failed to meet my expectations
Interviewee 4: Number 2, met my expectations, even though Bestival is really big, it was still easy to navigate around, there was so much to do alongside the music, they had something for everyone, which I think is really important.

Researcher: What do you think is the purpose of brand sponsorship at festivals?

Interviewee 4: Probably to promote the brand and increase awareness to festival goers.

Researcher: Ok, do you remember any brand sponsorship activities whilst attending Bestival? If so, which brands were being sponsored and what were those activities?

Interviewee 4: I remember Nandos, because I generally like Nandos, erm I remember the mobile phone charger when you can buy it and keep swapping it during the time you were at Bestival and STA travel because I’m looking to go travelling, so I spoke to them quite a bit, and Jaeger Mister, because they had a Jaeger mister house.

Researcher: Ok, so in what ways did the brand sponsorship you remember impact your experience of attending Bestival?

Interviewee 4: Erm, Nandos because I went for a Nandos whilst I was at Bestival, so it made my experience better and also I spoke to STA travel and found out quite a lot of information about who they are and what they do and where I could go travelling too.

Researcher: Ok, have your thoughts or feelings towards a particular brand/sponsor changed as a result of attending Bestival? If so, how?

Interviewee 4: Well STA have because, now I know what they do and whom they work with, I’m not going to look to book my travelling with that company.

Researcher: For the benefit of the tape, I am going to show the participant all the sponsors from 2016, snog yoghurt do you remember seeing that?

Interviewee 4: I’ve heard of snog yoghurt but I don’t remember seeing it.

Researcher: Erm Gold Smiths University?

Interviewee 4: No.

Researcher: Ok, that’s the university that Rob Da Bank and his girlfriend attended. Mobile phone charging, were you aware that is was actually acting as a charity and all the money raised went to Rwanda for children to read.
Interviewee 4: Oh ok, no I didn’t know that

Researcher: Ok, so these are the media sponsors, do you remember any of these?

Interviewee 4: No

Researcher: Ok, there was also, Red Bull live streamed Bestival to the internet, do you remember seeing any advertisement for that?

Interviewee 4: No because I was there I wouldn’t watch it online, but I did see Red Bull being sold at the festival

Researcher: So overall you have remembered some of the sponsors, what could the sponsors being do more to grab your attention, like Gold Smiths?

Interviewee 4: Erm well because I’m not interested in that, I didn’t acknowledge them, they could do things, like more involvement, so actually involve the crowds, so more interaction with the festival goers then they are doing, in order for me to recognise them and know what they’re about

Researcher: Ok, erm so, when we look at the media, they more cover after Bestival, what could they be doing during and after the festival for you acknowledge them and even read up on the after the festival?

Interviewee 4: If they were interviewing people in the crowds and say I got interviewed or one of my friends did, Id probably go online and try and find the clip or me and my friend being interviewed

Researcher: Right ok that’s fine, moving on is there any particular brand/products or services you think shouldn’t be advertised at Bestival, or any other festival? If so, why?

Interviewee 4: Erm well drugs and smoking they shouldn’t be advertised as products obviously because they are bad and the encouragement of drinking, obviously drinking does happen at festivals, but there should be to much of it?

Researcher: So, they have two sponsors who are alcohol drinks, do you think they should maybe have a sponsor who is a soft drink

Interviewee 4: Yeah maybe, like a juice bar or a smoothie bar

Researcher: Ok, did you see any brand activation if so did you think it is affective?
Interviewee 4: I did see was a colour a parade in the middle of the day but I didn’t know what that was for

Researcher: That would have been Bulmer’s

Interviewee 4: Oh right ok

Researcher: You didn’t know it was Bulmer’s, so what could they have done more

Interviewee 4: They would of done more advertisement of the actual logo

Researcher: Overall what could sponsors be doing more to grab your attention?

Interviewee 4: So more free stuff, more involvement with the brand and maybe do more market research to who attends the festival and relate their sponsors to that

Researcher: Ok, if you were responsible for organising sponsorship at Bestival, what 3x changes would you make to improve the festival for its customers?

Interviewee 4: As I just said more market research so they could relate it more personal to the target audience, so therefore they will take more notice of it

Researcher: Do you think sponsors giving out free stuff, would make you remember the sponsors afterwards more or?

Interviewee 4: Yeah because you take it home you look at it again, yeah you know if it’s sitting in the corner of your room you’re constantly going to be looking at it, like those bangle bracelets or lanyards

Researcher: Imagine, lets say Jaeger Mister were giving out t-shirts with Jaeger Mister on would you want one?

Interviewee 4: Yeah, yeah you would, you were it there and then wear it to bed,

Researcher: What particular brands/products or services would you like to see sponsored at festivals? And why?

Interviewee 4: Erm I’d say more food chains because obviously Nandos was at Bestival, but it was always really busy, so it took ages to get any food, so they could definitely put more food chains in there, and more clothes brands to advertise festival clothes.

Researcher: Ok thank you for your time.
6.5.5 Interview 5

Researcher: Can I first please ask you your age?

Interviewee 5: 21

Researcher: And your gender?

Interviewee 5: Female

Researcher: How many festivals do you attend each year?

Interviewee 5: About 1 or 2

Researcher: What factors motivated you to attend these particular festivals?

Interviewee 5: Erm, friends, the cost, the music, location and reputation

Researcher: Please now put these factors in priority order; starting with what is the most important factor for you and working towards what is the least important factor to you.

Interviewee 5: Most important would be friends, then the music, then the cost, the location then the reputation

Researcher: How many times have you attended Bestival and in which years?

Interviewee 5: Only been once in 2016

Researcher: What specifically made you choose to attend Bestival?

Interviewee 5: My friends were going, the ticket price was affordable because I could pay for it monthly, it looked cool and different to the usual festivals I attend

Researcher: To what extend did the most recent Bestival you attended meet your expectations; please rate this as:
- 1. Exceeded my expectations
- 2. Met my expectations
- 3. Mostly met my expectations
- 4. Mostly did not meet my expectations
- 5. Failed to meet my expectations

Interviewee 5: Number 2, met my expectations, I really enjoyed myself, it had so much to offer, I love the look of the festival and its ethos. There was such a
variety of music, from really well-known acts, to artists I had never heard of, so it was good to see artists I would never normally see and I love there's always something to do there, even when you don't fancy listening to the music.

Researcher: What do you think is the purpose of brand sponsorship at festivals?

Interviewee 5: Erm to advertise their brand, to get their name out there and to raise awareness. I also think advertising at a Festival, the people there are having a good time and the brands wants to be associated with that

Researcher: Do you remember any brand sponsorship activities whilst attending Bestival? If so, which brands were being sponsored and what were those activities?

Interviewee 5: I remember seeing Nandos, well everyone knows Nandos, Jaeger Mister because they had a stage area and I also drank a lot of Bulmer’s and Red Bull so I remember them.

Researcher: Ok, in what ways did the brand sponsorship you remember impact your experience of attending Bestival?

Interviewee 5: Well it was nice to see brands I knew, as I trust them, the majority of the time I ate Nandos and I drank Bulmer’s, Red Bull and Jaeger Mister. So I suppose helped me to enjoy myself even more as I didn't have to waste time trying to find something to eat and drink.

Researcher: Have your thoughts or feelings towards a particular brand/sponsor changed as a result of attending Bestival? If so how?

Interviewee 5: No they haven't change negatively or positively

Researcher: Ok, is there any particular brand/products or services you think shouldn't be advertised at Bestival, or any other festival? If so, why?

Interviewee 5: Erm I don't think smoking should be advertised, drinking too much alcohol and anything that isn't relevant

Researcher: Ok, did you see any brand activation, do you think it is affective

Interviewee 5: No I didn't see any at Bestival, but I have been involved in brand activation at another festival and it was really fun and really contributed to me having a good time
Researcher: Ok, I’m now going to show the participant all of the sponsors of Bestival, to see if they remember any, er do you remember any?

Interviewee 5: Yeah I remember STA travel and mobile charging

Researcher: Ok so you don’t remember Bulmer’s, so this was Bulmer’s erm colour parade, do you remember seeing that?

Interviewee 5: I do remember seeing that yeah, I didn’t realise it was

Researcher: Bulmer’s

Interviewee 5: Yeah

Researcher: Ok, also these are all the media sponsors, do you remember anything of them being there?

Interviewee 5: I saw them but I don’t know what they are

Researcher: Ok that’s fine. If you were responsible for organising sponsorship at Bestival, what 3x changes would you make to improve the festival for its customers?

Interviewee 5: Erm, street angels, so there was more people about making sure people were ok and getting people back to their tent and to give out more free stuff so sponsors get their name out there more and more involvement with the sponsors so they remember them

Researcher: Ok, what particular brands/products or services would you like to see sponsored at festivals? And why?

Interviewee 5: More food chains because Nandos was always busy and more clothes brands like Boo-Hoo.

Researcher: Ok that’s fine, thank you very much
6.5.6 Interview 6

Researcher: Can I first please ask you your age?

Interviewee 6: 23

Researcher: And your gender?

Interviewee 6: Female

Researcher: How many festivals do you attend each year?

Interviewee 6: Erm 4 or 5 maybe, no big ones, like 1 or 2 big ones, but if its like day festivals then probably like 4 or 5

Researcher: What factors motivated you to attend these particular festivals?

Interviewee 6: Erm mainly like my friends then the line up and then after that its probably like price probably, because if it was too expensive I wouldn't go

Researcher: Ok, please now put these factors in priority order; starting with what is the most important factor for you and working towards what is the least important factor to you.

Interviewee 6: Erm, friends line up then cost

Researcher: How many times have you attended Bestival and in which years?

Interviewee 6: Erm only once in 2015

Researcher: What specifically made you choose to attend Bestival?

Interviewee 6: My friends had gone the year before and said it was really good and I just heard from everyone its just a sick festival to go to, then there was a big group of university mates going so thought we would just go there

Researcher: Ok, To what extend did the most recent Bestival you attended meet your expectations; please rate this as:
- 1. Exceeded my expectations
- 2. Met my expectations
- 3. Mostly met my expectations
- 4. Mostly did not meet my expectations
- 5. Failed to meet my expectations

Interviewee 6: Erm can I in-between?
Researcher: Yeah

Interviewee 6: I would say mostly met my expectations and met my expectations

Researcher: Why

Interviewee 6: Because I don’t know, there had been a massive hype about Bestival being how great it was and then there were certain parts of it, where the line up wasn’t as good as before and there was just some bits I thought would be better but I feel I might of bigged it up in my head a lot. Apart from that thought the festival itself looked amazing, I really liked the set up and what was available to you there.

Researcher: What do you think is the purpose of brand sponsorship at festivals?

Interviewee 6: Erm to get your name out there, draw in new customers and brand awareness, engage with a new target market, hopefully encourage festival goers, to buy their products during but also after the festival

Researcher: Ok, do you remember any brand sponsorship activities whilst attending Bestival? If so, which brands were being sponsored and what were those activities?

Interviewee 6: I remember seeing Nandos and pizza places but that was about it really and the Touborg Beer

Researcher: Ok, so these are the sponsors from 2015, do you remember seeing any of them?

Interviewee 6: Yeah the Touborg one, GBK and Nandos

Researcher: Ok, but do you recognise any of these?

Interviewee 6: Yeah, they are all like well-known sponsors, but from the actual festival its self I don’t remember them

Researcher: In what ways did the brand sponsorship you remember impact your experience of attending Bestival?

Interviewee 6: Erm its quite hard to remember as I went so long ago but, but I saw Touborg which made me happy as I drink a lot of that anyway, GBK and Nandos was good to see them there as its food you trust, saying that they were always both really busy
Researcher: Have your thoughts or feelings towards a particular brand/sponsor changed as a result of attending Bestival? If so how?

Interviewee 6: No I wouldn't say changed, but didn't expect to see Nandos there

Researcher: Why didn't you expect to see Nandos there?

Interviewee 6: I don't know because I kind of see them more as just a restaurant, whereas at festivals the food stalls are always like pop ups, like kebabs or burgers, so it was quite nice to see something different like an actual food

Researcher: Did it bother you it was there, or were you happy it was there?

Interviewee 6: Yeah I was happy it was there

Researcher: And so Bestival says they don't want big brands sponsors there, not like Coca Cola, what's your views on that, do it bother you?

Interviewee 6: It doesn't bother me, but obviously at festivals at stuff if you bring in brands like Nandos and stuff it takes away from all the local people that come in and do their own little stools, so almost like unfair to have something so big as Nandos against a local company, they are not going to get used

Researcher: So obviously they needs sponsors

Interviewee 6: Yeah

Researcher: But if Nandos were taken out and you saw a lot more small local chains

Interviewee 6: Yeah I think if they are priding themselves on that then yeah definitely should be that way

Researcher: Is there any particular brand/products or services you think shouldn't be advertised at Bestival, or any other festival? If so, why?

Interviewee 6: No that they shouldn't, but smoking shouldn't really be promoted, younger people at the festival will pick it up and alcohol is a big part of festivals so it does need to be advertised but they could bring in other things like clothes or soft drinks
Researcher: Would a particular sponsor attract you to an event? Would you go to an event because of a sponsor?

Interviewee 6: No I don’t think, think some people would, but me personally no

Researcher: With sponsors when you look at the line up do you acknowledge who the sponsors are?

Interviewee 6: Not really like, I imagine I would but I don’t process it

Researcher: Did you see any brand activation, do you think it is affective?

Interviewee 6: I haven’t seen it but I do think it’s a good think, it is affective, if you are more involved, its something that stands out, that Bulmer’s thing you showed me with the colours? Like that you’re going to remember it, where as if you just had the logo, you can easily, I do it all the time, you can walk straight past it, don’t even take it in

Researcher: Ok, if you were responsible for organising sponsorship at Bestival, what 3x changes would you make to improve the festival for its customers?

Interviewee 6: Ok so I think they need to do it less from the angle of the business and make it more of a fun thing, like more involvement, give out all the free stuff, so people are taking stuff home, so they will remember it once they have left, things like that and then I like the idea of having like street angels, who could possibly be sponsored by a big brand, that makes sure everyone is getting home ok, if you were to be helped by them you remember

Researcher: What particular brands/products or services would you like to see sponsored at festivals? And why?

Interviewee 6: I think clothes, more clothes brands, because you get like the small clothes stalls but they’re just a bit crap really, its like cheap stuff, but if you had like actual brands in their doing like a festival range, then that would be better, better food, not quite like you big branded food, but not quite like you small branded food, because sometimes like you would go for a Chinese and you would get noodles and it would generally taste like cardboard, so maybe put like middle of the range. I was working at the Isle of Wight festival and they had these like big chill out tents, like big comfy sofas and had like a little bar in there, it didn’t have like a massive sponsorship on them but say if someone did, did like a Red Bull or a Nandos tent where you can go, when you’re not in the crowd and not at your tent, and you just want to chill that would be pretty cool. Then maybe for girls and stuff, a place where you can get ready and stuff and that could be sponsored by someone, somewhere where you can sort your hair and make up out

Researcher: Ok thank you
6.5.7 Interview 7

Researcher: Can I first please ask how old you are?

Interviewee 7: I am 21 years old

Researcher: and your gender?

Interviewee 7: I’m a female

Researcher: How many festivals do you attend each year?

Interviewee 7: Erm on average I think I attend around 3 to 4 each year

Researcher: What factors motivated you to attend these particular festivals?

Interviewee 7: Erm most specifically escapism, it’s going away from the norm of life, massive erm sort of friendship environment and its something new to experience

Researcher: Ok, can you please now put these factors in priority order; starting with what is the most important factor for you and working towards what is the least important factor to you.

Interviewee 7: I think one of the most important ones is experiences something new, either that be music, food or culture, erm friends then escapism.

Researcher: So you say you like experiencing something new, does that mean you wouldn’t want to attend the same festival more that once?

Interviewee 7: Erm no I wouldn't say that as such, I would say its experiencing something new because its not in your everyday life, like I wouldn’t go and sit on this really cool arm chair, or I wouldn't go to a stage every weekend and experience this massive production type thing

Researcher: So how many times have you attended Bestival and in which years?

Interviewee 7: I’ve attended once and that was in 2016

Researcher: What specifically made you choose to attend Bestival?

Interviewee 7: It’s had excellent reviews, its on a really big scale, its over a long period, it gets some really good artists and I’ve just heard great things
Researcher: To what extent did the most recent Bestival you attended meet your expectations; please rate this as:
- 1. Exceeded my expectations
- 2. Met my expectations
- 3. Mostly met my expectations
- 4. Mostly did not meet my expectations
- 5. Failed to meet my expectations

Interviewee 7: I would say 3 mostly met my expectations

Researcher: Why?

Interviewee 7: Erm I was quite disappointed with the festival, it had experienced quite a loss in investment which we knew about but erm the sound quality on most of the stages was quite bad and the stages were quite small, we've heard from coming years and the headliners weren't that great

Researcher: Ok, What do you think is the purpose of brand sponsorship at festivals?

Interviewee 7: Brand sponsorship is to raise awareness, increase exposure, trying to get your self out to a larger target market

Researcher: Ok, do you remember any brand sponsorship activities whilst attending Bestival? If so, which brands were being sponsored and what were those activities?

Interviewee 7: I remember a lot of cigarette brand sponsorship, a lot of alcohol, Bulmer's, so much food, Nandos, lots of phone charging

Researcher: So these are all of the sponsors from last year, if there any you now remember?

Interviewee 7: I do remember STA Travel they had a pitch, erm Red Bull, Bulmer’s yes and mobile charging but none of the others

Researcher: Ok, so you don't remember any of these and you don't remember this one?

Interviewee 7: No

Researcher: These are media sponsors and this is the university Rob Da Bank and Josie Da Bank went to when they were younger, its like a arts university, so they work with them and they come to the festival to put on art talks, and last year because it was focused on the future they were talking about the future of art
Interviewee 7: Ok

Researcher: What could they do more of, because at least with the other you actually recognise the brand when you see it, but you haven't even recognised them

Interviewee 7: I think they should put themselves out there, more exposure, erm so maybe before the festival, because you get a direct email anyway, sort of have that on it, to raise the awareness and what sort of stuff they had going on in reference to the Gold Smiths chats, erm because its not that well known that they do all these chats.

Researcher: Do you think with brands its more what suits you, like appeals you

Interviewee 7: Yeah 100%, because if you didn't like the brand, you would just disregard it, or if you didn't think it mattered to you or appealed to you, you would just by pass it.

Researcher: In what ways did the brand sponsorship you remember impact your experience of attending Bestival?

Interviewee 7: As I said there was a lot of cigarette and alcohol sponsorship, which I understand needs to be there, but it did annoy me as Bestival isn't an over 18's event. But I did like having brands there I knew as I trust them and I know exactly what I am getting

Researcher: Yeah ok, have your thoughts or feelings towards a particular brand/sponsor changed as a result of attending Bestival? If so how?

Interviewee 7: No I wouldn't say much really, not really I drink more maybe

Researcher: Ok, just going back to what you said about cigarettes, erm a lot of cigarette advertisement, where was that?

Interviewee 7: Erm, all god, within the campsite, as soon as you come out of the camp sights, they have like there designated area where they sell it and erm on most of the alcohol branding they would be partnered with it

Researcher: And what do you think about that?

Interviewee 7: There was a lot there and people can be influenced easily, it was easy to get hold of, erm I just don't think it needs to be advertised as much really
Researcher: Erm going on to that then, is there any particular brand/products or services you think shouldn’t be advertised at Bestival, or any other festival? If so, why?

Interviewee 7: I think its all about moderation, I don’t think it shouldn’t be advertised, but I don’t think it needed that exposure, erm the alcohol and the cigarettes are just everywhere, products I would like to see advertised, there’s too much food sponsorship, I think they should integrate more fashion websites, maybe ASOS, or like erm any like life size interaction things that you can get involved with

Researcher: Ok, did you see any brand activation and do you think it is affective?

Interviewee 7: No I didn’t, but I would think its very affective, because you’re able to take something away from that activity and remember it and erm having that tangible aspect people relate to it more

Researcher: If you were responsible for organising sponsorship at Bestival, what 3x changes would you make to improve the festival for its customers?

Interviewee 7: I think Bestival specifically has been really hit with a drug stigma and I think if they channelled that face on and sort of accepted that sigma and maybe integrated some sort of safety, like drug tents, I know they’ve already got it but, but there still this massive stigma around it, or erm drug safety kits or testing kits could be one of them, also as I mentioned like ASOS as its deemed as quite a long festival, so maybe if ASOS had a tent, or a chill out zone, or maybe you could try on the clothes, erm one more, again maybe just playing on those chill areas, I like gin so maybe if they went like a niche market, as well as I think people do have that disposable income who come to the festival, so I think they could do it

Researcher: So saying to make it a niche market, how do you think Bestival could capitalise on it?

Interviewee 7: Erm I just think if they had more direct advertisement towards it, maybe if they brought in Hendricks Gin, then they could go around and offer samples and have them dressed up like period, then people will be able to remember it, you would be able to take photos, photo booth things

Researcher: So you think Bestival should be a bit more upmarket then?

Interviewee 7: I think it could do I think if they channelled it properly and marketed it properly it could do really well.
Researcher: Ok last question, what particular brands/products or services would you like to see sponsored at festivals? And why?

Interviewee 7: Again if they just channelled it a bit more, because at the moment I couldn’t really tell you the main sponsors, if you asked me.

Researcher: Ok thank you
### 6.6 Summary of interview transcript

<table>
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<th>Background questions</th>
<th>About attending festivals</th>
<th>About Bestival motivation</th>
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<td>21</td>
<td>Male</td>
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<td><strong>3</strong></td>
<td>“I think 2015 was better then 2016, 2016, mostly met my expectations, it was very good but the second year was considerably smaller, a lot of missing areas”</td>
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<td><strong>7</strong></td>
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About Brand sponsorship

Sanjude
They have their own hail area where they had their last stage above it, which was really cool, even though it was one of the lower areas. But they were selling the energy drink which they were selling at the festival. It was Travell, and we got stuck just as, even if you did have a little bit of rain, and a hailstorm, you didn’t think you could do that. And I think that’s what those were doing.

Sponsorship
Do you remember any brand sponsorship you remember experiencing at any of the music festivals you went to as a child?

I think there were a few brands in my childhood. I can’t really remember which ones they were, but I do remember there being a lot of different brands.

Sponsorship
Do you think the sponsorship you remember experiencing in your childhood was effective?

I think that the sponsorship was really effective. It made the festival feel more authentic, and it added to the overall experience.

Sponsorship
Have your thoughts or feelings towards a particular brand changed as a result of experiencing brand sponsorship at a festival? If so, why?

I don’t think my thoughts or feelings towards particular brands have changed as a result of experiencing brand sponsorship at a festival. However, I do think that brand sponsorship adds to the overall experience.

Sponsorship
In what ways did the brand sponsorship you remember experiencing influence your perception of the festival?

I can’t really remember what the brand sponsorship influenced my perception of the festival. However, I do think it added to the overall experience.

Sponsorship
Did you see any brand activations and did you know what they were?

I can’t really remember what brand activations I saw, but I do remember seeing some.

Sponsorship
Why do you think the brand activations were effective?

I think the brand activations were effective because they added to the overall experience and made the festival feel more authentic.

Sponsorship
What do you think is the purpose of brand sponsorship at events?

I think the purpose of brand sponsorship at events is to add to the overall experience and make the festival feel more authentic.

Sponsorship
What do you think are the benefits of brand sponsorship at events?

I think the benefits of brand sponsorship at events are that it adds to the overall experience and makes the festival feel more authentic.

Sponsorship
Do you think there are any downsides to brand sponsorship at events?

I think that there are downsides to brand sponsorship at events, but I can’t really remember what they were.

Sponsorship
What do you think are the downsides of brand sponsorship at events?

I think that the downsides of brand sponsorship at events are that it can take away from the authenticity of the festival.

Sponsorship
Is there anything else you would like to add to your experience of品牌 sponsorship at music festivals?

I don’t think there is anything else I would like to add to my experience of brand sponsorship at music festivals.
<table>
<thead>
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<tr>
<td><strong>Recommmendations</strong></td>
<td><strong>What particular brands/products or services would you like to see sponsored at festivals and why?</strong></td>
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<td><strong>Ivees</strong></td>
<td><strong>My interests wouldn’t really suit a festival I think, but clothing brands I think, if there was a certain clothing brand, people have like a certain outfit, there’s always like a festival trend, each yeah I think if there was a sponsorship for that, like ASOS, they could come in to a festival and be like look you can actually buy more clothes here, drinks are always good and fun concept, guitar hero was really good</strong></td>
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<td>It shuts quite early, I think if a company, drinks company or something sponsored a stage that almost stayed on a little later that would be quite cool, more people would go there after and that would improve brand awareness for it, more companies like Nandos, because as I said it was absolutely heaving when and I’d probably say something like shower and toilets if someone sponsored them, something simple like that, putting a name, because there like two of the things at a festival you do really need and want</td>
<td>Sport pitches, I think that would bring a lot of attention in the day when there wasn’t a lot of music in the day</td>
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<td><strong>Get sponsors more involved, personally because people always want to do things in the day when there’s not much music going on, so they’re looking for activities to do and free stuff</strong></td>
<td>Clothes brands fitting in with current trends, more edge places to sit and eat, I think now a days if something looks cool or different people are more likely to take a photo, and then that will be promoting a brand</td>
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<td>More food chains because Nandos was always busy and more clothes brands to advertise festival clothes</td>
<td>As I just said more market research so they could relate it more personal to the target audience, so therefore they will take more notice of it, giving out free stuff, because you take home you look it again</td>
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<tr>
<td><strong>Street angels, making sure people were ok and to give out more free stuff so sponsors get their name out there more and more involvement with the sponsors</strong></td>
<td>More food chains because Nandos was always busy and more clothes brands like Boo-Hoo</td>
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<td>I think they need to do it less from the angle of the business and make it more of a fun thing, like more involvement, give out all the free stuff, so people are taking stuff home, so they will remember it once they have left, I like the idea of having like street angels, who could possibly be sponsored by a big brand, that makes sure everyone is getting home ok</td>
<td>I think clothes, more clothes brands, because you get like the small clothes stalls but they’re just a bit crap really, it’s like cheap stuff, but if you had like actual brands in their doing like a festival range, then that would be better, better food, not quite like you big branded food, but not quite like you small branded food, because sometimes I like you would go for a Chinese and you would get noodles and it would generally taste like cardboard, so maybe put like middle of the range. I was working at the Isle of Wight festival and they had these like big chill out tents, like big comfy sofas and had like a little bar in there, it didn’t have like a massive sponsorship on them but say if someone did, did like a Red Bull or a Nandos tent where you can go, when you’re not in the crowd and not at your tent, and you just want to chill that would be pretty cool. Then maybe for girls and stuff, a place where you can get ready and stuff and that could be sponsored by someone, somewhere where you can sort your hair and make up out</td>
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<td><strong>P7: I think Bestival specifically has been really hit with a drug stigma so giving out drug safety kits or testing kits could be one of them, maybe if ASOS had a tent, or a chill out zone, or maybe you could try on the clothes, I like gin so maybe if they went like a nice market, I just think if they had more direct advertisement towards it, maybe if they brought in Hendricks Gin, then they could go around and offer samples and have them dressed up like period, then people will be able to remember it, you would be able to take photos, photo booth things</strong></td>
<td>Again if they just channelled it a bit more, because at the moment I couldn’t really tell you the main sponsors, if you asked me.</td>
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6.7 Bestival Sponsors PowerPoint
7 REFERENCES


