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An analysis of music festival customers in Poland in 2018-2019

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ABSTRACT

The research was taken up because of the author's interests. The author is an active participant of all mass events in Poland and goes to music festivals at least once a year. Being an attendee of such festivals and also a member of the community under investigation, the author started to notice the recurring behaviour of the visitors. The author's main interest in this area is the motives the clients of the entertainment industry have when choosing the form of spending free time and how the organisers of music festivals in Poland can influence this decision. In order to gather the necessary data, the author used the theoretical division of client layers offered by W. Chan Kim and Renée Mauborgne in the 'Blue Ocean Strategy'. The data have also been supplemented with the author's own knowledge about the practical side of this problem. By constructing an extensive yet very interesting form, the author got 1000 answers altogether related to the position of Poles in the surveyed area. Using a number of recommendations from the Marketing and Strategy positions, the collected results have been supplemented with noteworthy theory.

Keywords: Non-customers, Customers, Blue Ocean Strategy, Usability Analysis, Poland.

1. Introduction

The annual holiday season offers an increasing variety of entertainment events. The Polish proposal is rich in various events and it is still growing. Almost every holiday weekend there is an opportunity to participate in organised culture. Festivals are more and more often extending beyond the summer time frame, penetrating other seasons in a form adapted to the weather conditions. As a result of the research carried out by the Polish Central Statistical Office (currently known as Statistics Poland) within the confines of a publication entitled "Culture in 2017", it was presented that 47.3% of all mass events were artistic and entertainment events (Poland, 2017). The number of users is also growing noticeably from year to year, which means that the organisers of many events are faced with a real challenge.

This above-mentioned paper focuses on the market of music festivals in Poland which, apart from providing a musical element, requires precise organisation, offering exceptional quality. Many business activities, city leaders as well as non-profit organisations try to satisfy the needs of consumers on a massive scale. In order to meet the requirements of potential customers it is necessary to know their expectations, limitations and tastes. The client, in order to choose a form of spending free time, is guided by a number of criteria, including: the character of an event, the date of its occurrence or the opinion of previous participants. Event organisers can have an influence on all of these factors. However, they should not do this on unreliable grounds. Preparing a strategy by organisers and good basis for decision-making is necessary to gain a successful effect and it will encourage potential customers to take advantage of the offer. Any changes to the formula of a musical event should be made after a detailed analysis of potential demand.

The main aim of this paper is to present the specificity of customers in the music festival market and their analysis in terms of the usefulness of the available offer. The article describes primary participant's action and opens a view to original prospects for organisers. The paper puts forward additional research questions: how do music festival creators affect individual audiences and how do they try to attract more and more demand? What preferences do the clients and three layers of non-customers have? Are the surveyed conscious consumers of this market and do they react to current problems related with the industry?

The assessment will make it possible to present in detail the shortcomings of the industry and will highlight the strengths and weaknesses of mass events in Poland. This data can be used to guide the agents towards better solutions for the future projects and will help understand the unwillingness of the potential audience.

Research hypothesis: Beyond the invited artists as the key success factor for music festival organisers the respondents enumerate non-cultural variables, in particular a wide range of additional attractions, reliable customer information about all the aspects of the festival and also an intuitive service system.

Papers about festivals are usually a return into the recipients of these events, often taking on a promotional character, leaving aside the research sphere of this creative market. In Poland there are few studies covering this subject. A report by a team of researchers from Poznań: "The festivals impact on Polish cities" (Poprawski, 2015) highlights the importance of the festival-goers' behaviour. Despite very different preferences, the participants share common passions and fascinations, which lets them qualify as a kind of subculture.

A paper by Bielski et al. entitled "Green Festivals" touches upon a problem of the impact of the invasive festivals industry. They talk about the problem of the festival community around the world and mention the objectives of the United Nations Environment Programme: "Music & Environment Initiative". The idea is primarily to use the popularity of music to promote environmental awareness and help in order to 'green' the music industry (Bielski, Mieszkowicz, Partyka, Pastuszak and Pieśluk, 2013).

The closest research undertaken in this field was an article published in 2015 on the "Turystyka Kulturowa" ["Cultural tourism"] website, which focuses on the evaluation and development opportunities of one of the Polish festivals – OFF Festival in Katowice. The researchers conducted their research on a specific sample – the inhabitants of Katowice and on the festivals participants. The collected data allowed for a projection of an average visitor and preparation of an optimal strategy for further development of the festival (Majchrzak, Matulewski i Makohonienko, 2015).

However, the above works do not focus directly on a strategic analysis of those interested in this market. The researchers touch upon specific cases but not the experiences of an average customer. These motivations influence their choice of the form among the possibilities offered in the entertainment industry.

It is worth explaining a few terms that will be repeated in the research. The results include a specification of a customer group with different preferences. The notion of a consumer with a different distance from the market derives from the "Blue Ocean Strategy" (Chan and Mauborgne, 2015). The strategy consists not only in closing in on a group of users who already benefit from the market, but also in noticing the resource of customers outside the wall of bloody (implicitly like "red waters") competition and fighting for those interested in the market. The whole process of creating "Blue Oceans" involves innovative thinking and taking into account markets unrelated to the entertainment industry, which are chosen by means of expanding the knowledge about consumer groups. The book proposes a division into customers and three layers of non-customers. The client is an active participant of festivals. They are precisely the users of the festival organiser. There are many terms in the literature that define participants from many perspectives. The most interesting and highlighted figure by event tourism researchers is a "specific cultural tourist" (Irleand, 1988), as Armin Mikos von Rohscheidt explains: there are people for whom the motive for visiting cultural sites or participating in a cultural event was decisive for undertaking a trip or at least one of the important arguments for undertaking it" (Rohrscheidt, 2016). The non-customers are divided into three layers. The first group is made up of people who are more and more inclined to other activities but occasionally they use this offer. The second level of non-customers reject festivals as a form of entertainment not only because of their unwillingness to participate but also because of the possibility of meeting their needs in different ways or because of other barriers. This text will try to find as many reasons for abandoning the festival market as possible. People who have never thought about taking advantage of the music festival offer are called third degree non-clients. These are individuals who are not interested in this market, whom festival makers often unconsciously exclude as potential customers. Noticing the barriers of participation, as well as the values of other competitive industries, allows to spot the weaknesses in the organisation of mass events. Philip Kotler and Milton Kotler claim that "companies often fail to notice these microspheres of growth because they are used to thinking in terms of purely large markets" (Market Your Way to Growth: 8 Ways to Win, 2012).

What has been very useful in the present study is a utility buyer's map. It tends to notice that many experiences which customers may fall through connect with the activities of the creators of musical events. It consists of six stages of the buyer's impression cycle and six utility levers of these stages. The components depend on the industry's specifics and are selected to draw attention to the most important aspects of the market.

The main assumption of the 'Blue Oceans Strategy', from which the defined phenomenon descend, is to find a way of market innovation by meeting the client's expectations, as well as to take a broader view of the sector in order to look for sensitive and incomplete points of offer organisation. However, customers usually require very different needs and it is not always possible to draw one-way conclusions from the analysis. Nevertheless, the method of getting to know the existing resources in the short and long term, brings us closer to the foundations for the creation of a completely new market. It gives a broad understanding of the participant's motives and also allows to notice theoretical common features. The next chapter will allow us to extend the knowledge on the other, utilitarian side.

2. Research methods

The paper uses a qualitative survey with the use of a Google questionnaire conducted on a random sample of 1002 people. The survey could be filled in by a person of Polish origin, without any age, preferences or frequency of participation in mass music events. The form was completed by the respondent once (it was not a cyclical survey). The interviewer did not participate in the answering time. The questions used in the study were open and closed and the respondent was informed about the details of the study before filling in the questionnaire. The time range of the survey encompasses five months: from 1 November 2019 to 11 March 2020. The research took place before the Covid-19 epidemic.

3. Results

The research was mainly conducted by young people. Respondents aged 14-25 represent 76.3%. The scale of the gender structure is preserved in a similar way. As many as 74.8% of the interviewees are women. The most accurately defined group in the survey are the participants of music festivals (55,8%). They are called customers in the figure 1. According to the specifications of the groups defined above, the respondents were divided into specific layers presented in figure 1.

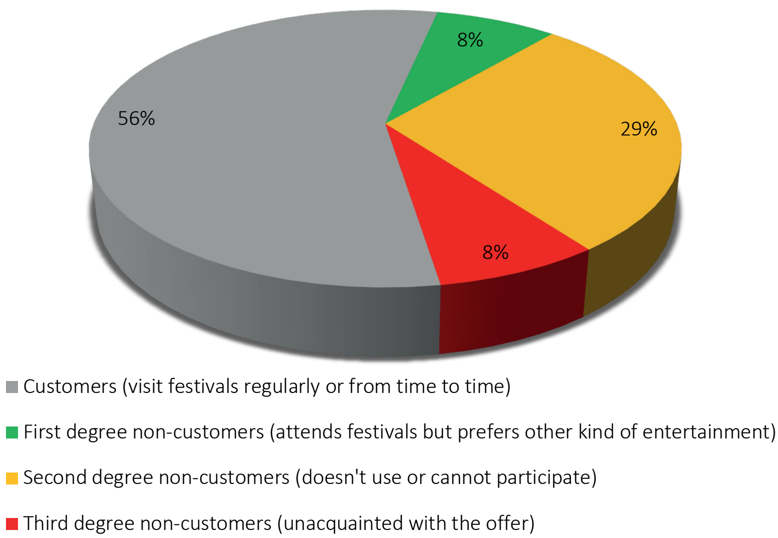

Figure 1: Frequency of participation in music festivals
Source: the author's own elaboration

3.1. Analysis of music festival customers

The largest number of young people emerged in the group of participants in music festivals. There are 74.3% recipients of the organiser's activities who are in the age range of 14-25. The decrease in the average age may be due to the offered line-up or greater maturity of young people. Participation in such an event usually does not require the age of 18 (statutory age of legal liability in Poland).

The promotion of music events begins with germination of awareness of their existence. The client, who knows the basic information about the festival, comes back to the event and more often considers participating in it. When asked about the dates of Polish festivals, most respondents knew about July's Open'er Festival (79.6%), Orange Warsaw Festival (68.2%) and Pol'and'Rock (54.4% of the respondents). As regards the other mentioned events in Poland, the date could not be determined by more than half of the interviewees (there were: OFF Festival, Kraków Live Festival, Audioriver and Sunrise Festival). The ability to place particular festivals on a map is characterised by a similar relationship. The location of Pol'and'Rock was known to 88.6% of customers, Open'er – 79.1%, almost ex aequo with Orange Warsaw Festival (77.7%).

3.1.1. User preferences of festivals

The research shows that the participants identify themselves with known patterns, such as common music, but also with the music which is not obvious in perception, as well as with music which follows musical experiments. They expressed a high interest in popular music, such as rock (369 people), broadly defined alternative music (362 interviewees) and purest pop music (323 recipients).

Outside the festival season, the participants of these mass events enjoy other forms of entertainment. First of all, they choose the tourist market, travelling not only to arrive at a festival, but also to explore other cultures and see something unusual (61.1%). Every second participant chooses to spend time at home (49.6%), and two out of five people enjoy the entertainment of pubbing – meeting friends in order to socialise (42.1%). For 35.7% of festival-goers, the time spent with their families is important. Every third festival-goer is physically active (30.2%). Every fourth person in this resource chooses the theatre, opera or philharmonic (26.8%), computer and board games (26.8%) or museums and art galleries (25.4%). Such information allows the organisers to consider whether the currently used techniques of linking the forms of spending time at festivals sufficiently covers the existing preferences.

Polish festival-goers increasingly often choose foreign festivals. Five out of one hundred respondents choose to attend foreign music events (5.5%). They can give the organisers an idea of what makes external events stand out and more attractive than the local ones. The most frequently mentioned competition for Polish festivals are Czech Colours of Ostrava, the Belgian edition of Tomorrowland, the Hungarian Sziget Festival and the travelling Lollapalooza festival (Berlin edition). The differences for which they choose western mass events are primarily: the aspect of safety, better line-up selection and price to quality ratio. Interestingly, they also talk about monotony in inviting stars. The biggest festivals in Poland (Orange Warsaw Festival, Open'er Festival and Krakow Live Festival) are organised by one agency – ALTER ART. There is a great responsibility resting on them, as well as a test of originality, to make each of these festivals more unique and different year after year. However, often among the participants, voices of outrage and conspiracy theories about the organisers can be heard. First of all, they notice a tendency for artists to repeat themselves within these events over the next years. From year to year, this is more noticeable and can repel the regular goers. The motivation to take advantage of the foreign offer is also the desire to commune with a different culture of fun at festivals and to combine musical experiences with tourism.

One important aspect of the clients' needs analysis is to notice their preferences, requirements and to outline their opinion about the specific components of a mass event. When asking about the conditions for choosing festivals, what is most important is the list of artists as well as the amount and the schedule of their performances (92.14%). A valuable aspect for clients, emerging from the survey, is also the credibility of the event (57.7%). Little-known new events, as well as those organised by unknown or non-industry entities are rarely chosen. At a time when there is more and more concern for the ecology and discussion about problems touching this kind of events, only 22.9% of participants pay great attention to the organiser's approach to these points. Providing an environmentally friendly solution for the industry is partly important for 51.1% and 26.1% do not pay any attention to this aspect. Despite the fact that there are pro-environmental intentions from organisers, there is still lack of awareness among the participants. The results of the study conclude that a good practice and a sense of duty to segregate waste and take care of our planet is at a low level in Poland. It may turn out to be a good practice to involve participants to make a step towards cleaner festivals. One of the ideas could be a competition consisting of collecting used plastic packaging and exchanging them for gadgets from the event's sponsors (Parszowski, 2015). Showing the attitude of event organisers towards the impact of mass events on the environment, or being a part of pro-environmental associations, may also interest those involved and build environmental awareness in this market. One of the international non-profit companies set up to provide help to events and festivals on their way to becoming more sustainable projects aimed at reducing environmental impact is A Greener Festival (AGF, 2020). It provides certification and facilitates access to best practices.

Less than every third person pays attention to ensuring safety during a festival (26.1%). The majority of participants (86.8%) declare that they do not choose festivals because of their popularity among famous people. They do not need to go to an event to meet the influencers. Additional attractions offered at an event, such as cooperation with recognisable brands or stands of other cultural and social entities are not an incentive to choose a festival. Two out of five people do not acknowledge these benefits (41.4%), and for half of the customers it is not the most important aspect (50.5%).

The financial issue is a deciding factor in taking part in festivals (37.4% of the audience). The cost of the ticket is just the tip of the iceberg. The participants also took into account the cost of travelling to the venue of the event, possible accommodation, as well as the subjective evaluation of the profitability of the event.

Another need of participation is the availability of friends during the festival (12.3%). At this point there was a declaration that well-chosen company can reward all mistakes and obstacles that normally deny participation. Every tenth respondent pays attention to the date of the event (10.6%). It may be involved with a possibility of taking a holiday (working people) or the occurrence of an exam session (students, scholars).

3.1.2. Experiences of music festival customers

In order to conduct a deep analysis of the aspects of user experiences, a tool developed by W. Chan Kim and Renee Melbourgne – a utility map, was used (Chan and Mauborgne, 2015). Based on the division from the "Blue Ocean Strategy" and modifications in favour of the analysis, the main steps have been identified as follows: Purchase, Delivery, Use, Accessories.

Purchase. In this aspect, a major capability problem for the customer is the price. More than two out of three respondents consider the cost of the festival to be a problem in the event organisation. According to the surveyed participants, the greatest aspect managed by the organisers is simplicity, convenience and safety of placing an order. As many as 69.1% of the organiser's clients do not consider buying a ticket to be a problem. The instructions for the steps are intuitive and there are no major difficulties in choosing the right pass and paying.

Delivery. Moving on to the delivery of the ticket – for 73.4% of festival-goers, the choice of the delivery option is not a big problem, and the waiting time for the ticket does not cause a usability barrier for 70% of customers. The ease of this process is ensured by the possibility to send most tickets via e-mail. Some event platforms also offer a profile on their websites, where after creating an account the pass is stored by the organiser in a properly marked tab.

Use is all that customers experience personally and directly. When participating in an organised event, festival goers notice the biggest deficiencies in the successful arrangement of the performance schedule (72.9% –an obstacle to perfection here may be overly long/short breaks between concerts) and an insufficiently organised flow of the mass of people during the event (67%). To a lesser extent, customers complain about the organisation of the exchange of passes for wristbands (43.4%), possibility of payment (45.2%) and distribution of scenes (42.9%).

Accessories. Nowadays, festivals are not only about music. The space surrounding musical performances is filled with social, pop-cultural, theatrical, historical and practical initiatives. How the organisers complement the offer of a music show affects the amount of demand.

After summarising the above analysis and gaining insight into the free voices of the respondents, a usability map has been created. It allows for distinguishing the most important painful points and those, which according to the users, are most refined.

The next step is to become familiar with the activities of those who do not participate in festivals in a wider entertainment industry. The first group of non-customers are still purchasers of music festival offers, who sway to other forms of spending time more and more often. However, this layer is able to point a way for specific innovation routes. Their participation and the level of awareness of the impact of many different issues affecting each individual at the event can target sensitive parts of the organisation and help to introduce a new real value.

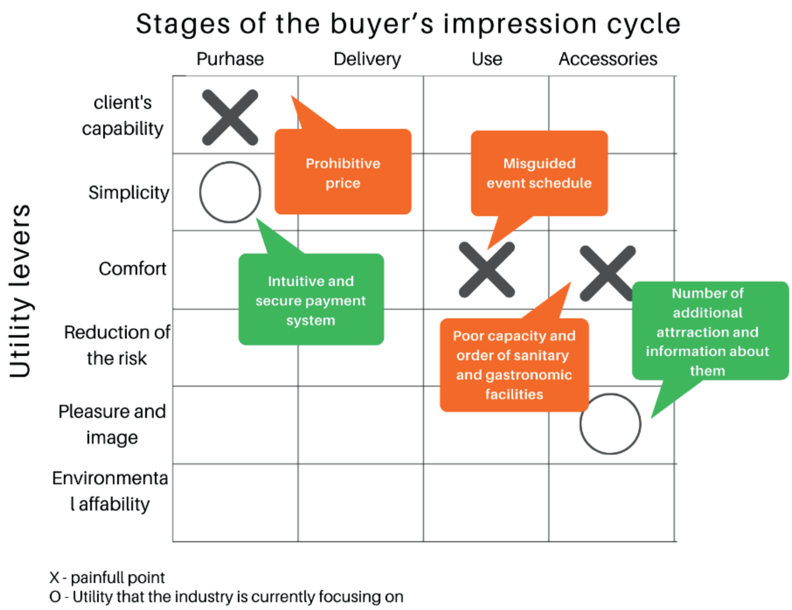

Figure 2: Utility map of music festival clients
Source: the author's own elaboration

3.2. First layer of non-customer analysis

In the prepared survey, only 79 respondents declared that they choose a different form of entertainment more and more often, giving up the examined market (7.9% of all respondents). Despite the small sample, this is a very diverse group of clients. Women (73.4%) are the main contributors to this part of the survey. Every fourth man stops participating in music festivals (25.3%). This part is much smaller than the market users but shows similar age relationships.

Interested in music more than in festivals themselves, it creates the greatest resource in this attempt. More than half of the respondents participated in at least one concert in 2019 (53%). Interestingly, many of these events differ from those mentioned by the festival clients. There are more specific, personalised events. A large group of interviewees named concerts of their friends as well as performances of music groups and bands of artists spreading musical projects, reeditions of film music such as Polish Studio Accantus or Percival Schuttenbach.

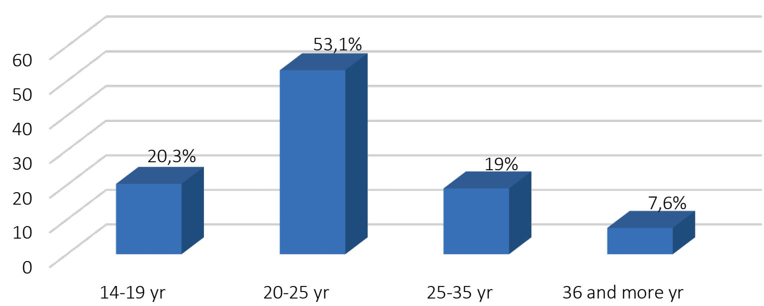

Figure 3: Age structure of the first layer of non-customers
Source: the author's own elaboration

3.2.1. Preferences of first layer of music festival non-customers

Musical tastes of the group under analysis vary considerably. Despite the great renewal of interest in pop (52 votes), rock (50 votes) and alternative music (47 votes), there is also interest in rap (30 votes), electronic music (25 respondents), R&B (16 people), jazz (14) and metal (11). The distinction is much bigger than in the customers of festivals, which may cause a greater problem in meeting the musical expectations of these people at multi-genre festivals.

The first class of non-customers also attend festivals, so it is worth noting what they suggest in their decisions. The most important aspect for them is the list of proposed artists (81%). Just as customers, they do not choose events which are not authentic. Credibility is an important aspect for 55.7% of them. Two out of five people choose the festival because of its location (40.5%). The organisers' care for the environmental topic is a factor which determines the festival choice by only 29.1% of the respondents. When the market's refugees choose an event, they do not pay attention to additional attractions (45.7%), and above all, they are not interested in the festival popularity or the number of celebrities visiting it every year (83.5%).

More and more often, their decision to spend free time is made in favour of other entertainment opportunities offered. The most frequent non-client of the first degree chooses travelling (66.3%) and spending time at home (58.4%). On average, one in three resigning exchanges festivals for visits to museums, art galleries, theatres and operas (33.8%), spending time with friends in pubs (32.5%) or doing physical activity (31.2%).

3.2.2. Experiences of first-degree music festival non-customers

The main reason why clients leave the resource of festival audience is the negative experiences of staying at such events. Most festivals are a way out of their comfort zone (40.5%). To the same extent, those fleeing the market do not engage due to the seasonality of this industry (40.5%). They also have problems with: high physical and mental strain felt after the events, insufficient care for environmental topics and increasing publicity of the risk associated with dangers of mass gatherings. However, most of these arguments do not go to the essence of participation problems. These conclusions are built on deeper feelings and experiences in the festival area.

More than half of the respondents consider overly high prices to be a problem in Polish festival experiences (59.5%). According to those who gave up the market, the biggest problems, are also: preparation of the participant flow system (58.2%), arrangement of the hourly schedule (58.2%) and access to a variety of possible payment methods (57%). The capacity of the festival area affects the participants' safety and comfort. It allows for full involvement in dream concerts if the schedule is also well thought out. Unfortunately, the list of artists and their distribution on particular stages is unsatisfactory for almost half of those resigning from the market (48.1%).

It is worth emphasising the fact of dissatisfaction with the gastronomic offer in the festival area. More than half of first level non-customers believe that food is poorly adapted to today's market. Meals are expensive and the offer of an increasingly popular vegan and vegetarian diet is often poor. Meatless meals are usually a modification of meat dishes by eliminating animal products without offering substitutes or price discounts. Such meals during the exhausting festival days may not be enough, and the prohibition to bring own food may be a reason for increased swoons and other health problems.

3.3. Second layer of non-customer analysis

A large number of 286 respondents (28.5%) declared themselves within this group. It is a bipolar group, because it not only contains the opponents of this market but also the so-called "silent admirers" who do not have the opportunity to take part in festivals. Most of the group is made up of women (79.7%), with men comprising one fifth of the stock (20.3%). The majority of second degree non-customers are pre-university students, who do not usually have access to free resources and whose parents do not always agree for such recreation. Furthermore, there are disabled people, who need help to participate in such events (summary 45.5%). Another group, similarly numerous to the previous one, is a collective containing 36.7% of the respondents aged 20-25. The smallest groups are the 26-35 age range (9.8%) and those over 36 years old (8%).

3.3.1. Preferences of second layer of music festival non-customers

As in the previous layers, the most preferred musical genres in this group are pop (65.7%), rock (64.3%) and alternative music (54.2%). One in three respondents tends to listen to rap (35.3%). Electronic music (19.2%), trap (15%), classical music (14.3%), metal (14.3%), R&B (11.9%), soul or blues (10.8%), jazz (9.4%), techno (9.4%) and kpop (2.8%) were mentioned with less interest as favourite genres. Interestingly, a very small percentage of non-clients shared the attachment to the Polish variation of disco music called disco polo (1.3%).

When using entertainment services, the second class choose other ways to spend their time than participating in festivals. First of all, they stay at home (63.3%) or travel (45.5%). Non-participants also like to play computer and boarding games (42%). Building a closer relationship with the family is one of the ways to use their time (39.5%). They are also interested in sports (29.4%).

3.3.2. Justification of non-participating in the music festivals market

This group combines both consumers who give up on music events in favour of other activities and those who are limited by various factors to participate in festivals. The first and the biggest obstacle is the financial issues. More than half of the respondents think that festivals in Poland are overly expensive (59.1%). The fact that the largest festivals particularly take place in the environs of large cities discourages or limits 16.1% of the respondents. The summer season in which most musical mass events are held is a barrier for every tenth person in the described sample of interviewees (9.8%). In consciousness 8% of second layer non-customers predominate a belief of bad fame of popular events. Similarly, there is a lack of companionship and a sense of blockade to go to such a venture alone (7.3%). One out of five people feels fear and danger when they are in a crowd (22%) and thinks that participating in such events is a way out of their comfort zone (21%). It is also hard to encourage people who simply enjoy other entertainment (17.5%) or do not like listening live music (1.7%).

3.4. Third layer of non-customer analysis

The last and at the same time the most distant group of respondents are third level customers who have never thought about participating in music festivals. This is the smallest isolated group of interviewees (7.7%). What is fascinating is that most of the approaches to the third layer survey are taken by people aged 20-25 (55.8%). A similar trend was observed in the first layer, which means that young adults have very broad qualifications and cannot be attributed to only one of the groups formed.

3.4.1. Preferences of third layer of music festival non--customers

The long-distance music festival market characters stand out from other layers in terms of musical tastes. Similarities are found only in the two strongest genres: pop (62.3%) and rock (37.3%). Every third person not interested in the market listens to rap (31.2%). Then, they tend to go for classical (18.2%) and electronic (15.6%) music. Interestingly, they are not the biggest fans of musical experiments such as alternative music (only 16.9% of respondents listens to this wide genre).

Non-customers like to spend their free time at home (64.9%). Every second respondent in this group chooses board or computer games as an idea for entertainment (51.9%). Almost half of the interviewees will use their time to travel (48.1%) or spend it with family (48.1%). Instead of taking part in the described events, they are engaged in physical trainings (39%), go pubbing (31.2%) or clubbing (22.1%). Every fifth representative of the third layer of non--customers explores other types of art like theatres, operas or philharmonics (19.5%).

4. Conclusion and discussion

The organisers try to recognise the spheres of customer dissatisfaction and – based on these problems – propose new, different solutions. The efforts to expand the number of industry recipients are not sufficient. The nature of the clientele of Polish festivals makes it possible to draw up a list of opportunities that our events have not achieved yet (for example: Do local citizens take advantage of the offer, and if not, why?).

Isolating and analysing individual interests of the groups allows us to notice common features of the structure. Then, it is possible to find previously undiscovered traits, defects and brakes in taking part in the festival entertainment. Information about the preferences in alternative markets can facilitate the search for common features and initiate improvements in respect to a given group.

Most of the conclusions are consistent with the author's point of view. Unfortunately, the surveyed are not sensitive to current problems related with the industry. The thread of small ecological awareness influence the opinion-forming totality of event organisation and might be a discouraging factor. The outcome of the research should inspire organisers to introduce changes and to illuminate this problem on a bigger scale. Many of the participants, despite their bad opinion on the treatment, do not see this as their fault. It does not look at it from society's behaviour perspective, narrowing the problem down to the organiser's incorrect waste management.

Music festival creators win consumers over by way of new ideas connected with up-to-date aspects and industry needs. They have emerging trends in their sights and try to match their projects to new reality and to the wider audience, the examples of which are included above.

The respondents listed a huge amount of non-cultural variables (aside from the invited artists) which in their view are important success factors – for example: an intuitive and save payment system or a suitably established schedule.

The results of the research can be used by the industry to learn more about the possibilities of maximising the resources of the interested parties, as well as to supplement information about a distinguished group's opinions and preferences. There are only a few studies of a music festival consumer in terms of the organisers long-term strategy, whereby collected data can have a great potential and bring many benefits in spreading innovation and customer-oriented adjustments at Polish festivals.

The user experience during the pandemic is totally different. On the one hand, people experience loneliness and struggle with their deeper feelings, but on the other hand, they have a lot of opportunities to "rediscover social ties", e.g. by participating in virtual gigs, drinks and dinner parties. Consumers are building new "social intimacy", which could have a big impact on their preferences in the future (Accenture, 2020). How can the organisers take advantage of this time of live event stagnancy? By collecting data from the social media statistics and analysing the trends of actions in order to remodel their marketing strategies for future years. Because like Philip Kotler said ten years ago: "In the world where nothing is certain, they are looking for companies that in their mission, vision and collection of values, have an ability to express the goals that meet their deepest desire of social, ecologic and environmental justice" (Kotler, Marketing 3.0, 2010).

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