

# 1 Stimulating Attendees' Leisure Experience at Music Festivals: 2 Innovative Strategies and Managerial Processes

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## 7 **Abstract**

8 A number of important qualitative changes in demand have taken place in recent years, such  
9 as the rise in education, income and status levels in the market (Richards 2007). This means  
10 that the public's general knowledge is increasing, making them become more demanding and  
11 better informed. This change, along with greater interest in experiences (Monteagudo 2008)  
12 and creativity and the growing presence of technology, social media and digital platforms  
13 (Bryce 2001; Castells 2001, 2005; Gere 2002; Lévy 2007; Qualman 2009; Nimrod and Adoni,  
14 2012; Fernandez 2013) is forcing many industries to shift from the traditional management  
15 model to a new one where the main actor is the audience and what they feel, with the offer  
16 focusing on facilitating memorable experiences (Pine and Gilmore 1999; Monteagudo 2008)  
17 rather than merely selling information or services.

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19 **Index terms**— experiences, Facebook or Whatsapp, communicate, participation and engagement.

## 20 **1 Introduction**

21 number of important qualitative changes in demand have taken place in recent years, such as the rise in education,  
22 income and status levels in the market (Richards 2007). This means that the public's general knowledge is  
23 increasing, making them become more demanding and better informed. This change, along with greater interest  
24 in experiences (Monteagudo 2008) and creativity and the growing presence of technology, social media and  
25 digital platforms (Bryce 2001; Castells 2001 ??astells , 2005 (Pine and Gilmore 1999; Monteagudo 2008) rather  
26 than merely selling information or services.

27 The same trend is taking place in the events sector and more specifically in the case of music festivals.  
28 Current audiences do not attend festivals and merely listen to the concert, but are simultaneously tweeting,  
29 taking photos or videos to upload them, sharing the opinions of the concert with their Facebook or Whatsapp  
30 friends. This shows an evolution in the way people attend festivals and a change in their expectations of music  
31 events. This transformation constantly challenges festival creators and managers to reinvent their festivals to  
32 achieve the attendee reactions they desire (Bonet 2009; Calvo-Soraluze 2011, 2013). Therefore, festival managers  
33 intend to maximize and enrich the experience taking into account the aspects that today's attendees' value most  
34 such as interactivity (Kerckhove 1999). Hence, the goal of this chapter is to find out what innovative strategies  
35 and managerial processes current festivals are implementing in order to stimulate Author ? ?: University of  
36 Deusto, Spain. e-mail: june.csoraluze@deusto.es their attendees' leisure experience and achieve more dynamic  
37 participation and engagement.

38 In the first part, we examine the phenomenon of the network society and digital culture as a way to understand  
39 the context we live in and the main changes that technology is bringing to current society. In the second part,  
40 we delve more deeply into social media as a social digital phenomenon that is changing the way we communicate  
41 and interact in different contexts. In the third part, we focus on the influence of technology and social media  
42 in music festival management to subsequently analyse the innovative strategies and managerial processes that  
43 current festivals are implementing. In the fourth part, we concentrate on a specific case: the BBK Live Festival.  
44 Finally, in the last part, we present a brief conclusion of the main ideas and some lines for further research.

45 **2 II.**

46 **3 Network Society and Digital Culture**

47 The spread of Information and Communication Technologies (henceforth ICTs) together with the development of  
48 network infrastructure (Internet) and the democratization of Social Media (social networks, blogs, wikis, virtual  
49 communities, etc.) have resulted in a digital and social revolution that has transformed and digitalized many  
50 areas of human action. Consequently, time and space dimensions, which are constituent elements of human life  
51 and culture, have been altered. Localities are becoming detached from their cultural, historical and geographical  
52 significance and reintegrating into functional networks or collages of images causing a space of flows and time is  
53 being rescheduled, becoming continuous and timeless (Castells 1997).

54 The number of Internet users increases day after day and there are currently 2,405 million Internet users  
55 worldwide, which accounts for almost 35% of the total world population (Internet World Stats 2012). Internet is  
56 already infrastructure of our lives ??Castells 2013) and cyberspace is seen as a social, cultural, educational, work  
57 and leisure environment, as well as a new context for civic participation and the enjoyment of digital culture,  
58 among others. The Net is something more than a support, a mere communication tool or a

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60 Volume XIV Issue II Version I Year ( ) platform for online services, and is now becoming an important virtual  
61 environment for cultural coproduction, exchange and collaboration. A real laboratory for social and emotional  
62 experimentation (Aranda and Sánchez-Navarro 2010) and a space to learn and empower citizens ??Reig 2013).

63 As a consequence, the traditional way of understanding "culture" has changed ??Uzelac 2010). The Network  
64 has caused new social paradigms to emerge, which are now called "Global Informational and Transformational  
65 Era" (Fernández 2013), 'Cyber Culture' ??Lévy 2007;Kerckhove 1999), "Age of Information" ??Castells  
66 2005), "Digital Culture" (Gere 2002), "Network Society" (Castells 2001), "Third Environment" (Echeverría  
67 1999), "Digital World" (Negroponte 1995) or "Knowledge Society" (Drucker, 1994), among others. This new  
68 social paradigm has some inherent characteristics such as interactivity, connectivity, hypertextuality, ubiquity,  
69 synchronicity anonymity, virtual reality, transparency, totality, convergence, immersion, random access, mobility,  
70 ??Kerckhove, 1997;2005;Nimrod and Adoni, 2012) which have exerted a significant influence on social behaviour  
71 and changed the way that culture is conceptualized.

72 All these characteristics inherent to the Internet have contributed to establishing cyberspace as a large server  
73 that hosts an infinite amount of fragmented data which is created, destroyed, mixed and modified thanks to the  
74 joint action carried out by people through online connections (Siemens, 2006). The digital nature of data with  
75 the design of the Internet as an open network (O'Reilly, 2005) has enabled the construction of an online digital  
76 culture catalogued as digital heritage. So, how can we define "culture" in the digital era?

77 The rapid development and deployment of ICTs globally have prompted the need to take a new approach to the  
78 term "culture", establishing and more precisely redefining it to include the influence of the intrinsic characteristics  
79 of the network in the culture that we have previously underlined.

80 Mass-scale implementation of digital innovations and the constant proliferation of online content have brought  
81 about great opportunities for the cultural sector. One of the most noticeable impacts of the development of  
82 digital technologies has been their impact on all sectors of the value chain for classic works of art. "From creation  
83 to production, distribution and consumption of cultural goods and services, including the demands, uses and  
84 ways in which culture is enjoyed" (European Commission 2010).

85 The Digital Era has influenced a large cultural industry which, according to Eurostat (European statistics  
86 database), covers eight areas: monuments and heritage, archives, libraries, books and press, visual arts,  
87 architecture, performing arts, audio-visual and multimedia; and six functions: preservation, creation, production,  
88 dissemination, trade, and education. A new digital economy where the intangible value of culture determines  
89 material value has been created. This is due to the fact that consumers want to have new enriching experiences  
90 as well as content (Pine, J.B. and Gilmore, J. H. 1999).

91 Access to the net, remixing content and interaction as opposed to contemplation, are the keys to the new  
92 digital formats. These are new processes linked to online, distance and collaborative work which, on the one  
93 hand, have made possible the creation of a more social and collective culture and, on the other, have fostered a  
94 more ephemeral, diffuse and fragmented kind of art. The means of cultural production and distribution are now  
95 more readily available than ever, and the boundaries between creators and audiences are being reinvented at an  
96 increasingly faster pace, and in a more permeable way. This causes the exchange of roles between creators and  
97 receivers to occur more easily. Today's consumers are also culture producers, hence the emergence of "cultural  
98 prosumers", people who, thanks to the Net, not only consume digital cultural content, but also produce it.

99 Today's digital cultural content is defined by the parameters of co-creation, collectively created content  
100 ??Lévy, Rheingold, Surowiecki, 2004), sharism (Mao, 2008), remix of contents, active participation, collaboration,  
101 converge of media (Jenkins, 2008), trans media narratives ??Scolari, 2013) etc. In other words, the Internet has  
102 become "the largest shop-window in history; it is the expression of a way of producing, disseminating, sharing  
103 and consuming culture which tends to prevail" ??Igarza, 2012:153).

104 Hence, the UNESCO (2003) had to adapt and include the emerging digital cultural contents in the official  
105 categorisation of "cultural heritage". Heritage is defined in UNESCO documents as "our legacy from the past,

106 what we live with today, and what we pass on to future generations". Heritage is something that is, or should  
107 be, passed from generation to generation because it is valued. In the digital era humans are creating and sharing  
108 digital resources -information, creative expression, ideas, and knowledge encoded for computer processing -which  
109 they value and want to share with others over time as well as across space. So, in a digital context, the definition  
110 of "cultural heritage" also needs to be re-formulated.

111 According to the "UNESCO Charter for the Preservation of Digital Heritage" 1 "Unique resources of human  
112 knowledge and expression. It embraces cultural, educational, scientific and administrative resources, as well as  
113 technical, legal, medical and other kinds of (2003) the digital heritage consists of: information created digitally,  
114 or converted into digital form from existing analogue resources. Where resources are "born digital", there is no  
115 other format but the digital object. Digital materials include texts, databases, still and moving images, audio,  
116 graphics, software and web pages, among a wide and growing range of formats. They are frequently ephemeral,  
117 and require purposeful production, maintenance and management to be retained. Many of these resources have  
118 lasting value and significance, and therefore constitute a heritage that should be protected and preserved for  
119 current and future generations. This ever-growing heritage may exist in any language, in any part of the world,  
120 and in any area of human knowledge or expression" ??UNESCO, 2003:75) For this reason, in the digital age  
121 "cultural heritage" 2 Nevertheless, although the theory shows a digital culture based on the values of co-creation,  
122 participation and collaboration, many studies demonstrate a different digital content reality. There are does  
123 not end at monuments and collections of objects (tangible cultural heritage such as movable cultural heritage  
124 paintings, sculptures, coins, manuscripts etc.; immovable cultural heritage monuments, archaeological sites, and  
125 so on; and underwater cultural heritage shipwrecks, underwater ruins and cities), intangible cultural heritage  
126 (traditions or living expressions inherited from our ancestors and passed on to our descendants, such as oral  
127 traditions, performing arts, social practices, rituals, festival events, knowledge and practices concerning nature  
128 and the universe or the knowledge and skills to produce traditional crafts) and natural heritage (natural sites  
129 with cultural aspects such as cultural landscapes, physical, biological or geological formations). The cultural  
130 heritage of the digital era also includes "digital heritage" made up of computer-based materials.

131 Whereas in theory (position 1), we can consider digital culture as the sum of tangible, intangible, natural and  
132 digital cultural heritage and, in praxis (position 2), we can define digital culture in a double direction: on the one  
133 hand, as the digitization of traditional cultural contents or practices and, on the other, as the materialization of,  
134 originally digital heritage. The point (position 3) at which all stances cross gives rise to what we understand as  
135 our present-day cultural model (see figure 1). A new space supporting communicative needs, creative practices,  
136 new trans media narratives and social transformations; a context that we are unable to control and that is  
137 gradually encroaching on our daily lives. some researches which have analysed the use that citizens in general,  
138 and youth in particular, make of the Internet ?? Thus, what happens in the case of music festivals? Do festival  
139 managers take advantage of the use of social media to stimulate attendees' leisure experience? In the third part of  
140 the article we focus on the influence of technology and social media in music festival management to subsequently  
141 analyse the innovative strategies and managerial processes that current festivals are implementing. However, we  
142 first describe the different uses of the Internet. How rewarding our digital experiences will be basically depends  
143 on the use we make of ICTs and social media.

### 144 5 III.

## 145 6 Different uses of Digital and Social Technologies

146 The Internet is the widest and fastest technological revolution in history, and in only 23 years has become a  
147 real social and digital revolution. In 1990 the Internet was little more than a promising technology redoubt of  
148 a minority of power users and companies offering Internet services and information seekers. In the first stage  
149 of the Internet (Web 1.0), these companies simply used the Internet as a channel to publish information about  
150 their products and services, so users merely adopted a passive attitude and consumer networking products for  
151 their individual benefit. However, as a result of the development of all kinds of increasingly accessible, cheaper  
152 and easier to handle digital technologies, social media and web applications; the network has evolved today into  
153 a real techno-social environment.

154 In just over 10 years, the Internet has gone from being a static platform (Web 1.0), to become a social and  
155 participatory space (Web 2.0). The year 2000 marked this paradigm shift in the network (second stage of Internet)  
156 placing people (users or audience) in the centre of the virtual action as protagonists, offering them the ability  
157 to create and generate content and services online. Therefore the Internet and social media, as a social digital  
158 phenomenon, are gradually changing almost all the spheres of man's life (communication, politics, education,  
159 participation, employment, leisure etc.). However, what we are referring to when we talk about "social media"?  
160 a) The Social Media Revolution and the Power of Social Networks Social media is the set of an infinite number  
161 of applications and digital network services which enable people, as users, to evolve from being mere spectators  
162 and consumers of what the Internet offers, to become creators and generators of content and services. However,  
163 it is important to highlight that when we talk about social media we are referring not only to social networks,  
164 because the concept of social media encompasses much more than social networks and refers to blogs, virtual  
165 communities, wikis, forums etc.

166 Therefore, today, it is very common to talk about concepts such as Web 2.0, Social Web, Web of persons,

167 Next Generation Web, Web of People, Web hypermedia, participatory Web, etc. That is, different notions  
168 used to define the virtual space where the user is king (Nafría, 2007). People connected have the possibility  
169 to participate in networks proactively, providing content and knowledge network, transforming and modifying  
170 existing information, generating debate and ultimately contributing to the momentum of the socalled collective  
171 intelligence (Lévy, 2004), the power of smart mobs (Rheingold, 2004) or the wisdom of crowds (Surowiecki, 2004).

172 The Revolution 2.0 has promoted cyberspace that hosts an infinite number of services, digital applications  
173 and data. Thus, it is extremely complicated to draw up a complete map that includes social media and tools  
174 covering all the sub-universe 2.0 and which is also valid over time. However, some authors have made different  
175 categorizations to show an overall idea of the mass social phenomenon that led to the network of networks. As  
176 an example, we show the structure of social media established by Cristobal Cobo Romani (2007) who designed a  
177 media map 2.0 based on four main lines that form the four pillars of the Social Web: 1) Social Networking tools  
178 designed to create spaces that promote or facilitate the creation of virtual communities and instances of social  
179 exchange; 2) Platform contents that encompass all media that support reading and writing online as well as their  
180 distribution and exchange;

181 3) Resources for optimum social and intelligent organization of information that serve to tag, organize and  
182 index, and facilitate order and information storage; and 4) Mashups that include all kinds of tools, software,  
183 online platforms and hybrid resources created to provide value-added services to the end user.

184 However, the social media revolution would not have been so successful without the parallel revolution of social  
185 networks. In just 10 years, hundreds of people have included social networks in their daily lives 3 . Therefore,  
186 referring to social networks means talking about life, society and people, this is nothing new. The concept of  
187 social network is not something that has emerged with the arrival of the Internet. Its social meaning and scope  
188 date back to an era before the Internet and computers. However, it is important to note that social networks  
189 are not just connected computers, but are real people who create online community, in this case called virtual  
190 communities.

191 In the last five years, social networks have developed into an authentic social and mass phenomenon. The innate  
192 characteristics of the Internet have introduced four radical changes in the way we interact socially: enormity,  
193 community, specification and virtuality. These characteristics have made social networks a true social, digital and  
194 mass revolution that, for some authors, is simply a fashion or trend. Nevertheless, at present it is transforming  
195 the way we live and interact.

196 In essence, social networks offer new forms of communication. Depending on the use made of them, it is  
197 possible to distinguish different types. The barrier separating some other types is sometimes very thin, and their  
198 classifications depend on the author. For example, the consulting agency The Cocktail Analysis distinguishes  
199 between "pure social networks: Facebook, My space, Hi5, LinkedIn, Spaces, Xing, Twitter or Badoo, among  
200 others, and "social network of community-communication", that is, networks which mainly focus on creating  
201 community-communication, such as forums, blogs, video platform YouTube or leisure virtual communities.  
202 Other authors, however, made simpler distinctions, distinguishing between "vertical social networks "(thematic  
203 networks, photography, music or video) and "horizontal networks" (networks of personal, professional and  
204 microblogging contacts). Meanwhile, Muñoz Calvo and Rojas Llamas (2009) classify social networks into four  
205 groups, depending on the purpose for which they are used:? Personal Social Networks ? Professional Social  
206 Networks ? Thematic Social Networks ? Local Social Networks

207 In short, social networks as a whole are networks whose main use is communication. However, it is very  
208 common to find that such digital tools are used for "hipercomunication" i.e., to communicate, to inform, to  
209 build, to maintain networks, to share, to participate, to collaborate, to gossip etc. It is important to know  
210 about the different uses of the Internet and reflect on how we actually use it. Because do we take advantage of  
211 potential Internet and social media users? Do music festival managers use them to stimulate their attendees'  
212 leisure experiences and achieve more dynamic participation and engagement? b) Different Uses of the Internet,  
213 Social Media and

### 214 Social Networks

215 To answer these questions, we refer to two models of analysis. The first has been developed by the social  
216 psychologist Dolors Reig (2012), who distinguishes between three levels of technology use:

217 1. ICT: Information and Communication Technologies 2. LKT: Learning and Knowledge Technologies 3.  
218 EPT: Empowerment and Participation Technologies Thus, far from considering digital media as being exclusively  
219 Information and Communication Technologies (ICT), the digital network culture is leading us to understand  
220 technology, as noted by the social psychologist Dolors Reig, as Technologies for Learning and Knowledge (LKT)  
221 and Empowerment and Participation Technologies (EPT). That is, as digital tools that ultimately enable our  
222 enjoyment, involvement and personal development through the Net.

223 On the other hand, the categorization by Irvine researcher Mizuko Ito (2010) and her team is worth mentioning.  
224 They identified three participation genres that describe different degrees of commitment to media engagement:  
225 Hang Out, Mess Around and Geek Out.

226 These three genres are a way of describing different levels of intensity and sophistication in media engagement  
227 with reference to social and cultural contexts, rather than relying exclusively on measures of frequency or assuming  
228 that certain forms of media or technology automatically correlate with "high-end" and "low-end" forms of media  
229 literacy.

230 ? Hanging Out refers to communication, relationships, gossip, chatting, flirting and dating with the desire to  
231 maintain social connections to friends.

232 ? Messing Around represents the beginning of a more intense, media-centric form of engagement; that is people  
233 begin to take an interest and focus on the workings and content of the technology and media themselves, tinkering,  
234 exploring, and extending their understanding. It involves experimentation and exploration with relatively low  
235 investment, where trial, error, and even failure have few consequences.

236 ? Geeking Out involves learning to navigate esoteric domains of knowledge and practice and participating in  
237 communities that traffic in these forms of expertise. It is a mode of learning that is peer-driven, but focused on  
238 gaining deep knowledge and expertise in specific areas of interest. As in the case of messing around, geeking out  
239 requires the time, space, and resources to experiment and follow interests in a self-directed way.

240 These two models on the use of technology serve us as a basis for analysing how the music festival organisers  
241 use digital technologies as a part of their strategies and managerial processes. In the case study (Bilbao BBK Live  
242 Festival) presented in this article we compare these two models with reality. We first describe how technology  
243 and social media influence management of music festivals.

## 244 7 IV.

### 245 The Influence of Technology and Social Media in the Management of Music Festivals

246 The growing presence of social networks and the new applications of technological devices such as mobile  
247 phones and tablets in daily life open new and unsuspected horizons in the field of experiences and cocreation  
248 (Bryce 2001; Nimrod and Adoni 2012) which can be applied in the events sector. In fact, technology and social  
249 media are increasingly being used in music festivals to heighten the leisure experience.

250 Furthermore, current audiences do not go to festivals and just listen to the music; they are tweeting, taking  
251 photos or videos to upload them, sharing their opinions of the concert with their Facebook or Whatsapp friends  
252 and many other activities that involve some form of technology, digital application or social media. In fact, 92%  
253 of the people that attended a European music festival in 2013 used Facebook, followed by Youtube 71%, Twitter  
254 33%, Instagram 32%, and Google Plus 20% (EFA & CGA 2014). This shows an evolution in the way people attend  
255 festivals and a change in their expectations of music events. This transformation challenges festival creators and  
256 managers to constantly reinvent their festivals to achieve the attendee reactions they desire. Therefore, festival  
257 managers intend to maximize and enrich the experience taking into account the aspects that todays' attendees  
258 value most, such as interactivity, participation or emotional bonds.

259 For this reason, festivals across the world are beginning to use technology and social media sites before, during  
260 and after the event to further promote their festivals, and add another layer to the festival experience. Almost all  
261 the European festivals are present on all the personal social networks and some thematic ones for music (Spotify,  
262 Deezer and Vevo) and video (mainly Youtube). Festivals use these social platforms to offer promotional deals,  
263 release teasers or create personalized playlists. Some of the most interactive ones like Primavera Sound or Melt!  
264 Festival also create official forums and blogs so that the public can give their opinions, pose doubts or suggest  
265 ideas.

266 Some other festivals are also using social media for people who could not attend the event to help them enjoy  
267 it from afar and create a loyal fan base offering live streaming through their own social media channels. Many  
268 of them also have agreements with social networks like YouTube to offer live streaming concerts or clips from  
269 festivals. In fact, consumption of streaming video over the top (OTT) 4 music services are the two fastest growing  
270 subsegments according to the PwC report Global entertainment and media outlook with annual rates of 28.1%  
271 and 13.4% respectively.

272 Related to audio-visual content, some festivals are trying to find new ways of introducing the line-up and  
273 promote the event. For instance, Primavera Sound created a short and featured a preview screening in some  
274 cinemas, uploading the content on YouTube afterwards. In the case of Tomorrowland, the festival is well known  
275 because of the after movies they create and upload on YouTube following each edition of the festival.

276 Most of the festivals also have official mobile apps that can be downloaded to any smart phone. Most of  
277 these applications are free and contain important information about the festival. Although each festival includes  
278 different functions and services with the application, the free download usually contains: set times, a map of  
279 the festival site, information about the performers, camping and transportation options, the ability to scan food  
280 vendor menus, create custom schedules, rate food items or take pictures with Instagram. The most advanced  
281 apps also send push notifications during the festival notifying fans of set changes and secret pop-up shows.

282 Due to the growing importance of mobile phones at festival sites, some such as Roskilde Festival or Jelling  
283 Musik festival are including mobile charging stations or portable chargers. Therefore, festival goers do not have  
284 to worry about running out of power and they can be connected during the whole festival. The mobile charger  
285 connects with a short cable to the phone, for the charger to easily fit into a pocket, bag or wherever it suits  
286 the attendee. It recharges the phone allowing festival goers to focus on enjoying the festival and share their  
287 experience anywhere at any time. Some of the most innovative festivals are even integrating smart wristbands  
288 that are connected to social networks and allow the audience to publish new states on their Facebook wall directly  
289 or know who of their Facebook friends are at the festival site. There are festivals like the Benidorm Low Festival  
290 that currently use this technology and call themselves a 2.0 festival.

291 All these uses of technology and social media are changing interaction with and among the audience, and, as a

292 consequence, the design process and management of the festival. Hence, technology is making a major difference  
293 in the industry. Some of the aspects that have been transformed are (EFA & CGA 2014): involved in the control  
294 or distribution of the content. The provider may be aware of the contents of the Internet Protocol packets but  
295 is not responsible for, nor able to control, the viewing abilities, copyrights, and/or other redistribution of the  
296 content. This is in contrast to purchase or rental of video or audio content from an Internet service provider  
297 (ISP), such as pay television, video on demand or an IPTV video service, such as AT&T U-Verse.

298 ? The way managers understand the audience at their festival. New information and communication  
299 technologies, personal computers, Internet and mobile phones, have drastically changed norms and practices  
300 in all life domains. Individuals' access to leisure and culture, leisure behaviour and experiences have been  
301 transformed, changing the ways in which people spend their time, determining their cultural preferences and  
302 developing their social ties and networks (Bryce 2001; Nimrod and Adoni 2012). Therefore, technological change  
303 has influenced concepts of leisure and its organization, both in terms of access and experience (Bryce, 2001).  
304 Social networks, blogs, forums and the Internet in general offer new ways not only for the festival and the  
305 audience to communicate, but also to understand behaviour, collaborate and co-create. Thus, managers have  
306 new possibilities to comprehend and engage the audience. In fact, managers can use social media analysis tools  
307 in order to understand ticket-buyers and the potential audience more fully than ever before. All these numbers  
308 show the potential that social networks and the Internet offer for a festival to reach thousands of fans in a faster  
309 and a more direct way than ever before. ? The chance to be connected to the audience the whole year. Those  
310 communications are no longer restricted to audiences for a few months before and after the event; they can  
311 now continue 365 days a year. This enables ideas to be put out to fans to obtain their feedback. This deeper  
312 understanding of fans is being used by the most savvy to take a lot of the guesswork out of catering to their  
313 consumers' desires. This better understanding of the audience can be used not only to improve the festival, but  
314 also to increase users' participation and engagement. The option of developing the potential of festivals through  
315 networks and collaboration with technology companies. Nowadays, creativity from technology companies is  
316 improving event design and the way promoters manage festivals in many ways, helping them understand more,  
317 communicate more, plan better, and be more efficient. Some advanced technologies introduced in festivals include  
318 cashless payment methods, sophisticated planning software, high speed wireless internet at greenfield sites, the  
319 use of live streaming as a powerful marketing tool, increasingly sophisticated apps and the like (EFA & CGA  
320 2014). Another important sign that technology and social media are making a major difference at music festivals  
321 is the creation of the community manager role. Although many different business companies are also bringing this  
322 role into their firms and it is not exclusive of the events sector, the community manager role is more important  
323 at music festivals than in any other kind of business. This is due to the seasonal, intangible and experiential  
324 character of festivals where the importance of keeping in touch with the audience becomes the key to the success  
325 of the next edition.

326 Community managers are responsible for building and managing the festival's online community on the Internet  
327 by creating and maintaining stable and lasting relationships with fans, getting them involved. Among other  
328 things, they are in charge of the following tasks (AERCO 2009; Jason Keath 2012; The Community Roundtable  
329 2014):

330 ? Create attractive and qualitative content. Not only on social networks, but also on other online platforms for  
331 the festival such as the webpage, the blog or digital apps. The key is to have a holistic strategy for all the online  
332 platforms for the festival and manage them as a 'digital eco-system'. ? Know their target. Not only fans, but also  
333 potential ones. Thus, they can set out the strategy and identify the actions that will be most successful among  
334 the different targets. ? Know the best time to publish the content. There are tools that indicate the best time  
335 of the day and the best day of the week to ensure the content will have greater acceptance. There are also tools  
336 to schedule the publishing of the content. It is advisable to schedule content not only for primetime (although  
337 the best is to focus on these slots), but also for the rest of the slots in order to reach all the different targets. ?  
338 Monitor their own publications, analysing their acceptance and engagement by users. The most common way to  
339 do so is to measure the number of likes, comments and shares of the content. This indicates the engagement rate.  
340 For instance, in the case of Facebook, the rate can be calculated as follows (Leander 2011; Socialbakers 2013):  
341 Average Post Engagement rate (on Facebook) = Likes + comments + shares on a given day / Wall posts made  
342 by page on a given day / Total number of fans.

343 The rate number means the number of interactions fans have per post on average. The results above  
344 1% engagement rate is good, 0.5%-0.99% is average and engagement below 0.5% most likely means that the  
345 organization needs to realign the messages to the audience's expectations and in the process attract more  
346 compelling and engaging messages from the community members.

347 ? Identify intermediaries. Fans who are able not only to interact, but also to recommend and defend the  
348 festival. The community manager must know these intermediaries, their tastes and motivations to carry out  
349 specific actions and increase their level of participation and engagement. ? Monitor all the publications and news  
350 from the industry. The community manager ends up becoming the eyes of the organization on the Internet. This  
351 practice is not only useful to identify opportunities and threats in time, but also to detect the most relevant content  
352 from the competition and the industry. Due to the importance of this role and its increasing professionalization,  
353 a new company has recently been created to help different organizations in the music sector. This firm is called  
354 Music+ and is the first digital marketing agency for the music industry (Hernández 2014). The agency is formed

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355 by a multidisciplinary team of experts who are capable of identifying and addressing the needs of the music  
356 industry through consulting digital promotion, social media, online revitalization and technology in a customised  
357 way. The agency argues that is not enough to have a community manager role or allocate a budget for online  
358 advertising without a strategic vision and resource optimization (Music+ official website 5 V).

## 359 **8 A Case Study: The bbk Live Festival**

360 ). The main challenge lies in being open to new practices and ways of working, but always with a pragmatic  
361 sense in which the tools used and the data go far beyond being mere information to become key pieces in the  
362 overall strategy of the industry.

363 Hence, technology can make extremely large contributions and transformations to promote cocreative and  
364 memorable event experiences at music festivals. The question is how managers can use technology and social  
365 digital platforms to its full potential and bring it into the festival to achieve audience engagement. As Erik  
366 Qualman says "We do not have a choice on whether we do social media, the question is how well we do it"  
367 (Qualman 2009).

368 Bilbao BBK Live is a rock and pop music festival that takes place every July in the city of Bilbao, Spain, for  
369 three days. Since its beginnings, the festival (by percentage) can be explained in the following way: has been  
370 held in its entirety at a special complex built specifically for the event on the slopes of Mount Cobetas, located  
371 southwest of the city. The festival area is 100,000 square meters, with the capacity and the infrastructure to  
372 accommodate 40,000 people per day. The festival area has four stages, VIP areas, backstage, a wide variety of  
373 food stands, sponsorship stands, camping area, market and free bus service every five minutes to the festival area  
374 from Bilbao and Barakaldo (Last Tour International Report, 2014).

375 The first edition was organized by the Basque musical promoter Last Tour International and sponsored by the  
376 Bilbao City Hall in the year 2006 under the name of Bilbao Live Festival. Since the following year, the festival  
377 has been sponsored by the local savings bank Bilbao Bizkaia Kutxa (BBK), which gave it its current name. The  
378 festival is the first of its kind and size to be held in the region. In the 2011 edition, the festival had over 100,000  
379 visitors for the first time, doubling the 2006 attendance (bi fm, 2013). The 2013 event was reported to have had  
380 an economic impact estimated at over 17.5 million euros in the city (Europa Press, July 2013). This year, 2014,  
381 is the first time that the festival has sold out all the tickets. See the evolution of the number of spectators in  
382 Table 1.

383 The festival was nominated for 'Best Foreign Festival' at the UK Festival Awards in 2010 and 2011 and for  
384 'Best Medium-Sized European Festival' at the European Festival Awards five consecutive times in 2009-2013  
385 (Europa Press, October 2013).

386 Regarding the line-up, bands and performers such as Radiohead, The Cure, Coldplay, The Police, Metallica,  
387 Red Hot Chili Peppers, REM, Depeche Mode, Iron Maiden, Green Day, Lenny Kravitz, Guns n' Roses and many  
388 more have played during the eight-year history of Bilbao BBK Live (bi fm, 2013).

389 The profile of the public attending the festival has the following characteristics (Last Tour International Report,  
390 2014):

391 ? 53.8% are men and 46.2% women.

392 ? Most of the public are between 25 and 40 years old.

393 ? 74.5% come from Spain. Of these, 15.7% come from the Basque Country, 18.5% from Madrid, 5.85% from  
394 Barcelona and 34.45% from the rest of Spain. The remaining 25.5% come from outside Spain. ? 48.1% of the  
395 attendees have a bachelor's degree, 21.7% a postgraduate degree, 8.7% are currently studying and 21.5% do not  
396 have university studies. ? 80% of the attendees are employed and the remaining 20% are students or unemployed.  
397 With respect to technology and social media, the festival has been developing and investing in what they call  
398 a digital ecosystem platform that will allow the organisers to have direct communication with fans, followers,  
399 institutions, brands and media. The festival is almost on all the personal social networks: Facebook with 87,994  
400 followers, Twitter with 29,600 followers, Instagram with 3,167 fans and Google Plus with 43,762 fans and 353,053  
401 views. It is also on some thematic social networks. Related to videos, it is on YouTube with 179 subscribers and  
402 more than 200,000 views. As for music, the festival is on Spotify with an official profile and different playlists  
403 adapted to each edition (Bilbao BBK Live official website).

404 BBK Live also has an official website with 1.301.645 views per year and 213.720 users. The organisers send  
405 newsletters to fans with 110.000 contacts and for media with 4,500 contacts. The festival also has an official  
406 application that can be downloaded to mobile phones. Nowadays, the app has 30.680 downloads and contains  
407 practical information like bands, performance schedules, camping and transportation options, a map of the festival  
408 site: stages, W.C., food stands etc., all the info about the performers and information related to how to get to  
409 the festival and how to get to Bilbao (Last Tour International Report, 2014).

## 410 **9 VI.**

## 411 **10 Analysis**

412 As the main goal of this chapter is to find out the innovative strategies and managerial processes that current  
413 festivals are carrying out through technology and social media, in this section we analyse how and at what level

## 12 MAIN REFLECTIONS ABOUT THE CASE STUDY

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414 the Bilbao BBK Live Festival is using Facebook in order to stimulate their attendees' leisure experience and  
415 achieve more dynamic participation and engagement.

416 We chose Facebook since it is the most used social network by European festival goers (92%) and therefore  
417 gives us more clues about the way the BBK Live Festival is trying to connect with its fans and at what level  
418 (Hang Out, Mess Around, Geek Out).

419 For that purpose, we have taken the posts published on Facebook by BBK Live and we have analysed how  
420 the festival organisers used it in the last edition (year 2013). The publications of the festival were examined one  
421 week before the festival took place (3th, 4th, 5th, 6th, 7th, 8th and 9th of July), during the three days of the  
422 festival (11 th , 12 th and 13 th of July) and after a week the festival was held (14 th , 15 th , 16 th , 17 th , 18  
423 th and 19 th of July). In each post the number of likes, comments and shares was taken into account to calculate  
424 the percentage of engagement before, during and after the festival. The content of each post was also classified  
425 according to the level of intensity and sophistication in technology engagement: Hang Out or ICT, Mess Around  
426 or LKT and Geek Out or EPT.

427 Table 2 shows the data collected in the prefestival phase. The organization published seventeen posts in total  
428 a week before the music event was held. Some days like the 5 th and 6 th of July had no posts and posts, six  
429 in total. Nevertheless, what we really want to know is the type of the content of these publications. 88.2%  
430 of them are ICTs and the remaining 11.8% are LKT. That means that the festival used Facebook mainly to  
431 give promotional or practical information. Although most of the publications go with pictures, videos or links,  
432 all of them have an informative or communicative goal. Furthermore, there is no content related to the Geek  
433 Out or EPT level. Therefore, in this phase the organization does not use Facebook to create knowledge or  
434 encourage active participation in the festival, but to promote the event. The publications offer discounts and  
435 raffles for tickets to the festival and in general, all kinds of information to announce the music event and sell  
436 tickets. Regarding the engagement, the percentage is quite low with a rate of 0.242%. That indicates that in the  
437 pre-festival phase on average there are 0.00242 interactions per post by each fan.

438 With respect to the three days of the festival, the data collected are shown in Table 3. In this case, the activity  
439 on the social network is higher with more posts in less time, specifically twenty-five posts in three days. That  
440 means eight posts per day on average. Nevertheless, the content type does not show major changes compared to  
441 the pre-festival phase. The main posts continue to focus on providing information, that is, ICT content. In fact,  
442 the percentage grows to 92% and the posts focus on giving practical information about the festival. The type of  
443 publications particularly emphasises useful information related to performance schedules, location of the stages,  
444 food and drink stands and in general, any information that can help to move around the festival site. 4% is LKT  
445 content type and the remaining 4% is EPT. The engagement rate grows compared to the preceding phase, but  
446 it continues to be low at 0.432%.

447 The data collected on the post-festival phase can be seen in Table 4. The number of posts decreases after the  
448 festival, even if it is one week. In total, thirteen posts were published, which means not even two per day. As  
449 the week after the festival progresses, the number of posts decreases and there are none on 20 th and 21 th of  
450 July. In relation to the content, 100% of the publications were linked to the Hang Out phase. The organization  
451 mostly uploaded images and videos about how the festival was held, emphasizing its success. In regard to the  
452 engagement rate, it continues to be similar to the previous phase of the event with a percentage of 0.476 specially  
453 influenced by all the reactions to fans' pictures and videos at the festival.

454 In general, we can observe that the rate of engagement before, during and after the festival is quite low, not  
455 exceeding 0.5% in any of the phases. Therefore, in this case we can state that the organization does not facilitate a  
456 digital structure where the users have a prosumer role and interact with the festival in an active way. The festival  
457 does not make a collaborative and sharing scenario possible through social networks or digital platforms and this,  
458 results in low audience engagement. This is related to the fact that the content of the posts are essentially ICT  
459 type, making it more difficult to engage the audience with only this kind of content. The festival is positioned in  
460 the Hang Out phase and hardly moves to other types of phases that require a higher level of participation and  
461 commitment.

## 462 11 VII.

## 463 12 Main Reflections about the Case Study

464 Recent social changes including the rise of the network society and the transformation of time and space have  
465 affected many areas of our society. The growth of networks has transformed the nature of interaction, allowing  
466 people to be connected to many others simultaneously (Bryce, 2001; Nimrod & Adoni, 2012). Hence, there is a  
467 possibility of more co-creation, participation, sharing and remixing. In fact, we have seen throughout the chapter  
468 how these trends are also affecting the events sector and, more specifically, music festivals. Technology and social  
469 media have changed the way we attend live music festivals and they offer an excellent opportunity to enhance  
470 the leisure experience.

471 Furthermore, the potential that current technology and social media have to engage the audience is a very  
472 important factor. The point is how music festivals are using it.

473 With the case of the BBK Live Festival, we have seen that festivals particularly use social media and digital  
474 platforms to:

475 ? Provide information ? Before the festival. The information is focused on the line-up, music and biography  
476 of the bands, ticket prices, the poster for the specific edition and in general, all the aspects related to advertising  
477 the festival. Sometimes, depending on the strategy of the music event, they also offer information about what to  
478 do and see in the city where the festival takes place. ? During the festival. The information is focused mainly  
479 on practical facts such as performance schedules, location of stages, the festival site, food and drink stands, the  
480 announcement of pop-up performances and camping and transportation options.

481 ? After the festival. The information is focused on how the festival was held. Publications are related mainly  
482 to videos (e.g. after movies), pictures and reports about the festival. ? Offer discounts, raffles and benefits.

483 ? Advertise the festival in different ways: videos, pictures, news and any content that helps to announce the  
484 music event.

485 Other less frequent uses of social media and digital platforms that we have seen with the example of the BBK  
486 Live Festival and other European festivals are:

487 ? Stimulation of participation through: smart wristbands that give the opportunity to upload pictures, like,  
488 comment and share; contests to take part in the design of the festival; personalization of some services; forums  
489 and blogs.

490 Therefore, most of the festivals are in the Hang Out phase where technology and social media are used at a  
491 lower level of intensity and engagement (see Figure 2). These live music events carry out strategies related  
492 to information and communication. That is, they particularly use technology and social media to provide  
493 information, communicate some kinds of content to users and keep up the relationship with them. The problem  
494 with strategies of this type is that audience engagement is not very high. As we have seen in the case of the  
495 BBK Live Festival, engagement was 0.242% before, 0.431% during and 0.476% after the festival although it was  
496 a successful festival in terms of the number of spectators.

497 For this reason, festivals do not take advantage of the full potential of technology and social media and therefore  
498 the festival strategy regarding the levels of intensity and sophistication in technology engagement needs to evolve  
499 (see Figure 2). Today's live music festivals could evolve to Mess Around and/or Geek Out phases and in this way  
500 develop learning and knowledge-related strategies (which would mean more engagement, tinkering, exploring,  
501 looking around, information searches, experimentation, online exploration) and empowerment and participation  
502 (and in turn would mean an intense commitment with media and/or technology, participation in communities,  
503 specialised knowledge networks, interest-based communities and organizations, feedback and learning, recognition  
504 and reputation).

505 VIII.

## 506 13 Final Conclusion

507 According to Kaplan & Haenlein (2010) Social Media represents a revolutionary new trend that should be of  
508 interest to organizations. When used as a marketing tool, social media can have a strong impact on consumers  
509 and allow any kind of organization to add value to their brands. Nowadays, technology and social media have  
510 become a powerful tool in the network society. On account of this, festival strategies need to evolve in terms  
511 of technology use related to information broadcasting via new media. They could move towards strategies  
512 for learning and empowerment and create more collaborative, co-creative and interactive events enhancing the  
513 audience experience to the fullest. In this way, audiences can become more involved and engaged by assuming  
514 a prosumer role. Moreover, as Powell (2011) states, technology and social media are not just for marketing.  
515 Social media also supports many other business functions linked to marketing. Technology and social media  
516 can also be used for product development and innovation by listening to customer input, in market research  
517 to understand trends and information affecting their brands, and for lead generation for business-to-business  
518 marketers. Technology and social media are a valuable way to reach the masses. And not only the masses but  
519 the specific niche group of any particular organization.

520 This chapter highlights the idea of this new context where technology and social networks are transforming  
521 and can continue to transform festival experience design.

522 However, the concepts outlined in this chapter call for further research to better understand the role that both  
523 technology and audiences can have in creating scenarios where managers produce interactive, participative and  
524 shared events and therefore, stimulate attendees' leisure experience and achieve a higher level of engagement.

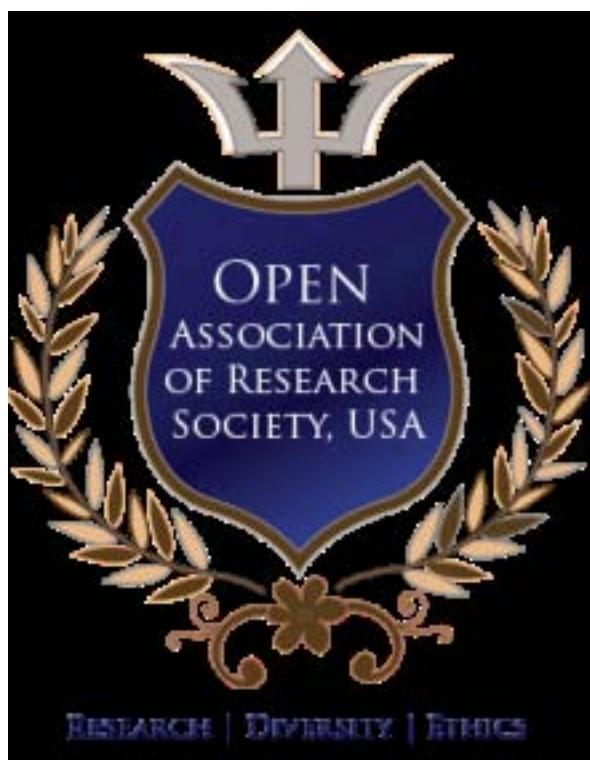


Figure 1:

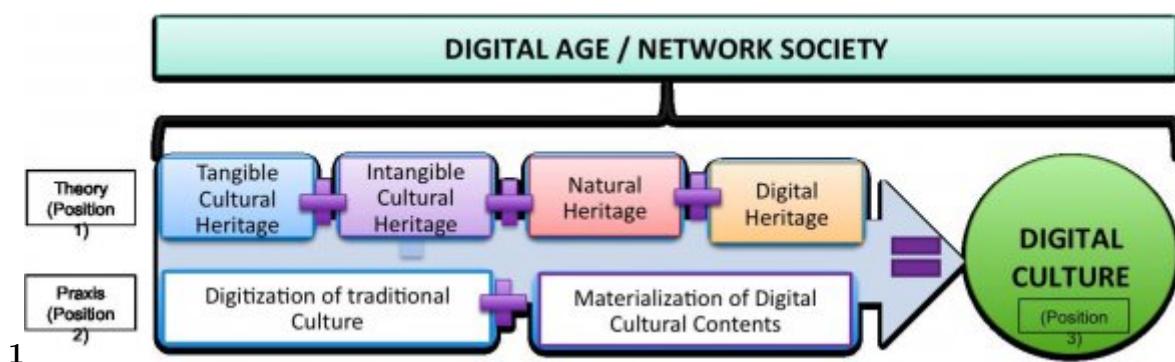


Figure 2: Figure 1 :

There is a need of an evolution in the strategy of festivals regarding the **LEVELS OF INTENSITY AND SOPHISTICATION IN TECHNOLOGY ENGAGEMENT**

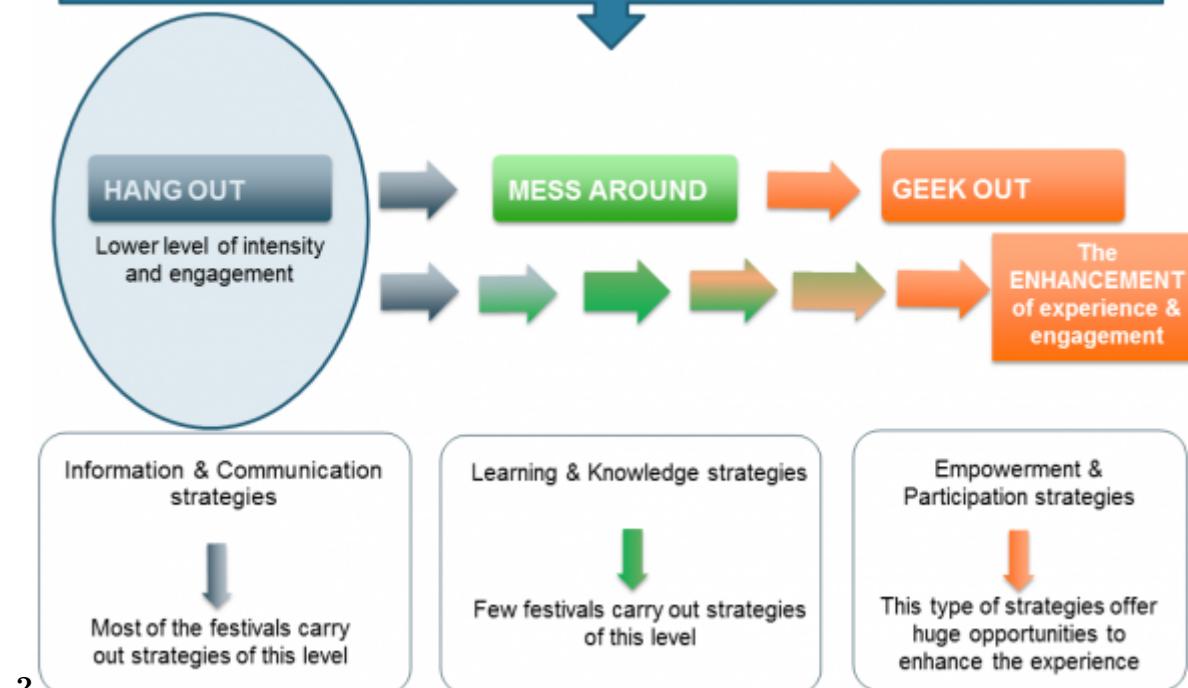


Figure 3: Figure 2 :

Figure 4:

1

Figure 5: Table 1 :

2

Year	Number of post	LIKES	2006 2007 2008 2009 2010 2011 2012 2013						Type of	Year ( )	2014 Engagementrate
			Number of	Number of	Number of	Number of	Number of	Number of			
3th of JULY			COMMENTS	SHARES					Type of post		CONTENT
Post 1	84		29	30					Picture		ICT
TOTAL	84		29	30							0.0025
4th of JULY											
Post 1	264		39	112					Picture	+	ICT
									Link		
Post 2	119		60	43					Picture	+	ICT
									Link		
Post 3	79		1	28					Video		ICT
									promo		
TOTAL	462		100	183							0.00434
7 of JULY											
Post 1	39		2	1					Video		ICT
									promo		
TOTAL	39		2	1							0.00073

[Note: Source: Author's own elaboration. Data from Bilbao BBK Live official Facebook page]

Figure 6: Table 2 :

3

	LIKES	COMMENTS	SHARES	Type of post	Type of CON-TENT
9 of JULY					
Post 1	88	11	17	Picture + Link	ICT
Post 2	128	10	30	Picture+comment	ICT
Post 3	66	55	38	Commentinfo	ICT
TOTAL	282	76	85		0.00258
10 of JULY					
Post 1	121	6	0	Picture + Link	ICT
Post 2	139	22	28	Picture	ICT
Post 3	38	2	1	Video 'backstage' LKT	
Post 4	31	2	1	Picture+Linkapp	ICT
Post 5	687	43	88	Pictures	ICT
Post 6	690	15	113	Picture	ICT
TOTAL	1.706	90	231		0.0059
Average					0,00242
Number of the post	Number of LIKES	Number of COMMENTS	Number of SHARES	Type of post	Engagementrate
11th of JULY					
Post 1	59	4	3	Link (map)	ICT
Post 2	40	10	13	Link (underground)	ICT
Post 3	84	2	44	Picture	ICT
Post 4	685	25	65	Picture	ICT
Post 5	172	39	11	Video	ICT
Post 6	271	19	17	Picture (withinfo)	ICT
Post 7	96	3	21	Video	ICT
TOTAL	1407	102	174		0,00419
12th of JULY					
Post 1	604	61	119	Picture + Link	ICT
Post 2	269	14	83	Video	ICT
Post 3	632	30	79	Picture	ICT
Post 4	52	3	3	Video	ICT
Post 5	33	11	2	Picture	ICT
Post 6	64	3	2	Pictures	ICT
Post 7	55	9	16	Video	ICT
Post 8	13	2	1	Video (artista opinion)	LKT
Post 9	303	30	97	Video	ICT
TOTAL	2025	163	402		0,00502
13th of JULY					

[Note: 2 Year © 2014 Global Journals Inc. (US)]

Figure 7: Table 3 :

4

Post 1	283	18	45	Video	ICT	
Post 2	357	16	50	Picture + Link	ICT	
Post 3	36	1	2	Picture	EPT	
Post 4	41	8	2	Video	ICT	
Post 5	186	6	0	Picture	ICT	
Post 6	71	10	2	Video	ICT	
Post 7	43	6	2	Picture	ICT	
Post 8	16	0	1	Video	ICT	
Post 9	598	26	88	Picture	ICT	
TOTAL	1631	91	192			0,00371
Average						0,00431
Number of	Number	Number	Number		Type of	Engagemen
post	LIKES	ofCOMMENTS	ofSHARES	Type of post	CONTENT	
		14 DE JULIO				
Post 1	774	34	301	Video	ICT	
Post 2	720	61	150	Picture	ICT	
Post 3	308	15	17	Sharedpublication	ICT	
TOTAL	1.802	110	468			0,01386
		15 DE JULIO				
Post 1	39	3	1	Pictures	ICT	
Post 2	201	14	25	Pictures	ICT	
Post 3	188	3	13	Pictures	ICT	
Post 4	1215	45	162	Sharedpublication	ICT	
Post 5	284	47	357	Video	ICT	
TOTAL	1.927	112	558			0,00907
		16 DE JULIO				
Post 1	231	1	25	Pictures	ICT	
Post 2	14	1	1	Pictures	ICT	
Post 3	12	2	0	Pictures	ICT	
TOTAL	257	4	26			0,00167
		17 DE JULIO				
Post 1	265	21	163	Video	ICT	
TOTAL	265	21	163			0,00784
		19 DE JULIO				
Post 1	224	14	84	Video	ICT	
TOTAL	224	14	84			
TOTAL	4475	261	1299			0,00562
Average						0,00476

Figure 8: Table 4 :

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<sup>1</sup>© 2014 Global Journals Inc. (US)

<sup>2</sup>Although other UNESCO heritage websites such as the submarine heritage or heritage in the event of armed conflict specify this, we collect only the main categories. See: <http://www.unesco.org/new/en/culture/themes/illicit-trafficking-of-cultural-property/unesco-database-o-f-national-cultural-heritage-laws/frequently-asked-questions/definitionof-the-cultural-heritage/> (Last accessed on 15 February 2014)

<sup>3</sup>More information: <https://www.youtube.com/watch?v=HOqRjNXxX> BA; <https://www.youtube.com/watch?v=0eUeL3n7fDs>

<sup>4</sup>Over-the-top content (OTT) refers to delivery of video, audio and other media over the Internet without a multiple system operator being

<sup>5</sup>[www.musicplus.es](http://www.musicplus.es)

<sup>6</sup>Stimulating Attendees' Leisure Experience at Music Festivals: Innovative Strategies and Managerial Processes

<sup>7</sup>[twitterinc.com/releasedetail.cfm?releaseid=843245](http://twitterinc.com/releasedetail.cfm?releaseid=843245) (accessed May 2014).



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