

**The influence of brand image on Generation Y  
consumers at electronic dance music festivals by  
creating a sensory and relational experiential  
environment linked to global brands.**

Research dissertation presented for the degree of  
MSc in Global Brand Management

Griffith College Dublin

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## Candidate Declaration

Candidate Name: Lauren E. Hudson

I certify that the dissertation entitled:

*The influence of brand image on Generation Y consumers at electronic dance music festivals by creating a sensory and relational experiential environment linked to global brands.*

Submitted for the degree of: MSc in Global Brand Management is the result of my own work and that where reference is made to the work of others, due acknowledgment is given.

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## Dedication

This dissertation is dedicated firstly and foremost to my role model, best friend and incredible mother, Kathy Hudson. Thank you for giving me the world, for your constant support and for teaching me to aspire to achieve greatness. This research is also dedicated to my loving sister, Katie Hinson, for always encouraging me throughout the challenges of my Master's degree and to my stepfather, Mario Dittmer, for his reassurance during graduate school. Lastly, this work is dedicated to my father, Randy Hudson, who always believed in me.

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## Abstract

*The influence of brand image on Generation Y consumers at electronic dance music festivals by creating a sensory and relational experiential environment linked to global brands.*

**Lauren E. Hudson**

This study was shown that global brands can enhance their overall brand image by becoming involved in the sensory and relational EDM experience depending on the type of brand, its personality and whether the Generation Y festivalgoer enjoyed consuming the brand within the festival experience. The dissertation focused on exploring a global brand's involvement in the sensory (visual and sound) and relational (social) experiential environment of an electronic dance music festival in relation to enhancing brand image among Generation Y.

The approach was taken from a social constructivist point of view that is exploratory and interpretivist in nature. The inductive research was conducted through a triangulation method, combining qualitative and quantitative data. The participant observational qualitative data was conducted through the experience of the researcher, by observing two global beverage brands, Red Bull and Heineken, at the EDM festival, Ultra Europe. Quantitative studies were explored through conducted surveys based on the research objective and conceptual framework. The surveys were completed using a non-probability purposive sampling method with 20 participants for the Heineken survey and 46 for the Red Bull survey, which was distributed via social media.

The research uncovered the positive relationships and themes between the EDM experience, brand involvement and brand image based on the investigative studies of Red Bull and Heineken at Ultra Europe. Limitations to this research were evident due to the small sample size and bias of the researcher. Suggestions are made that in order to enhance the overall brand image in the sensory and relational experiential environment of an EDM festival, the global brand must already be seen as youth-conscious or energetic among Generation Y. If this is not the case, assumptions are made that the brand should consider taking an active involvement within the experience.

Although this study lacks firm conclusions as the research is exploratory and interpretivist in nature, the data presents and analyses each factor of the created conceptual framework in relation to the research objective. This conceptual framework can be used for future studies, as assumptions are made that the framework is insightful in measuring how global brands should become involved in the sensory and relational experiential environment of an electronic dance music festival.

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# 1 Introduction

## 1.1 Overview

This research will be investigating the influence of brand image at Electronic Dance Music (EDM) festivals on Generation Y (18 – 35 years old), also known as the “We Generation” or “Millennials,” by creating a sensory (visual and sound) and relational (social) experiential environment. Through this environment, the research will be exploring global brand partnerships, specifically global beverage brands, with an involvement in EDM festivals and the effects of the experience in consuming the brand on Generation Y in relation to brand image after the festival ends.

## 1.1 Research Purpose

The purpose of the research is to measure and explore the impact of brand image at EDM festivals in relation to Generation Y. During the beginning stages of research, a common theme that directly linked Generation Y with having an overall positive image with a brand was the brand experience.

The brand experience focuses on how consumers make emotional purchasing decisions of brands based on their experience with the brand. (Holbrook & Hirschman 1982) This idea of an experience with a brand guided I, the researcher, into examining trends that would make Generation Y come together with an emotional connection, while also providing brands with the opportunity to reach thousands of Millennials on an international scale.

After further investigation, a partnership with an EDM festival was considered as an experience that could enhance brand image, by global brands taking an involvement in Generation Y's escapist world of the electronic dance music festival environment.

The electronic dance music (EDM) festival atmosphere brings together an internationally diverse group of individuals to create one large global community for a brief period of time. The typical EDM festival provides its festivalgoers with one-day, one weekend, or one to two weeks full of one-of-a-kind fantasy experiences.

Since the rise of the electronic dance music (EDM) phenomenon, thousands of Millennials have traveled to festivals around the world to become part of the EDM experience, providing brands with the opportunity to reach a very large international audience. In 2014, Tomorrowland located in Boom, Belgium, sold 360,000 tickets in one hour for its festival. (Boelpaep 2014) Ultra Music Festival in Miami, Florida, sold out of its early bird tickets in 4 minutes and advanced tickets in 20 minutes for its 2014 festival with over 200,000 hopefuls waiting in line. (Ultra 2013) With large attendance rates of a social media driven generation looking to share and express their EDM experiences, global brands have joined in on the trend, recently taking their involvement a step further by providing a more evident presence within the festival experience in order to be a part of the influence that is EDM.

In 2013, Heineken partnered up with Ultra Music Festival in Miami, Florida, and debuted the original Heineken House, which was 'a first-of-its-kind activation that extends Ultra's audiovisual experience to the drink line.' (Lipsay 2013). The Heineken House provided an indoor space that was designed with the sensory experience of Ultra in mind. It featured extravagant lighting and fog, live audio from the stage as well as an area where consumers could order their drinks while watching live visual feeds from each stage on iPads in the entry way. (Lipsay 2013) The Heineken brand states its involvement with EDM as an important

passion point for their target audience, making it a crucial investment for the global brand in order to appeal to their consumers interests. (Levin 2014)

In May 2014, Anheuser-Busch InBev announced its new music experience of Corona SunSets bringing together the top EDM DJs to celebrate the world's beaches in Europe, Mexico and Canada. With this partnership, Corona also worked with Blue Flag in protecting the beaches of the world for future generations. The efforts in restoring the beaches are recognized at the Corona SunSets festivals, giving its festivalgoers the experiential environment of beautiful beaches, community and EDM music, while also being involved in a partnership that is helping to restore nature. (Business Wire 2014)

Being involved with EDM artists and festivals can also set global brands apart from their competitors by taking a part in the music. Red Bull has been known to focus on Generation Y's interests and has taken on an involvement with EDM through the Red Bull Music Academy. The Red Bull Music Academy features a global series of festivals and workshops devoted to music. In the past, Red Bull has featured sets of EDM artists at these festivals and workshops, providing the global brand with the chance to be connected with some of the most popular rising stars of EDM before they become huge. (Briodagh 2012)

The EDM phenomenon in relation to brand partnerships creates a common theme of global beverage brands attempting to reach Millennials through an EDM festival experience. The research focuses on exploring the gaps in literature in regards to Schmitt's dimensions applied to the EDM experience and how this influences brand image. This is completed through the creation of a conceptual framework, which is implemented through quantitative and qualitative data in order to explore the research objective of whether global beverage brands that are involved with this type of festival can enhance their overall brand image.

## 1.2 Significance of the Study

Exploring the idea of the experiential environment of EDM festivals can help global brands, specifically global beverage brands, in search of connecting with Millennials at these types of festivals.

Although the research will be limited to Heineken and Red Bull's involvement with Ultra Europe in Split, Croatia, the results will be beneficial to global companies while researching secondary data as they can use this research in consideration when deciding on whether or not to be involved with an EDM festival in regards to enhancing their brand image among Generation Y.

The research conducted also provides global brands with further knowledge on the type of involvement that they should consider taking within the EDM experience centred on Generation Y's interests and the extent of their involvement, a presence versus active participation, based on the overall image of the brands used within this study.

### 1.3 Research Objective

As previously mentioned, the exploratory research objective will be to measure the impact of EDM festivals and global brand partnerships on Generation Y. The study will be exploring whether the influence of the sensory and relational experience of an EDM festival positively enhances the image of the brand through being involved with the environment. The research objective will be explored and tested through the proposition below.

***P1:** Global brands that are involved in the sensory and relational experiential environment of an electronic dance music festival will enhance their overall brand image among Generation Y.*

## 1.4 Structure of the Study

The dissertation is separated into 5 chapters with each contributing to the research objective and the process in exploring the proposition. The first chapter is designed to introduce the research, state the objective of the exploratory study and to stress the significance of the study for global brands.

The second chapter provides a literature review on the Generation Y consumer, the brand experience, the electronic dance music culture and brand equity – brand image. The literature review is crucial in order to fully understand each part of the research objective. The chapter concludes with a conceptual framework that encompasses the most important aspects from the literature review in order to explore and test the proposition.

The methodology and research design chapter clarifies the strategy and methodology used to collect the qualitative and quantitative primary data. A social constructivist approach was taken for the purpose of this research with participant observational studies and surveys sent out via social media to Generation Y festivalgoers at Ultra Europe.

The findings chapter presents and discusses the findings of the quantitative data. The findings and the discussion of the findings are designed to explore the results of the study, the validity and reliability as well as the researcher's assumptions based on the responses to the surveys.

The final chapter highlights the implications, limitations and the conclusions as well as recommendations for future research. The following chapter outlines the literature review and existing literature that was explored for further understanding of the research objective.

## 2 Literature Review

### 2.1 Overview

The purpose of the literature review is to define, acknowledge and assess previous research related to the research objective in order to create a conceptual framework for the exploratory study on global brand partnerships with electronic dance music festivals. As previously stated, the literature review focuses on the explored research by developing further understanding of the vital aspects of the proposition.

There was a limited amount of relevant literature in the databases I used, SAGE and EBSCO, in relation to EDM experience and brand image. This is due to the exploratory nature of research, which led to a smaller amount of pertinent and useable literature for the conceptual framework. The research conducted will address the gaps in the literature in order to gain a better understanding of the EDM experience in relation to Generation Y, global brand involvement and brand image. The following headings outline the structure of the literature review.

- ❖ Generation Y Consumers
- ❖ Experience Marketing and the Brand Experience
- ❖ Electronic Dance Music Culture
- ❖ Brand Equity – Brand Image
- ❖ Conceptual Framework
- ❖ Conclusion

## 2.2 Generation Y Consumers

Generation Y, also known as “Millennials,” are the generation that falls into the 18 to 35 year old age demographic. Millennials are considered by many as one of the most diverse and complex generations of our time, making them ‘difficult to categorize and even harder to please.’ (Manternach 2015).

Members of Generation Y have ‘grown up in an ever-changing universe from an economic, ecological, political, sociological and technological perspective.’ (Urbain et al. 2013). This generation has been described as looking for new and exciting ways to live as well as feeling the need to be surrounded by diversity. From a managerial point of view, they appeal to ‘pleasure, festivities and efficiency rather than guilt and duty.’ (Urbain et al. 2013).

A recent journal article classified Generation Y as the first global generation, ‘a group equally affected by news abroad and at home; they embrace other cultures, crave travel, and search for authentic experiences rather than material gains.’ (Young 2014). According to Young (2014), ‘They carefully consider brand reputation as well as their peers’ experiences with the brand.’

As a global generation, Millennials seek brands that they feel speak to them on a personal level. They want to be associated with brands that understand them and that understand their interests. (Smith 2015) This includes understanding their desire to be entertained and their appreciation for brands that become involved in these interests. A recent report by SFX stated that 93% of fans of EDM festivals appreciate brands that ‘help bring them great events.’ (SFX 2015). These great events consist of a music genre (EDM) that Millennials call their own, as electronic dance music provides a fresh and new sound for the generation. (Burns 2014) Millennials live in a social media driven world, as does EDM, allowing Generation Y to use electronic dance music on multiple media

platforms that they are most passionate about. This is due to the computerized nature of electronic dance music and the accessibility to share and stream new music. (Burns 2014)

Generation Y yearns for exciting life experiences on a global scale, constantly searching for pleasure and festivities. This craving correlates positively with the EDM culture as it encourages that desire through its worldwide fan base and dreamlike festival moments. (Burns 2014) By becoming part of the natural emotions that are stirred during the EDM festival, brands can align with Generation Y consumers and their current interests. This can be done with global brands by becoming part of the experiential environment, which will be further discussed in the next section of the literature review.

## **2.3 Experience Marketing and the Brand Experience**

Event or experience marketing has the opportunity to increase the effectiveness of a sponsorship. Experience marketing is defined as, 'the staging of events by a company to get in contact with a consumer in such a way that it creates a memorable experience for the consumer.' (Fransen et al. 2013). The principles behind experience marketing focus on receiving the message of experience and on active participation of the audience. The ideas associated with experience marketing can be useful when applying it to the brand experience itself at an event as they provide the possibility to stimulate and intensify the brand experience. (Fransen et al. 2013)

A brand is defined as 'a name, term, sign, symbol, or design, or combination of them which is intended to identify the goods and services of one seller or group of sellers and to differentiate them from those of competitors.' (Kotler 1991). The concept of brand experience was first released in 1982 by Holbrook M B and Hirschman in "The Experiential Aspects of Consumption: Consumer Fantasy, Feelings and Fun," where the idea that the consumers not only make rational,

but emotional purchasing decisions as well based on experiences with a brand. (Holbrook & Hirschman 1982) With the brand experience, global brands are able to sell experiences and create memorable events rather than focusing solely on the services provided. (Pine & Gilmore 1998) This idea of a brand experience has disregarded traditional marketing techniques and released its own models, with the exploration of two similar representations in terms of dimensions.

The J Josko Brakus model relates to consumer responses to an experience with a brand and is separated into four different dimensions: sensory, affective, intellectual (cognitive) and behavioural. The model is discussed in a journal article by Herbjørn Nysveen called "Influences of co-creation on brand experience," which mentions the four dimensions explaining what each entails. The sensory dimension is defined as 'the degree in which a brand appeals to the consumer's senses and whether the brand makes a strong and interesting impression on consumers' senses.' It is important to note that the sensory experience is 'the sense of what occurs outside the body and most of their associations will be related to the visual nature of experiences. The sensory dimension relates to stimulation through sight, sound, touch, smell and taste and have played a vital role in the idea of brand experience creating positive results for brand equity – i.e. brand awareness and brand image. (Cleff et al. 2014)

Authors Thomas Cleff, I Chun Lin and Nadine Walter also discuss a similar brand experience model in a journal article titled, "Can you feel it? – The Effect of Brand Experience on Brand Equity." In this article, the model by Bernd H Schmitt describes four similar dimensions with an added fifth. These dimension are sensory, affective, creative cognitive, physical, behaviours and lifestyle as well a relational or "social." (Cleff et al. 2014). The fifth dimension termed *relational values* is defined as 'the need to be perceived positively by individual others.' (Cleff et al. 2014). In terms of relational (social), individuals seek and enjoy relationships with others because they can provide a pleasant stimulation – 'the more people, the more fun.' (Fransen et al. 2013). Relational values are

centred on the social experience that result from relating to a reference group or culture. This specifically applies to having a social-identity experience resulting from group play – a vital role in the 21<sup>st</sup> century with a generation that feeds off of social media, brand communities and Web 2.0. (Cleff et al. 2014)

These dimensions, specifically sensory (visual and sound) and relational, can contribute to the consumer's sensory stimulation while engaging with them in an active manner. (Zarantonello & Schmitt 2013) Through this brand experience engagement, 'consumers formulate perceptions of the brand experience and interpret the brand identity to create their own notion of brand image.' (Hanna & Rowley 2011).

The EDM festival experience heightens stimulation through the sensory and relational dimensions. This gives brands the opportunity to align with the experience, not exploit it. (Burns 2014) By being in the experience with the consumer, global brands can create subconscious associations with the sensory and relational experience of an EDM festival for Generation Y.

Although Schmitt's brand experience model has conducted in past research through works such as Cleff (2014) and Nysveen & Pedersen (2014), little, if any, exploratory research has been done on the influence of EDM festival experience on Generation Y with the involvement of global brands using the specific dimensions of this model (sensory and relational). By exploring the research objective, the relationship between the EDM festival experience using Schmitt's dimensions and the enhancement of brand image can be tested. The following section will explain the dimensions used for the research objective, sensory (visual and sound) as well as relational (social), in terms of the EDM experience and culture.

## 2.4 Electronic Dance Music Culture

Schmitt's brand experience model, mentioned in the previous section, is seen from a customer perspective as being derived from 'experiences involve the entire living being. They often result from direct observation and/or participating in the event - whether they are real, dreamlike or virtual.' (Ismail et al. 2011).

Electronic dance music (EDM) festivals create a 'dreamlike' or 'escapist' atmosphere, providing Generation Y with the ability to engage in a memorable brand experience and to become part of an international youth phenomenon.

Electronic dance music culture has a 20-year history that can be described as 'a site for the celebration of pleasure that creates alternative forms of subjectivity and inclusive social interactions.' (Riley et al. 2010). Investigating the sensory and relational aspects of an EDM festival entails looking at each of Schmitt's dimensions individually to gain a better understanding of the EDM culture and experience.

The relational aspect of the EDM culture involves looking at the international movement of EDM festivals, which are commonly known for being accepting of others. 'It is for the "cool" kids, but even more importantly it is for the outcasts and those in far left field.' (SFX 2015). EDM festivals are an ideal setting for individuals to come together in an atmosphere where social judgment is virtually lacking and a sense of community is present. A recent CNN article states one of the top DJs of electronic dance music, Steve Aoki, on his view in regards to the relational aspect of EDM festivals. "When I'm on stage I'm looking out and seeing everyone putting up their flags from hundreds of different countries, representing hundreds of different cultural lifestyles. They're all jumping in unison forming almost like one entity, one spiritual being." (Alvarado 2014).

The sensory dimension of an EDM festival revolves around visual (lights, lasers, fireworks) and sound (artists and music). Electronic dance music or EDM can be described as 'genre of music generally created on computers using production

software and comprises many sub-genres ranging from the slow and soulful to the fast and heavy.’ (Burns 2014). EDM producers use computers to create songs from their launch to the conclusion, while other genres use computers and software for segments of songs. The “DJs” or artists of EDM are also the producers, playing their own music and other artists on radio and live at festivals. These artists design mixes with unexpected content, creating performances unlike any other genre at festivals. At an EDM festival, the artists perform live by deejaying on the stage, controlling the audience’s emotions through song choice and mixing. (Burns 2014)

The visual aspects of an EDM festival can be just as crucial as the music for an EDM fan, as the lights transform the artists set into a more superior and multi-sensory experience for the festivalgoers. Artists can display their work on an outstanding scale through 100-foot screens, holographic projections and blasting lasers, creating an unforgettable experience for their fans. (Ponsford 2014)

With the social and sensory dimensions in tact, the EDM festival is one-of-a-kind for Generation Y, providing brands with the opportunity to become involved in a memorable experience. Engaging with the EDM culture can potentially enhance a brand’s overall brand image. The concept of brand image is further explained in the next section in order to comprehend the idea in relation to the research objective and proposition.

## 2.5 Brand Equity - Brand Image

In order to fully understand brand image, brand equity must be defined. From a consumer's standpoint, brand equity is the subjective evaluation of a brand and its value in which the brand establishes favourable, strong and unique brand associations in the consumer's memory. (K. Keller 1993) Brand equity is defined as 'the differential effect of brand knowledge on consumer response to the marketing of the brand.' (K. Keller 1993). According to Keller (1993), brand knowledge is divided into two separate categories – brand image and brand awareness. For the purpose of this research the focus will be on further exploration around the ideas of brand image, which can be defined as, 'the perceptions about a brand as reflected by the brand associations held in consumer memory.' (K. Keller 1993).

To measure brand image, brand associations within the category of brand image are recognized. Keller's brand image associations consist of brand attributes, brand benefits and brand attitudes. (Cleff et al. 2014)

Attributes are defined as 'the descriptive features that characterize a product or service.' (K. Keller 1993). This association relates to what the consumer believes the product or service is or has as well as the aspects of what the purchase and consumption entails. Attributes are distinguished through how they directly relate to the product or service performance and are divided into two types – product related attributes and non-product related attributes. For this research, non-product related attributes are explored. The four main types of non-product related attributes consist of price information, packaging or product appearance information, user imagery (the type of person consuming the product) and usage imagery (where and in what situations is the product used). (K. Keller 1993)

Since this study is focusing on the experience of a Generation Y consumer, the user and usage imagery of non-product related attributes are considered when conducting the research. User and usage imagery are 'conducted directly from

the consumers own experiences and contact with the brand users.’ (K. Keller 1993). The types of brand users in this case consist of demographic factors (Generation Y) rather than psychographic factors (attitudes towards the environment, possessions and politics). The brand usage in this case will refer to the location (EDM festival) and type of activity (experience). Brand personality is the outcome of user and usage attributes and can be characterized by descriptors such as “youthful” or “colorful” and can expose the emotions and feelings evoked by a brand. (K. Keller 1993)

Benefits are defined as the value that is attached to a product or service – ‘what the consumers think the product or service can do for them.’ (K. Keller 1993). These benefits are separated into three categories – functional, experiential benefits and symbolic. For the purpose of this study, the focus of the research will be on experiential and symbolic. Experiential benefits are defined as ‘what it feels like to use the product or service.’ (K. Keller 1993). *Experiential benefits* satisfy experiential needs such as sensory pleasures. *Symbolic benefits* are usually related to the underlying needs of consumers. These needs are social approval, personal expression and outer-directed self-esteem. (K. Keller 1993) Social approval includes sharing an experience with other people, which may fulfill essential social needs and expression. Sharing this experience with others is ‘laying the foundation for a pleasant experience that may, in turn, translate to a positive brand attitude.’ (Fransen et al. 2013).

The consumer defines a *brand attitude* as the general evaluation and viewpoint of the brand. Brand attitudes are viewed as the degree in which a consumer thinks a brand has certain benefits or attributes and if those attributes and benefits are perceived as positive or negative. (K. Keller 1993)

The literature on the brand image will be used in order to fully recognize how the experiential environment of an EDM festival enhances brand image – attributes, attitudes and benefits. This will be discussed in further detail through a conceptual framework centred on the research objective.

## 2.6 Conceptual Framework

After developing further understanding on the different aspects of the research objective, the exploration is aimed to incorporate the literature review through the creation of a conceptual framework. Schmitt's five dimensions and Keller's brand image associations - attribute, benefits, and attitudes, are the literature pieces used to further explore the research.

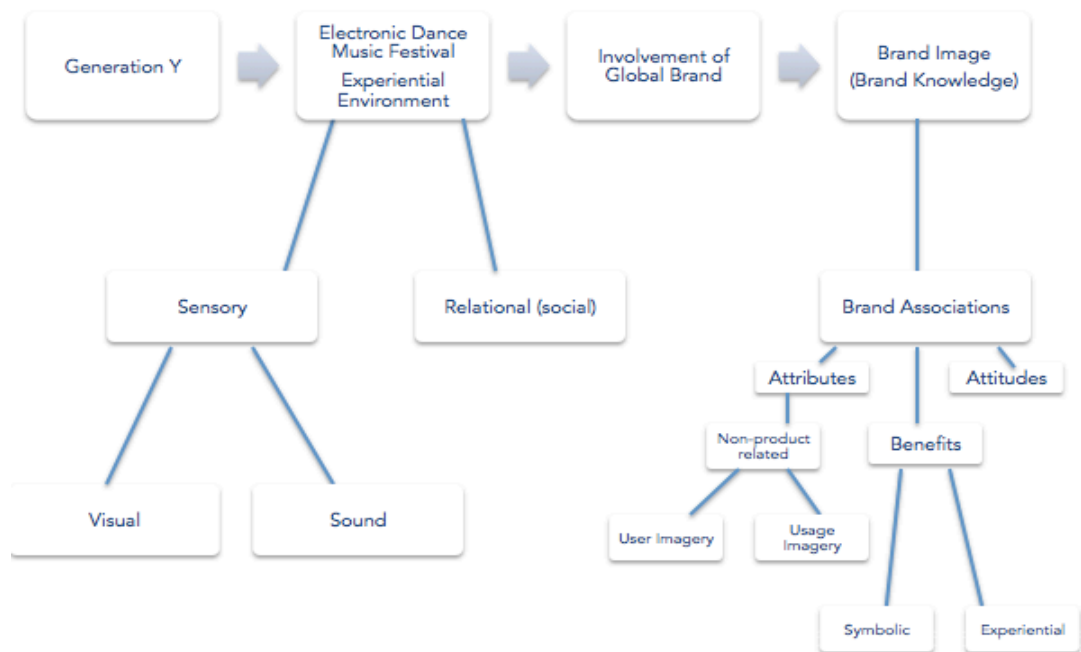
In order to make the literature applicable to the EDM festival experience, I selected the sensory (visual and sound) as well as the relational (social) dimensions from Schmitt's brand experience model.

The sound focuses on the atmosphere around the DJs, the electronic music and the impact the brand makes on the consumers experience. The visual aspect focuses on the lights, lasers, etc. of the festival in relation to the brand consumption. The social dimension was based on the relationships and social interactions within the festival experience and how the brand is placed within this environment. All of these dimensions were observed along with the brand's involvement within the experience.

The involvement within the experiential environment was then tested to see if it leads to enhancing the overall brand image among Generation Y – specifically brand benefits (symbolic and experiential), attributes that are non-product related (user and usage imagery) and attitudes. This is the main research objective that is explored and interpreted.

Figure 1 provides a conceptual framework in graphical form in order to illustrate the relationship between each area of the research objective. The framework is the basis of all the conducted research, both quantitative and qualitative, that is explored and tested.

**Figure 1** – *Conceptual framework for the EDM festival experience in relation to Generation Y, involvement of global brands and brand image.*



**Figure 1**

## 2.7 Conclusion

This chapter consisted of a detailed overview of the research objective based on the literature that was explored and researched. Elements of the proposition including Generation Y, EDM culture, the brand experience and brand image were further explored and described in order to create a conceptual framework that could be used to test the proposition. The following chapter will consist of the research design and methodology that is used in order to produce primary data for the research objective.

## 3 Methodology and Research Design

### 3.1 Overview

The methodology and research chapter outlines the research philosophy, research strategy as well as the data collection and analysis, which contributes to the research by testing the explored proposition. The research objective is to explore whether the involvement of a brand in the electronic dance music experiential environment of sensory (visual and sound) as well as relational (social) influences Generation Y and enhances the brand image.

The focus of the research is the exploration of the research objective and whether this proposition can be interpreted as valid and reliable based on the data collection methods that were used. The data collection approach used in order to increase reliability and validity was Triangulation, which consists of both qualitative and quantitative methods. This method was completed through non-structured participant observations of Heineken and Red Bull's active involvement at Ultra Europe in Split, Croatia, and through a non-probability purposive sampling survey distributed online to measure the influence of brand image among festivalgoers of Ultra Europe that fall into the Generation Y demographic.

### 3.2 Research Philosophy and Approach

The exploratory research is conducted from a social constructivist viewpoint, as I examined and participated in Generation Y's experiential environment at an EDM festival. The social constructivism theory can be described as socialization, which is 'the process of acquisition of skills, knowledge or deposition that enables the individual to participate in his or her group or society.' (Sivan 1986). A social constructivist 'learns the needs and motives in underlying human

relations and the modes of action necessary to interact with people, objects and ideas in the environment.’ (Sivan 1986). An important function of the social constructivist is to uncover the ways in which groups of people participate in the construction of their perceived social reality. This function is the reason for taking this viewpoint, as I explored Generation Y’s desired “reality” by taking on the environment of the escapist world of an electronic dance music festival. This was explored by observing Millennials who choose to invest in their idea of the ultimate reality through an EDM festival experience for a period of time.

Since there is very little research on the relationship between brand image and brand experience in regards to EDM festivals, the research is predominantly qualitative in nature although quantitative methods are used.

### **3.3 Research Strategy**

The aim of the research is to identify whether a global beverage brand’s involvement with an electronic dance music festival enhances brand image among Generation Y. For primary data, I conducted research on Heineken and Red Bull’s involvement with Ultra Europe, located in Split, Croatia, using the conceptual framework and literature to explore the ideas around the brand experience, the involvement of a global beverage brand and brand image.

Qualitative data was conducted by making non-structured participant observational studies with Heineken and Red Bull at Ultra Europe. Observational studies were explored in relation to Schmitt’s experiential environment – sensory (visual and sound) as well as relational (social). The observations were documented and recorded to further the researcher’s understanding of the environment that is created within the electronic dance music culture and how the brand integrates into the experience and connects with Generation Y. The qualitative study enhances the quantitative data by providing I, the researcher, with a stronger comprehension of the EDM experience at Ultra Europe, which in

return also enhances the validity and reliability of the proposition through the use of mixed methods. These participant observations were advantageous when creating the questions for the festivalgoers and for interpreting the results of the Heineken and Red Bull surveys based on the EDM experiential environment, as I was able to relate back to my observations and experience with Ultra Europe.

By providing both qualitative and quantitative data, more depth and value can be added to the research. This type of approach is termed as *Triangulation*; a research method previously mentioned that is defined as combining qualitative and quantitative methods to help increase validity and reliability. Using mixed methodologies presents more comprehensive results of the findings, providing the research with a more direct perspective in regards to the sensory and relational experiential environment of an EDM festival in relation to the global brands involvement. The use of triangulation is further discussed in the findings where validity and reliability is explored in more depth.

The quantitative data element of the research is a strategy that is interpretivist in nature as this research predominately qualitative as well as exploratory and subjective. The data collected in regards to enhancing the brand image through involvement within the brand experience is through an online survey questionnaire with participants from Ultra Europe. These participants are the festivalgoers that fall into the Generation Y demographic of 18 – 35 years old. This quantitative data is explored through the questionnaire design that relates directly to the conceptual framework and literature review.

The created conceptual framework takes in all aspects of the proposition, focusing on Generation Y, brand image, the EDM experience and brand involvement. The definitions and meanings from the literature review were considered during the design of each specific question for the survey. The questionnaire was completed by deriving pieces from the literature research and its descriptors of each of these aspects within the conceptual framework. This questionnaire was investigated in order to truly measure the influence of the

experiential environment of an EDM festival on Generation Y in relation to brand image and brand involvement.

### **3.4 Collection Primary Data**

#### **3.4.1 *Data collection***

The sources of the data that were collected were interpretivist and qualitative in nature although quantitative measures were conducted in order to fully understand the patterns and outcomes of the proposition.

The data collection for the non-structured observational studies was conducted through the researcher's experience at Ultra Europe in Split, Croatia. The observational studies were documented by interpreting the experiential environment (sensory and relational) aspect of the conceptual framework as well as through the researcher's observations of festivalgoers engaging with Heineken and Red Bull at Ultra Europe.

The quantitative data collection was completed through two surveys, a Heineken and Red Bull survey. Each survey consisted of the same questionnaire design on SurveyMonkey that was distributed via social media. The surveys were sent out through three Ultra Europe Facebook groups consisting of festivalgoers as well as sent out through Facebook Messenger to the festivalgoers that I, the researcher, was personally in contact with at Ultra Europe. This was the most appropriate way to reach the target audience as Generation Y constantly lives in a social media driven realm. (Burns 2014) By posting directly to the Facebook pages, I was able to reach the Ultra Europe festivalgoers quickly and effectively, which was crucial given the limited time frame in retrieving participants.

In order to increase credibility, trust between the informants and the researcher was enhanced. This was done by making the survey anonymous with the choice to opt-out, as the survey was completed by participants on a voluntary basis. There was no pressure for any of the informants in the Facebook groups to complete the surveys, only a suggested posting on the group pages to complete either or both depending on if they engaged with the brand(s) at Ultra Europe 2015. Those who I came in direct contact with at Ultra Europe were also asked to complete the survey, which enhanced the level of credibility, as I knew these specific participants were involved in the Ultra Europe experience. Since I was able to explain my research to these festivalgoers at the Ultra Europe, these participants were also able to better comprehend the questionnaire and were informed in the importance of answering honestly. There were limitations to recruiting participants for the study on social media, as there was no guarantee that all the informants were involved in the Ultra Europe experience. Assumptions are made by the researcher that each person filled out the survey honestly in regards to their attendance of the festival and their engagement with the brand(s).

Additional methods for the issuing the survey including distribution via email and asking questions at the festival grounds were taken into consideration, but were not used for this specific research due to the nature of the experience and Generation Y's passion of social media. This method was considered the most appropriate way to reach Generation Y without interfering with their EDM experience.

Other research methods were considered for this study including focus groups and in-depth interviews from the festivalgoers at Ultra Europe, but were discounted. In order to gain a larger reach of Generation Y festivalgoers, I chose to obtain my data through a survey questionnaire distributed online as opposed to focus groups and in-depth interviews. If more time were permitted, in-depth interviews would have been measured as part of the research process, but due

to the close submission date of the dissertation the method is instead suggested for further research.

The survey was created in relation to the conceptual framework in order to measure the influence of EDM festivals on Generation Y and if the involvement of brands enhances brand image. Each question was created based off of the literature, the proposition and my own observations at Ultra Europe. I recreated the survey several times before sending it out by providing the questions to my supervisor and to fellow peers that had not read the questionnaire. This was done in order to tone down the research-oriented sentence structure of the questionnaire, to reduce the number of leading questions and to create questions that were more familiar and comprehensive for the Generation Y festivalgoers. Many problems were presented within the survey in regards to the design of the questionnaire. These issues were addressed by continuing to create questions that were less research based before sending it out to the informants. Although the survey was refined several times before its distribution, the questionnaire still resulted in several issues in regards to the comprehension of the dimensions statements for the participants. During the discussions for future research, recommendations are made to continue this study with in-depth interviews and open-ended questions in order to give a more detailed approach and provide further understanding of the questions to the participants.

### 3.4.2 *Methods for collecting data*

Heineken and Red Bull brand's involvement with Ultra Europe in Split, Croatia, was used for primary data because both of the global beverage brands reputable status on an international scale and Ultra Music Festival's significant popularity among Generation Y.

The data is collected through inductive research over direct participant observational studies at the Ultra Europe EDM festival and through a survey on

SurveyMonkey posted via social media (Facebook) for the festivalgoers to complete in relation to the proposition. The quantitative data element of the research tested via survey was collected through participants that completed the survey in three different Ultra Europe 2015 Facebook groups online as well as through Facebook Messenger to festivalgoers that I came in direct contact with through my participant observational studies at Ultra Europe.

The questionnaire completed by the festivalgoers was measured in relation to the literature review and conceptual framework on the EDM festival experience, brand involvement and the enhancement of the brand image – attributes, attitudes and benefits. These questions were designed to encourage the participants to answer in their own opinions of how the brand affected their experience at Ultra Europe and whether it enhanced Heineken and Red Bull's brand image among the participants that fall into the Generation Y category.

The sampling conducted is done through non-probability sampling, which is the assumption that there is an 'even distribution of characteristics within the population.' (Government of Canada 2009). This type of sampling creates a viewpoint for the researcher that any sample is representative of the research. (Government of Canada 2009) The form of non-probability sampling in which I used was purposive sampling. This type of non-probability sampling is based on the researcher's decision of the individuals that are included in the research. This is centred on a variety of criteria including 'knowledge of the research issue, or the capacity and willingness to participate in the research.' (Jupp 2006). The purposive sampling method was chosen because of the approach used in order to retrieve the participants. This was based on the researcher's knowledge of the festivalgoers and the issue of getting participants to contribute to the research. In this case, the most efficient way to reach the participants was via Facebook due to Generation Y's interest and involvement with social media platforms.

The sampling method used has its limitations as the sample collected was chosen by the researcher and resulted in small number of participants. The

sample size that was collected consisted of 20 participants for the Heineken brand survey and 46 for Red Bull brand survey. The results consisted of less participation in the Heineken survey as the participants were more inclined to answer the Red Bull survey when asked to complete both or either depending on which brand(s) the participant engaged with. The results of the survey were international, consisting of participants from 15 countries for Heineken and 20 countries for Red Bull.

The non-structured participant observational studies were through my direct experience with Heineken and Red Bull at Ultra Europe. Observational studies can be seen as 'the systematic description of events, behaviors and artifacts in the social setting chosen for the study.' (Kawulich 2005). The participant observations are used to 'learn the activities of the people under the study through observing and participating in those activities.' (Kawulich 2005). Using participant observations provides I, the researcher, with the opportunity to research the EDM experiential environment setting and how the festivalgoers react within this experience. The participant observational studies were carried out by observing the nonverbal actions of festivalgoers as well as the social interactions within this setting in relation to the global brands. This was done in order to better grasp how Generation Y communicates with each other in this type of environment.

The influence I have in choosing the data collection methods are the reach of a larger database of potential participants via social media and the access to carry out the observational studies on the experiential environment of EDM festivals at Ultra Europe. By exploring the festival's environment directly in relation to brand involvement and by testing the propositions through an online survey, I was able to provide a detailed and well-structured report on the proposed proposition.

### 3.4.3 *Nature of the data*

The data that was collected was both quantitative and qualitative. The qualitative participant observational research at Ultra Europe was interpreted through the researcher's observations of the experience with Heineken and Red Bull at the EDM festival. The observations on the EDM festival experience focused on Schmitt's dimensions of the sensory – sound and visual aspects as well as the relational (social). These dimensions were viewed through the researcher's personal experience with the Heineken and Red Bull brands at Ultra Europe. The experience was documented via photographs and videos in order to go back and review the exploratory research findings.

The atmosphere of the festival in relation to the sensory dimension was recorded by looking at the visual effects – lighting, smoke, fireworks, etc. and sound effects – music, djs, dance and beats that go with an EDM festival. The social dimension focused on the observations around the connections that Generation Y makes through the EDM community revolving around the PLUR – peace, love, unity and respect of the EDM culture. After the festival ended, I used the recorded observations from my iPhone to explore my observations of the EDM experiential environment of Ultra Europe in relation to brand involvement of Heineken and Red Bull.

The quantitative data element of the proposition, as mentioned previously, was a survey, released for a two-week span in order to have a significant amount of time to interpret the data. The questions that were asked to the participants were based on a Likert scale of 1 - strongly disagree and 7 - strongly agree, multiple choice questions and open-ended answers. The questionnaire was created with the literature and conceptual framework in mind by relating each question back to the previously investigated research. Each sentence of the survey was designed with a connection to a specific part of the conceptual framework in order to complement the research objective.

### 3.5 Approach to Data Analysis

The analysis of the primary data collected is interpretivist in nature and was conducted through inductive research. The inductive research is qualitative in nature and is research that is subjective to a degree by the researcher's ideals. (Soiferman 2010) The inductive research approach was taken because of the exploratory nature of the data. This data was analysed by the researcher's interpretation of the experiential environment, brand involvement and brand image as well as the views of the festivalgoers via social media. The research is predominately qualitative and subjective, therefore inductive research was the appropriate method for the research objective, since I created my own theory about the EDM experience and its enhancement on brand image. This is done through observational studies and through collecting data from the participants of the online survey, which consisted of festivalgoers that fall into the Generation Y category and attended Ultra Europe 2015.

The approach to the data analysis was to report direct participant observational studies and perceived views of the EDM festival, brand involvement and enhancement of brand image. Taking the approach of analysing data that was predominantly qualitative in nature but also tested quantitative methods allowed for a presentation of a spectrum of interpretative results and a detailed report of the explored proposition.

### 3.5.1 *Access and research ethics issues*

In order to gain access to the data needed, I attended Ultra Europe 2015 in Split, Croatia, to interpret the conceptual framework of the EDM festival experience and brand involvement. The participant observational research has ethical issues, as I observed the attendees of Ultra Europe without many of the festivalgoers' knowledge. The participant observational studies are limited to my own observations of the environment; therefore the quantitative research was tested to further the knowledge of the research objective and conceptual framework. There are not any ethical issues for the quantitative data, as the survey was given on an anonymous basis with only the participant's country of residence and age listed in the results.

### 3.5.2 *Limitations in the research*

The research is limited to two global beverage brands, Heineken and Red Bull, and one EDM festival, Ultra Europe in Split, Croatia. Other limitations to the study include the bias nature of the qualitative and quantitative research. The observational research is biased since I, the researcher, applied my own conceptual framework in relation to brand involvement within the EDM festival experience. The quantitative data is considered biased since I designed the questions based off my own creation of a conceptual framework and interpretation of the experience of Ultra Europe.

Other limits include the amount of respondents that were received through the survey in the timeframe given for the dissertation submission deadline. This resulted in a much smaller size of participants, a total of 66 participants. There was an issue in receiving a balanced number of responses between Heineken and Red Bull as a majority of participants tended to fill out the Red Bull survey over the Heineken. The number of participants had the potential to grow in size

if more time was permitted in receiving responses and interpret the data. The nature of the questions within the survey is related to past literature on experiences, therefore the positioning of the questions is research-oriented and may be difficult to answer for some participants. The experience with Heineken and Red Bull may be subconscious as well, making it difficult for the festivalgoers to answer honestly.

### **3.6 Conclusion**

The purpose of this research is to contribute to existing knowledge on the brand experience and brand image by adding my own proposition and conceptual framework on the influence of brand image by becoming involved with EDM festival experience. The research was taken from the social constructivist viewpoint. The method was taken for the inductive approach as it relates to the research objectives, exploring primary data from a triangulation strategy that is both qualitative and quantifiable.

## 4 Presentation and Discussion of the Findings

### 4.1 Overview

This chapter reviews and presents the findings that were generated through the online survey and participant observational studies at Ultra Europe 2015 in Split, Croatia based on the research objective. The findings were collected and recorded through the research design discussed in the previous chapter and are a result of quantitative and qualitative data. The findings are presented starting with my own participant observational studies and proceed with the survey results of festivalgoers in order to create a more comprehensive discussion of the data and the outcome of the research objective.

### 4.2 Findings

The findings are presented through my direct participant observational studies at Ultra Europe 2015 and through the results of the surveys presented to Ultra Europe festivalgoers via Facebook. These findings were used to measure the research objective based on the overall results in the timeframe and number of participants. These findings were explored and investigated from a social constructivist view and are interpretivist in nature. The following outline is presented for the findings.

- ❖ Participant Observational Studies at Ultra Europe
- ❖ Red Bull and Heineken at Ultra Europe Findings
  - Generation Y
  - Brand Experience
  - Brand Image
- ❖ Discussions of Red Bull and Heineken Findings
- ❖ Conclusion

#### 4.2.1 Participant Observational Studies at Ultra Europe

I attended Ultra Europe 2015 in Split, Croatia, the weekend of July 12, 2015. The festival took place at the Poljud Stadium and consisted of three days July 9<sup>th</sup> - July 12<sup>th</sup>. I attended the last day of the EDM festival on July 12<sup>th</sup>. The artist line up on the last day consisted of Ksuke, Mykris, 3LAU, Flosstradamus, W&W, Nicky Romero, Afrojack, David Guetta, Steve Angello and Hardwell. The festival lasted from 5:00 PM until 5:00 AM.

When entering into the festival, there were Heineken and Red Bull tents set up surrounding the stadium (Figure 2 & 3) as well on the bottom of the main floor of the stadium next to the stage, making them easily accessible to all the festivalgoers throughout the night. The purchasing of the Heineken and Red Bull brands by consumers was done through wristbands that were worn into the festival that could be



Figure 2



Figure 3

topped up with cash. When entering into the festival around 7:00 PM there were not as many festivalgoers as I would have imagined, as lots of people were absent from the event until later on in the night. Purchasing both brands was a very simple process. The lines to receive Red Bull and Heineken were relatively short due to the number of tents set up with staff that seemed to be nice and attentive to the customers. It was very easy to purchase a drink and the sharing of beverages was quite evident, as festivalgoers would share their cups of Heineken and Red Bull with friends while dancing and interacting among each other on the stadium floor.

Brand awareness was quite evident as the Heineken and Red Bull branding was surrounding the festival through banners and tents. While observing the crowd within the stadium, a festivalgoer used the Heineken brand as a flag (Figure 4),

holding it up in the air while dancing to the music, creating a strong sense of a presence of the brand within the festival grounds.

Some of the negative observations that were present for both the Heineken and Red Bull brands were the lack of active brand involvement for general entrance admission tickets at the festival, which created a lack in value or effort from the brands for this specific EDM festival. Although there was a strong sense of brand awareness throughout the festival grounds with tents and banners, creating a more active presence with benefits for the consumer within the festival experience



Figure 4

would have generated more appreciation for the brands from my perspective as a Generation Y, EDM festivalgoer.

While experiencing and observing Schmitt's dimensions of sensory (visual and sound) and relational (social), there was a strong energy that exuded from the stage to the fans below. (Figure 5) The atmosphere became a completely different experience by 1:00 AM, as the crowd danced to the



Figure 5

beats of Afrojack, Steve Angello and Hardwell. It was very easy to spot festivalgoers holding Heineken and Red Bull while dancing to the music, singing and jumping around grabbing their fellow friends new and old as they looked up at the lights.

The EDM culture of PLUR – peace, love, unity and respect was very present at the festival, as the crowd would come together uniting with complete strangers on the stadium floor to enjoy the experience of Ultra Europe. The social aspect was present among the festival, as I watched the festivalgoers talking to complete strangers, interacting with each other and jumping to the mixes of the artists. Girls would sit on boys shoulders that they had meet nearly seconds before, bringing a feeling of trust and unity in the stadium that would not be

present in a normal concert experience. Throughout the night, nation flags from all around the world were held up in the sky, creating an automatic sense of community among a united generation. This was the feeling that I experienced and observed at Ultra Europe. Although no words were spoken about the atmosphere, there was an ever-present sense that these festivalgoers were entranced by the event, living in the moment by escaping to a fantasy world of love and peace for one weekend.

While observing the festivalgoers, I noticed there were many mobile phones in use. This was seen mostly by the girls on the shoulders of men and the people close to the stage. Those who were using their mobiles would take out their phones when the beat would drop or the light show would become more intense by setting off fireworks or creating a spectacle of lasers. I could see the uploads to social media by using the Snapchat app, as well Instagram and Facebook in order to share their experience of Ultra Europe with others.

As I observed the experience of Ultra Europe, I could see how big of an impact this type of EDM environment has on Generation Y. While experiencing the international community, there was this sense of belonging within the festival grounds. It was almost as if Ultra Europe was bubble of a magic where you were no longer in Split, Croatia, but in the confinement of a non-judgmental united realm. A world where strangers can become friends, where boundaries disappear between people of different nations and where a community is brought together for a moment of pure bliss.

After observing the sensory and social dimensions of Ultra Europe, there was a strong assumption by I, the researcher, that Generation Y might have more of a respect and an overall positive attitude towards Heineken and Red Bull as global brands for becoming involved in something that is appreciated by Millennials across the globe.

By looking at this experience from a social constructivist point of view, I allowed my own thoughts and perspective to be voiced. This was done in order to 'give the reader a more vivid sense of the research experience.' (Gilgun 2005). By using the first person for my observations, I was able to enhance my analysis of the experience, while still taking a scientific approach. According to Gilgun (2005), 'Social scientists observe, interact with, transform, and are transformed by other human beings.' Therefore, for this research, the first person was taken in order to represent Generation Y in the most accurate way. This was done through the approach of Gilgun (2005), which states that 'if other human beings—and we as researchers—have thoughts, emotions, silences, histories, and multiple motivations, then our job is to represent them well, as these fit with our philosophies of science and the focus of our research.'

#### 4.2.2 *Red Bull and Heineken at Ultra Europe Survey Findings*

##### *Generation Y*

The findings for the research were explored through the results of festivalgoers that attended Ultra Europe 2015, resulting in 20 participants for Heineken and 46 participants for Red Bull over a span of two weeks. The details of the research are discussed and illustrated in the graphs that are detailed in the appendices. The outcomes for Heineken consisted of festivalgoers from 15 different countries and the results for Red Bull comprised of participants from 20 different countries.

The age demographic for the participants for Heineken ranged from 20 to 32 years of age, while Red Bull participants extended from 18 to 33 years old. Since Generation Y has been described as consumers that are 'associated with brands that understand them and that understand their interests' (Smith 2015), questions were designed in regards to the festivalgoers familiarity with EDM festivals. This was researched in order to see if EDM festivals are of interests to

the participants on a regular basis, while also seeing what the participant's consider the most important part of the experience at this type of event. Of these participants, 75% responded "yes" to being a regular EDM festivalgoer for the Heineken Survey while a lesser number of 66.67% responded "yes" for the Red Bull survey. Of the Heineken participants, 80% said their main reason for choosing an EDM festival over a regular concert was because of the music and atmosphere of an EDM festival with a larger percentage of 86.96% of Red Bull participants. When asked about their favourite part of the EDM festival experience, 55% chose the music and 30% the community of festivalgoers for the Heineken survey, while 60.87% picked music for the Red Bull survey.

### *Brand Experience*

The experience around the festival and the consumption of Heineken and Red Bull varied for Schmitt's sensory and relational factors. The sensory dimension is 'the degree in which a brand appeals to the consumer's senses and whether the brand makes a strong and interesting impression on consumers' senses.' (Cleff et al. 2014). The questions were designed with the sensory dimensions of sound and visual in mind and were measured on a Likert Scale of 1 -- strongly agree to 5 -- strongly disagree. For the findings, the results have been grouped together for agree and strongly agree as well as for disagree and strongly disagree due to the small number of participants in the survey. Results for Red Bull for sound were 30.43% neutral with 36.96% enjoying the brand because of its involvement with the experience around the music, while 34.78% disagreed that the Red Bull brand was enjoyable in regards to the sounds dimension. (Graph 4) The results for the Heineken brand (Graph 1) in relation to sound were higher with 40% at neutral, 40% agreeing and 20% disagreeing.

In relation to enjoying the brand because of its involvement at the festival with the participant's experience of the visual senses, there was a negative response for both the Heineken and Red Bull brand. For the Heineken brand, 30% stayed neutral, 30% agreed while 40% disagreed (Graph 1). Out of the participants for

the Red Bull brand, 26.09% agreed, 34.78% neutral, and 39.13% disagreed (Graph 4).

As mentioned in the literature review, social aspects revolve around individuals that are seeking and enjoying relationships with others because they can provide a pleasing stimulation – ‘the more people, the more fun.’ (Fransen et al. 2013). Enjoying the brand in relation to the social aspects (i.e. engaging with consumers by supporting the international community and social interactions among festivalgoers) varied for both Red Bull and Heineken with 39.13% neutral and 36.96% agreeing for the Red Bull brand and 45% agreeing for Heineken, 25% at neutral and 30% disagreeing (Graph 1&4).

Out of all the Red Bull participants only 17.39% said that they did not enjoy drinking the brand or notice it in the EDM festival around the social, sound a visual dimensions and only 15% of Heineken participants. (Graph 1&4) For Red Bull, 36.96% were unaffected by the involvement of the brand at Ultra Europe (Graph 4) while 30% of the Heineken participants were unaffected. (Graph 1)

### *Brand Image*

The brand experience provides consumers with perceptions and helps them decipher the brand identity to construct their own idea of brand image. (Hanna & Rowley 2011) For the purpose of this research, questions were designed in this section to see if Generation Y consumers have a more positive brand image towards Red Bull and Heineken by becoming involved in Ultra Europe. Brand image is ‘the perceptions about a brand as reflected by the brand associations held in consumer memory.’ (K. Keller 1993). In order to fully measure brand image, questions were categorized into three groups based on the associations of brand image, which consist of brand attributes, brand benefits and brand attitudes.

Brand attributes are considered how the consumer relates to the product or service and is split into two categories of non-product related attributes – usage

and user imagery. (K. Keller 1993) Questions around user and usage imagery were designed as well as brand personality, as it is the outcome of user and usage attributes. The Likert Scale was used for the user and usage imagery with 1 -- strongly agree and 5 – strongly disagree. The user imagery involved looking at the brand to see if it is “youth-conscious”, this resulted in 45% agreeing, 40% neutral and 10% disagreeing for Heineken (Graph 2) while 73.34% agreed with Red Bull, 5.56% remained neutral and 11.11% disagreed. (Graph 3) The usage imagery was designed with the appreciation of the brand because its involvement with Ultra Europe. For Red Bull participants, 33.33% agreed, 26.67% remained neutral and 40% disagreed (Graph 3) while for Heineken 45% agreed, 40% were neutral and 20% disagreed. (Graph 2)

The personality of Heineken and Red Bull based on the experience with the brand at Ultra was given in a short answer question in order to gain insight from the participants and to eliminate any bias. There were very few responses for Heineken consisting of answers such as “refreshing”, “youthful”, “social”, “bland” and “in the middle of the action and contributed to the incredible experience of Ultra.” For Red Bull, 9 of the participants answered in some form of the word “energetic” others included “social”, “fun”, “expensive”, “youthful”, “everywhere”, “powerful”, and “appreciate the brand and its commitment to EDM music.”

The benefit association of brand image is what the consumer believes the product can do for them. (K. Keller 1993) This involved looking at the experiential benefits that satisfies experiential desires such as sensory pleasures and symbolic benefits, which are connected to the underlying needs of consumers. These needs include personal expression and outer-directed self-esteem. The experiential benefits question was designed on if the consumer enjoyed drinking the brand during the festival experience. For the Red Bull brand, 73.33% agreed (Graph 3) while 63.18% agreed for the Heineken brand. (Graph 2) In regards to the symbolic benefits of expressing oneself only 15%

agreed while 55% disagreed for Heineken (Graph 2) where as with Red Bull 22.22% agreed and 55.56% disagreed. (Graph 3)

The attitudes association of brand image is the general perspective of the brand by the consumer. (Keller 1993) This involved looking at EDM festival experience and the Ultra Europe experience in relation to the Heineken and Red Bull brands. For the Red Bull brand, 51.11% have an overall more positive attitude towards the brand because it was involved with Ultra Europe (Graph 3) while 35% of Heineken participants agreed and 45% remained neutral. (Graph 2) In regards to the EDM festival experience, the results remained the same for Heineken with 35% agreeing and 45% at neutral (Graph 2) while Red Bull's percentage was higher with 53.34% having a more positive attitude towards Red Bull because they are involved with the EDM experience. (Graph 3)

At the end of the survey, for those who felt like they did not interact with either brand were asked to explain or answer why. This resulted in 42% of those who answered the question for Red Bull saying they were unaware of the brands presence and open-ended responses being they preferred other drinks or that it was too expensive. For the Heineken brand participants, 60% who responded to the question were unaware of its presence.

### 4.3 Discussion of Red Bull and Heineken Survey Findings

This research aimed to measure if the involvement of Red Bull and Heineken through the sensory and relational experiential environment of Ultra Europe enhanced the overall brand image among Generation Y. The surveys of Red Bull and Heineken were sent out to participants via Facebook, asking them to complete one or both depending on which brand(s) they engaged with. This provided the researcher with a better understanding of which brand was more popular among Generation Y at Ultra Europe and which one the participants engaged with more. As a result of this, there were a much smaller number of Heineken participants, providing I, the researcher, with the perspective that Red Bull was the drink of choice for this specific EDM festival.

In regards to the findings around Schmitt's dimensions and experiential environment, the most important aspects of the EDM experience for both Red Bull and Heineken are the music and the social interactions among the international community. The visual nature of Ultra Europe was significantly less important to the festivalgoers that participated in the surveys. A majority of the Red Bull and Heineken participants overall noticed and enjoyed the brand around the sensory and relational experiential environment of Ultra Europe creating a positive relationship between the EDM environment and the brands involvement, although each specific dimension in relation to enjoyment of the brands because of its involvement with Ultra Europe showed less importance and neutral responses.

While interpreting the data, there was a common trend of the attributes and benefits of brand image being important pieces in the conceptual framework for Heineken and Red Bull as well as enjoying or remaining neutral for the overall sensory and relational environment. When interpreting each section sensory (visual and sound) and relational (social), of the experiential environment a larger statistic of positive results was absent. This could be due to several factors

including the lack in awareness of the brands, expensive cost of the brands at the festival or the absence of active involvement at the festival surrounding the sensory and relational environment. This may indicate that the experience with the brand in relation to brand image during an EDM festival environment is of significance to Generation Y, but can result in neutral responses if there is no added value or active contribution of the brand to show they appreciate Generation Y's interests. The lack in Generation Y's interest by not doing more than "just being there", lead to a negative or neutral responses for Red Bull in regards to brand appreciation for being involved with Ultra Europe (brand usage image). Although this is the case for brand appreciation, the experiential benefits of the brand had positive results as a majority of Red Bull and Heineken participants agreed that they enjoyed drinking the brand during the festival experience.

The overall brand image of Heineken at Ultra Europe is positive in relation to certain associations of brand image. For the Heineken brand, there is an overall positive relationship with attributes – user and usage imagery and benefits - experiential, while with Red Bull the positive relationship lied in the attributes – user imagery, the experiential of benefits as well as having an overall positive attitude towards the brand.

## 4.4 Conclusion

The overall research objective of *'global brands that are involved in the sensory and relational experiential environment of an electronic dance music festival will enhance their overall brand image among Generation Y'*, was interpreted as valid depending on the type of global brand and whether or not the Generation Y consumer enjoyed the EDM festival experience (Ultra Europe) in relation to their engagement with the brand.

While deciphering the results based on Generation Y, it is important to note that a majority of the Heineken and Red Bull participants are regular EDM festivalgoers that attend EDM festivals for the music and the atmosphere. This is vital, as global beverage brands may need to focus on the sound dimension when engaging with Generation Y consumer interests within the EDM culture rather than the social and visual interactions based on the participants responses.

Overall, the results of the research objective can be interpreted as brand image being influential on Generation Y during an EDM experiential environment depending on the global beverage and its type of involvement. Although there are no firm conclusions to the research objectives, there is a substantial amount of quantitative and qualitative research, which displays that becoming involved in EDM festival experience can enhance the brand image of a global brand if aligning correctly with the EDM event and Millenials interests.

Through the research, I found that there were more participants engaging with Red Bull brand, therefore, it is assumed that the overall brand image, 'the perceptions about a brand as reflected by the brand associations held in consumer memory,' (K. L. Keller 1993) had more positive results, specifically within the attitude associations. As previously mentioned in the literature review, attitude associations are the 'general evaluation and viewpoint of the brand.' (K. L. Keller 1993). A majority of Red Bull's participants agreed that they had an

overall positive attitude towards Red Bull for being involved with Ultra Europe and the EDM festival experience. This provided insight in which this specific brand did not necessarily need to add more value to its involvement, because of its overall positive image within experiential environment of the EDM festival. This could be due to the “youthful” and “energetic” personality of the Red Bull brand. The brand personality, which is the outcome of user and usage imagery, ‘can expose the emotions and feelings evoked by a brand’ (K. L. Keller 1993), leading to the assumption that the brand’s personality could be the cause of a higher positive attitude towards Red Bull and a more enjoyable EDM experience.

While interpreting these results, conclusions and assumptions are made that if the brand isn’t already seen as “youthful” or “energetic,” the brand must contribute more to the EDM experience than just brand awareness in order to further enhance its brand image. Active involvement in Ultra Europe would have potentially provided Heineken with a stronger brand image in relation to the attitude associations among Generation Y. Assumptions are made that Red Bull’s personality of being “energetic” and “youthful”, mixes in more fluently with the EDM culture than Heineken, as some participants viewed the Heineken brand as “bland” or just “another beer.”

In regards to Red Bull’s involvement, the brand could improve on its overall association to the event by adding value to the experience to enhance their image even more, specifically within usage imagery of attributes in order to gain a greater brand appreciation.

This chapter presented and examined the findings that were produced from the quantitative and qualitative primary data. The study was tested at one festival with one non-probability sample of Generation Y festivalgoers. Therefore, the reliability of the research is not fully achieved in terms of quantitative findings. Reliability is consistent results over time with an accurate representation of a given population. (Golafshani 2003) Further research needs to be conducted at

more EDM festivals in order to increase the level of reliability among the quantitative data as well as more development through in-depth interviews and open-ended responses. The use of multiple EDM festivals were taken into consideration when implementing the objective and if more time were permitted to complete the dissertation further research would have been conducted on more festivals and global brands.

Validity is determined through whether the research measured what it intended to measure. (Golafshani 2003) In regards to the quantitative data, the data results do not deliver specific and clear findings due to the exploratory nature of the questionnaire and the small number of participants. Additionally, since the researcher was actively involved within the research process, the validity of quantitative findings is significantly reduced. (Golafshani 2003) This is due to the bias of the researcher on the questionnaire design and conceptual framework.

Steps were taken to limit the threats of validity and reliability by creating specific questions that related directly to the research objective. The specific questionnaire was considered reliable in relation to the research objective because it was derived from past research in the literature review. Steps were also taken to ensure each question relates back to the objective, by refining the questionnaire and researching the brand experience. The outcome of neutral responses in many cases lowered the validity and did not reach its potential due to the small amount of participants. The trustworthiness of the quantitative data is based on the assumption that all the participants in the survey (besides those I came in direct contact with at Ultra Europe) attended Ultra Europe 2015. In order to stress the honesty of the festivalgoers the survey was given on a voluntary basis to ensure that the participants that took part were willingly open to the survey. The survey was anonymous as well, encouraging participants to answer truthfully based on their experiences with Red Bull and Heineken. (Shenton 2004) Peer scrutiny was also received from my supervisor and fellow peers in order to enhance credibility to the design of the questionnaire and

methods used, which allowed for a fresh perspective and provided a detached view of the research. (Shenton 2004)

The research was conducted through the interpretation of the researcher and does not present any firm conclusions on the research measured, but provides a substantial amount of insight into the Generation Y consumer's interests as well as the brand's involvement within the EDM experience in relation to brand image at this specific festival. (Ultra Europe) This is seen through the views of the qualitative researcher, who considers transferability and credibility the most important part in the evaluation of the findings when measuring validity and reliability. (Golafshani 2003) This research can be transferred to other EDM festivals by using the conceptual framework. Although the qualitative researcher focuses on transferability and creditability, the reliability and validity of the qualitative data is relatively low due to its exploratory nature and interpretation of the researcher.

In order to improve the validity and reliability of the overall findings, a triangulation strategy was taken. Triangulation 'strengthens a study by combining methods.' (Golafshani 2003). Triangulation is defined as 'a validity procedure where researchers search for convergence among multiple and different sources of information to form themes and categories in a study.' (Golafshani 2003). This creates a form of validity and reliability among the overall research as qualitative (observational studies) and quantitative methods (surveys) were used to find the relationships and themes between the EDM experience, brand involvement and brand image among Generation Y. By using both qualitative and quantitative methods, I was able to enhance the validity and credibility of the research by participating and observing in the experiential environment of an EDM festival. By taking part in the experience, I was also able to gain a better understanding of the atmosphere and redesign the questions to fit the needs of the objectives while keeping the EDM culture in tact. When interpreting the data, I was able to comprehend the participants' answers to the

questionnaire easily as I observed and experienced the environment of Ultra Europe.

The use of triangulation provided the researcher with the opportunity to examine the brands and the consumers at Ultra Europe, while also gaining other Generation Y perceptions through the use of the survey. By combining the researcher's knowledge and experience of the EDM environment in relation to the conceptual framework and the quantitative data from the survey, the exploratory themes and assumptions about brand image were stronger in providing relevant insight into the outcomes of the research objective. The triangulation method has limitations, as the research is exploratory in nature and produced a small amount of findings in relation to the Heineken and Red Bull surveys. There are also limits in using triangulation, as the method may be difficult to replicate because of the documented qualitative data and bias of the researcher. When using triangulation for exploratory research, the qualitative data is subject to change depending on the EDM event and observations of the festivalgoers engaging with the brand and is limited to the researcher's observations and perspective. Other mixed method options were considered for a more detailed and broader range of exploratory research, which included the combination of observations, in-depth interviews and surveys. Since there was a limited amount of time in interpreting the data before the submission of the dissertation, the in-depth interviews were discounted, as mentioned, but recommended to add to the method for further research.

Generalizations were formed between the relationship of brand involvement and brand image in an EDM festival environment through the observational studies and outcomes of the survey. It was difficult to generalize the overall findings, as there were no clear indications of all positive or negative results with many neutral responses in the survey in relation to the EDM experience. In the final chapter that follows, implications and limitations of the research are summarised as well as recommendations for future research.

## **5 Concluding Thoughts on the Contribution of this Research**

The last chapter discussed the findings of the influence of brand image on Generation Y in relation to the sensory and relational experiential environment of an EDM festival. These findings were presented and analysed with concluding thoughts on their role in the research objective and its outcome.

In this final chapter of the dissertation, the implications of the findings on the research objective are discussed as well as the limitations of the research and future recommendations. The aim of the final chapter is to stress the areas that could improve in the research and to make suggestions for future exploration.

### **5.1 Implications of Findings for the Research**

As previously discussed within the conclusions of the findings, the results of the quantitative data have a significant impact on the research objective and what brands could potentially achieve within the sensory and relational experiential environment of an EDM festival.

The findings demonstrate that Generation Y festivalgoers overall enjoy drinking Heineken and Red Bull within the EDM experience. In order to achieve a large amount of positive results for brand image in all associations – attributes, attitudes and benefits, global brands must become more involved within the experience, especially if the brand is not normally perceived as a young or energetic brand. In order to fully align with Millennials interests, global brands should consider adding value to the electronic dance music festival experience and further exploration should be conducted with brands that are actively involved.

## **5.2 Contributions and Limitations of the Research**

The research is exploratory in nature and is limited to one EDM festival, Ultra Europe, and two global beverage brands, Red Bull and Heineken. There are also limits to the number of participants in the survey, creating smaller statistics and results in relation to the research objective.

There are limits in the research as some of the questions were quite complex. Many of the questions that were asked may be of a subconscious nature to the participants and are research-oriented. This could have created some confusion among the participants in the experiential environment designed questionnaire. Since this research is based on sensory and social dimensions, there is a subconscious element to the research as mentioned, which may lead to some inaccurate answers of participants. Other limits include researcher's personal bias of the misinterpretation of the questions due to language barriers and the overall assumptions that I am making based on my own exploratory research objectives.

## **5.3 Recommendations for Future Research**

The study focused solely on one specific EDM festival (Ultra Europe) and two global beverage brands, Red Bull and Heineken. Further exploration needs to be conducted through other EDM festivals with brand involvement and a comparison of brands between festivals. (i.e. Ultra Music Festivals vs. Tomorrowland Festival)

Further research should also be conducted on brands that take on an involvement within the EDM festival by adding value to the experience. This could potentially provide more insight on enhancing brand image among Generation Y by becoming actively involved within the sensory and relational experiential environment.

The questionnaire design should be more open-ended and in-depth interviews should be considered in order to get more detailed and specific responses. In-depth interviews also have the potential to help bridge the gap between the comprehension of the questionnaire and its purpose. By providing examples and explanations to the participants, the objectives of the questions can be stated more clearly providing more accurate and valid responses.

## **5.4 Final Conclusion and Reflections**

The final chapter examined how the findings of my research was beneficial towards addressing the research objective as well as provided valuable insights into what could be further explored in the future. I have recommended that this research could be extended into looking at active involvement of global brands at EDM festivals in order to enhance brand image among Generation Y. The investigation of brands involvement at other EDM festivals other than Ultra Europe is also recommended. I have found through my research, that this study captured the experiential environment of EDM festivals and how brand involvement at this type of event could impact brand image. The conceptual framework can be applied in future research when looking into the EDM experience in relation to Generation Y, brand involvement and brand image.

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## Appendices

### *Appendix A – Survey questionnaire design*

#### *Generation Y*

1.      A.) Country of residence:  
          B.) Age:
2. Are you a regular EDM festivalgoer?
  - A. Yes
  - B. No
3. What would you say is your main reason for choosing to go to an EDM festival over a regular concert?
  - a. To escape
  - b. For pleasure
  - c. For the EDM music and atmosphere of the festival
  - d. For the international community
4. What is your favourite part of the EDM festival experience?
  - a. The music
  - b. The visual – stages, lights, lasers, fireworks.
  - c. The community of festivalgoers

#### *Brand experience and Involvement*

1. I enjoyed drinking Heineken because the brand was involved with my experience around the music and artists at Ultra Europe. (Sound)
2. I enjoyed drinking Heineken because the brand was involved with my experience around the visual aspects of the festival. i.e. the lights, stages, lasers, fireworks. (Visual)
3. I enjoyed drinking Heineken because the brand was involved in the social aspects of Ultra Europe. i.e. Engaging with consumers by supporting the international community and social interactions among all festivalgoers. (Relational)
4. Overall, I enjoyed drinking Heineken because the brand was involved in my experience of all aspects (social, visual and sound) of the EDM experience.
5. I did not enjoy drinking Heineken or notice the brand at the festival within my experience around the visual, social interactions and music at the festival.

6. I was unaffected by Heineken's involvement with Ultra Europe.

*Brand image - Brand Associations in consumer's memory*

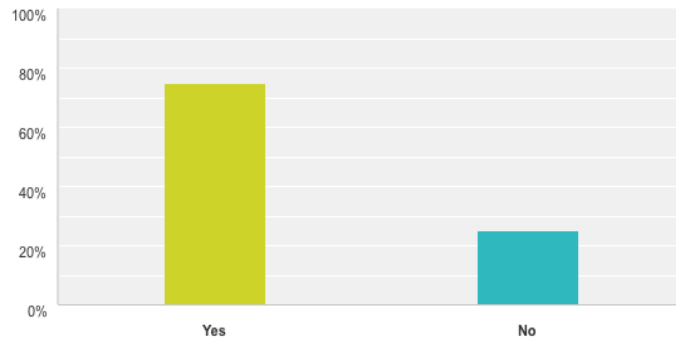
1. Attributes --- how they relate to product or service
  - a.) I see the Heineken brand as youth conscious brand  
--- (User Imagery) \*1 to 7 (strongly disagree --- strongly agree)
  - b.) I have more appreciation for the Heineken brand because it was involved with Ultra Europe  
--- (Usage Imagery) \*1 to 7 (strongly disagree --- strongly agree)
  - c.) How would you describe Heineken personality (i.e. "youthful" or "colourful") based on your experience with the brand at Ultra Europe  
--- (Brand Personality) \*open-ended
2. Benefits – what the consumer believes the product or service can do for them
  - a.) I enjoyed drinking Heineken during the Ultra Europe festival experience (Experiential)
  - b.) Heineken makes me feel like I can express myself and engage in social interactions while experiencing Ultra Europe (Symbolic)
3. Attitude - the general evaluation and viewpoint of the brand by the consumer
  - a.) Overall, I have a positive attitude towards Heineken because of their involvement with Ultra Croatia festival experience
  - b.) I have a more positive attitude towards Heineken because they are associated with the electronic dance music festival experience
4. If you **did not** engage with the Heineken brand at Ultra Europe which of the following reasons would you say caused you to not interact with the brand?
  - a. I do not like the brand
  - b. I was unaware of the brand's presence
  - c. I did not want to engage with the brandOther:

## Appendix B – Charts and graphs from Heineken survey results

Countries: USA, Australia, Czech Republic, Romania, UK, Netherlands, India, Switzerland, Northern Ireland, Chile, Sweden, Puerto Rico, Denmark, Bosnia and the Republic of Kosovo.

### Are you a regular EDM festivalgoer?

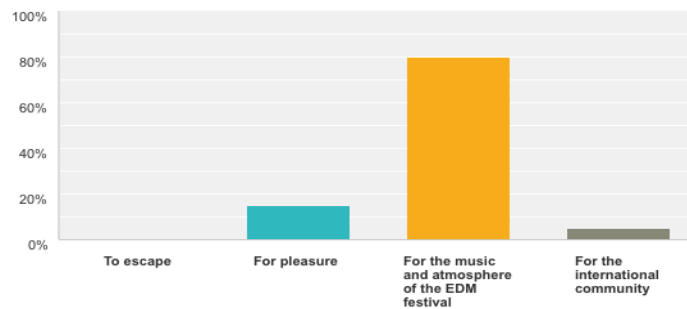
Answered: 20 Skipped: 0



Answer Choices	Responses	
▼ Yes	75.00%	15
▼ No	25.00%	5
Total		20

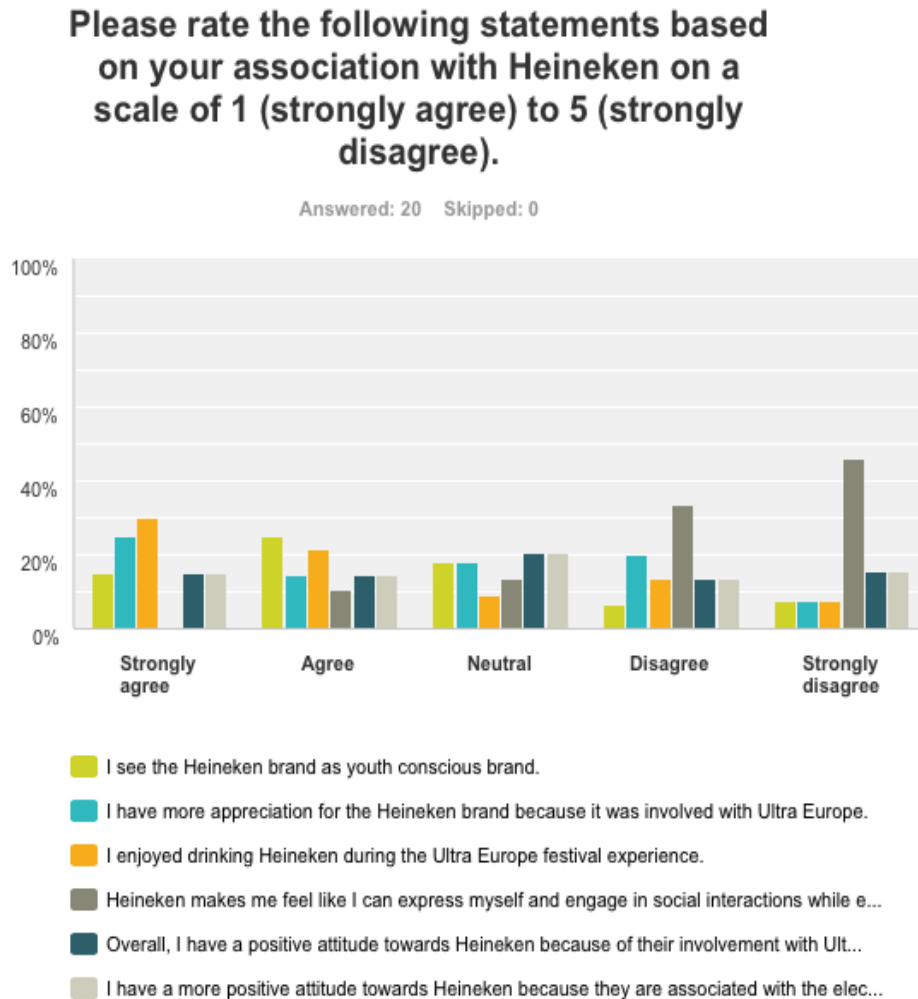
### What would you say is your main reason for choosing to go to an EDM festival over a regular concert?

Answered: 20 Skipped: 0



Answer Choices	Responses	
▼ To escape	0.00%	0
▼ For pleasure	15.00%	3
▼ For the music and atmosphere of the EDM festival	80.00%	16
▼ For the international community	5.00%	1
Total		20

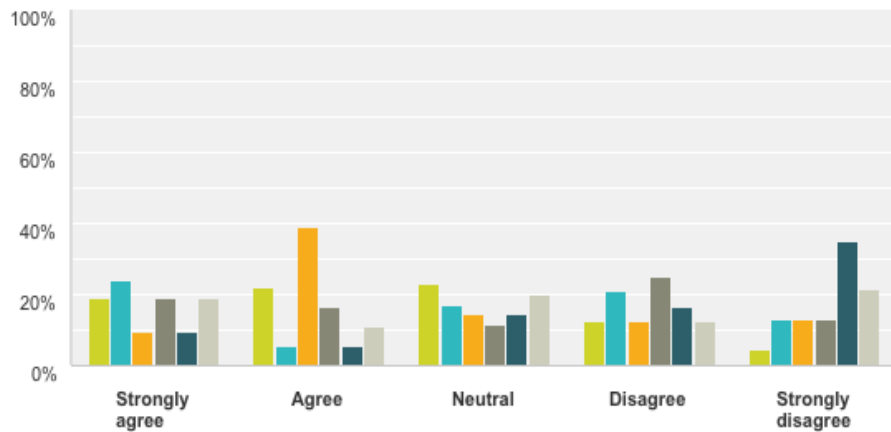
Appendix B –Graph 2 from Heineken survey results



Appendix B – Graph 1 from Heineken survey results

**Please rate the following statements on your experience with Heineken at Ultra Europe on a scale of 1 (strongly agree) to 5 (strongly disagree).**

Answered: 20 Skipped: 0

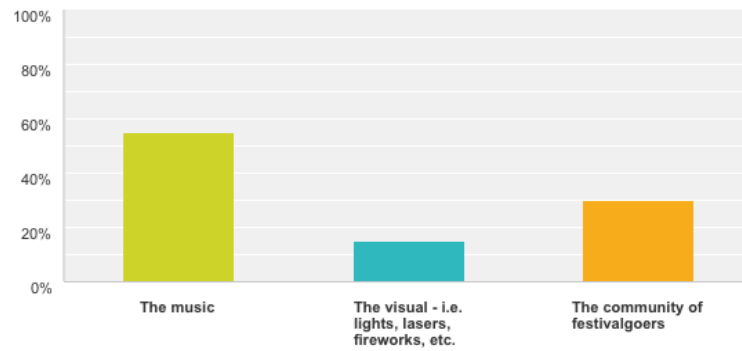


- I enjoyed drinking Heineken because the brand was involved with my experience around the m...
- I enjoyed drinking Heineken because the brand was involved with my experience around the v...
- I enjoyed drinking Heineken because the brand was involved in the social aspects of Ultra ...
- Overall, I enjoyed drinking Heineken because the brand was involved in all aspects (social...
- I did not enjoy drinking Heineken or notice the brand at the festival within my experience...
- I was unaffected by Heineken's involvement with Ultra Europe.

## Appendix B – Charts and graphs from Heineken survey results

### What is your favorite part of the EDM festival experience?

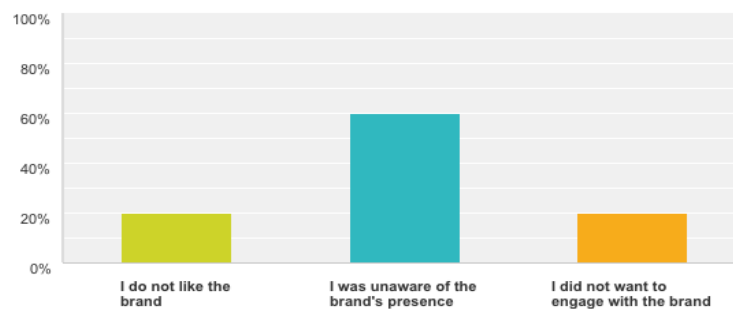
Answered: 20 Skipped: 0



Answer Choices	Responses
▼ The music	55.00% 11
▼ The visual - i.e. lights, lasers, fireworks, etc.	15.00% 3
▼ The community of festivalgoers	30.00% 6
Total	20

### If you did not engage with the Heineken brand at Ultra Europe which of the following reasons would you say caused you to not interact with the brand?

Answered: 5 Skipped: 15



Answer Choices	Responses
▼ I do not like the brand	20.00% 1
▼ I was unaware of the brand's presence	60.00% 3
▼ I did not want to engage with the brand	20.00% 1
Total	5

Appendix B– Charts and graphs from Heineken survey results

	Strongly agree	Agree	Neutral	Disagree	Strongly disagree	Total Respondents
▼ I enjoyed drinking Heineken because the brand was involved with my experience around the music and artists at Ultra Europe.	20.00% 4	20.00% 4	40.00% 8	15.00% 3	5.00% 1	20
▼ I enjoyed drinking Heineken because the brand was involved with my experience around the visual aspects of the festival. i.e. The lights, stages, lasers, fireworks.	25.00% 5	5.00% 1	30.00% 6	25.00% 5	15.00% 3	20
▼ I enjoyed drinking Heineken because the brand was involved in the social aspects of Ultra Europe. i.e. Engaging with consumers by supporting the international community and social interactions among all festivalgoers.	10.00% 2	35.00% 7	25.00% 5	15.00% 3	15.00% 3	20
▼ Overall, I enjoyed drinking Heineken because the brand was involved in all aspects (social, visual and sound) of my EDM experience.	20.00% 4	15.00% 3	20.00% 4	30.00% 6	15.00% 3	20
▼ I did not enjoy drinking Heineken or notice the brand at the festival within my experience around the visual, social interactions and music at the festival.	10.00% 2	5.00% 1	25.00% 5	20.00% 4	40.00% 8	20
▼ I was unaffected by Heineken's involvement with Ultra Europe.	20.00% 4	10.00% 2	35.00% 7	15.00% 3	25.00% 5	20

## Appendix B – Charts and graphs from Heineken survey results

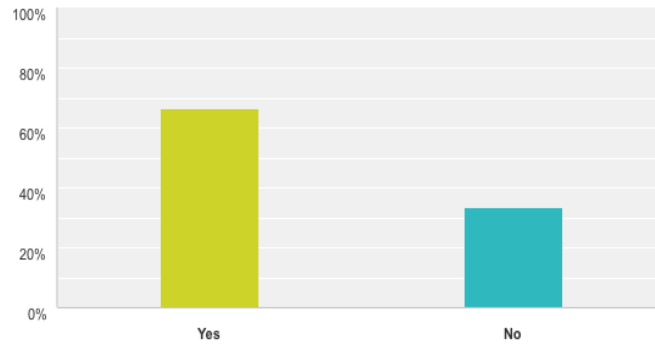
	Strongly agree	Agree	Neutral	Disagree	Strongly disagree	Total Respondents
I see the Heineken brand as youth conscious brand.	15.00% 3	35.00% 7	40.00% 8	5.00% 1	5.00% 1	20
I have more appreciation for the Heineken brand because it was involved with Ultra Europe.	25.00% 5	20.00% 4	40.00% 8	15.00% 3	5.00% 1	20
I enjoyed drinking Heineken during the Ultra Europe festival experience.	31.58% 6	31.58% 6	21.05% 4	10.53% 2	5.26% 1	19
Heineken makes me feel like I can express myself and engage in social interactions while experiencing Ultra Europe.	0.00% 0	15.00% 3	30.00% 6	25.00% 5	30.00% 6	20
Heineken makes me feel like I can express myself and engage in social interactions while experiencing Ultra Europe.	0.00% 0	15.00% 3	30.00% 6	25.00% 5	30.00% 6	20
Overall, I have a positive attitude towards Heineken because of their involvement with Ultra Europe festival experience.	15.00% 3	20.00% 4	45.00% 9	10.00% 2	10.00% 2	20
I have a more positive attitude towards Heineken because they are associated with the electronic dance music festival experience.	15.00% 3	20.00% 4	45.00% 9	10.00% 2	10.00% 2	20

## Appendix C – Charts and graphs from Red Bull survey results

Countries: USA, Australia, Turkey, Austria, Croatia, Netherlands, Ireland, Germany, Spain, Chile, France, Puerto Rico, Denmark, Switzerland, Slovakia, Republic of Kosovo, Bosnia, Albania, Greece and Finland.

### Are you a regular EDM festivalgoer?

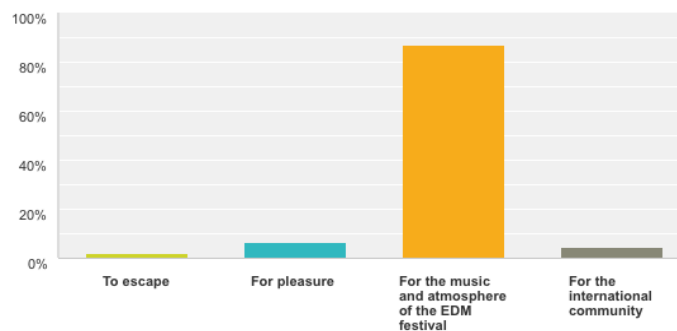
Answered: 45 Skipped: 1



Answer Choices	Responses
Yes	66.67% 30
No	33.33% 15
Total	45

### What would you say is your main reason for choosing to go to an EDM festival over a regular concert?

Answered: 46 Skipped: 0

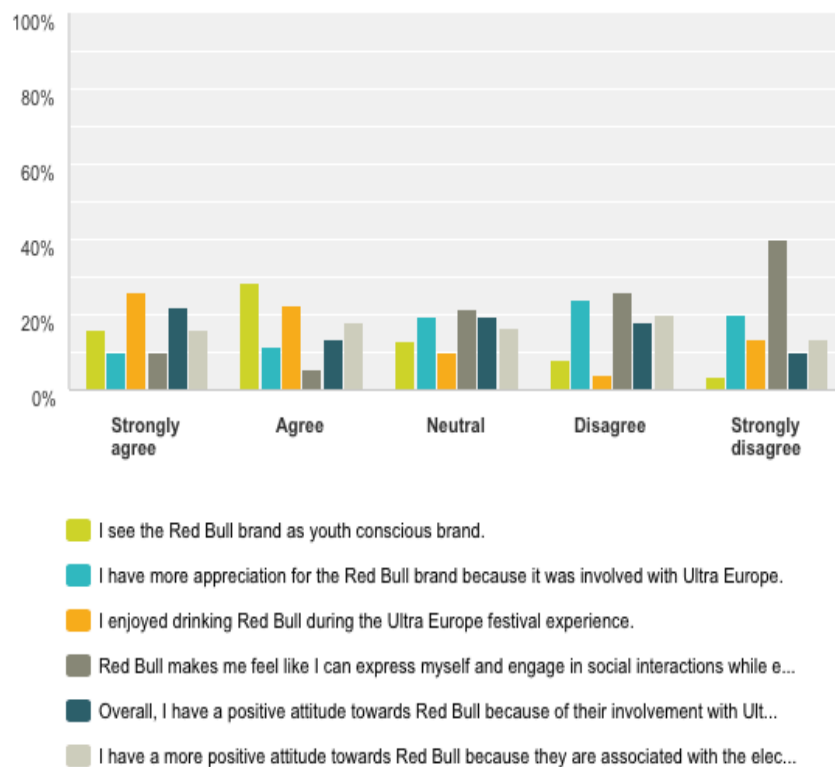


Answer Choices	Responses
To escape	2.17% 1
For pleasure	6.52% 3
For the music and atmosphere of the EDM festival	86.96% 40
For the international community	4.35% 2
Total	46

Appendix C – Graph 3 from Red Bull survey results

**Please rate the following statements based on your association with Red Bull on a scale of 1 (strongly agree) to 5 (strongly disagree).**

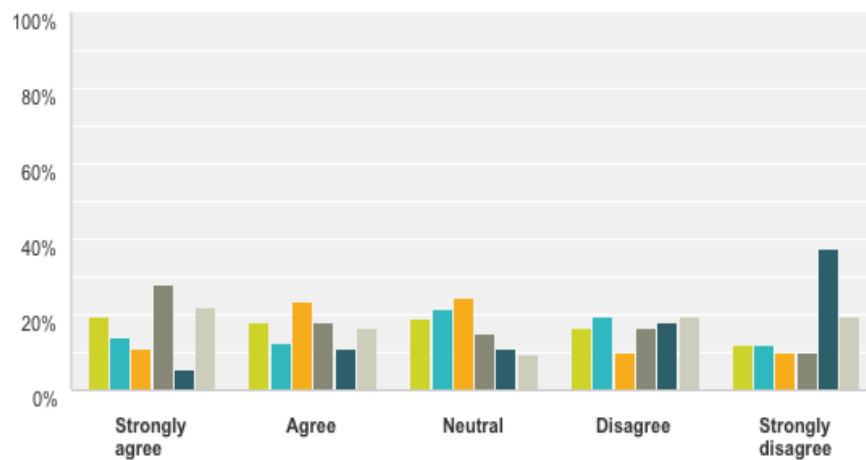
Answered: 45 Skipped: 1



Appendix C – Graph 4 from Red Bull survey results

**Please rate the following statements on your experience with Red Bull at Ultra Europe on a scale of 1 (strongly agree) to 5 (strongly disagree).**

Answered: 46 Skipped: 0

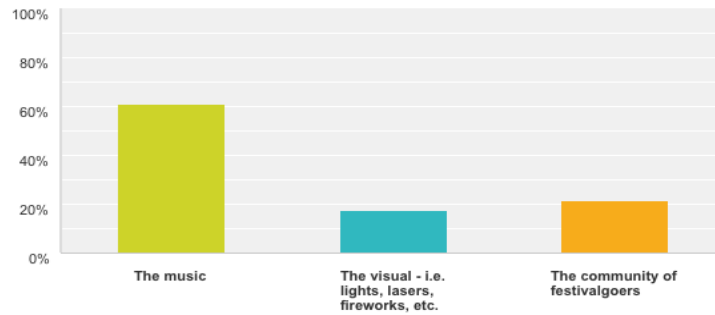


- I enjoyed drinking Red Bull because the brand was involved with my experience around the m...
- I enjoyed drinking Red Bull because the brand was involved with my experience around the v...
- I enjoyed drinking Red Bull because the brand was involved in the social aspects of Ultra ...
- Overall, I enjoyed drinking Red Bull because the brand was involved in all aspects (social...
- I did not enjoy drinking Red Bull or notice the brand at the festival within my experience...
- I was unaffected by Red Bull's involvement with Ultra Europe.

## Appendix C – Charts and graphs from Red Bull survey results

### What is your favorite part of the EDM festival experience?

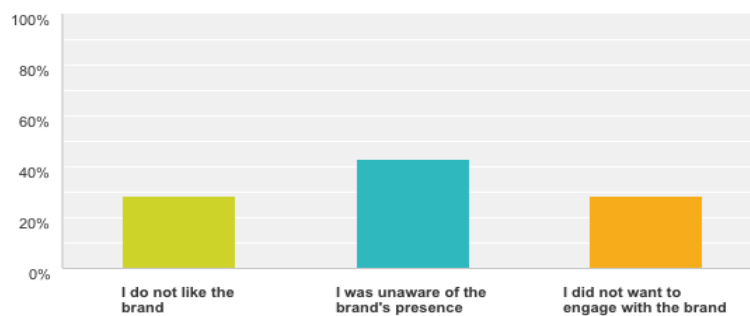
Answered: 46 Skipped: 0



Answer Choices	Responses
▼ The music	60.87% 28
▼ The visual - i.e. lights, lasers, fireworks, etc.	17.39% 8
▼ The community of festivalgoers	21.74% 10
Total	46

### If you did not engage with the Red Bull brand at Ultra Europe which of the following reasons would you say caused you to not interact with the brand?

Answered: 7 Skipped: 39



Answer Choices	Responses
▼ I do not like the brand	28.57% 2
▼ I was unaware of the brand's presence	42.86% 3
▼ I did not want to engage with the brand	28.57% 2
Total	7

## Appendix C – Charts and graphs from Red Bull survey results

	Strongly agree	Agree	Neutral	Disagree	Strongly disagree	Total Respondents
I enjoyed drinking Red Bull because the brand was involved with my experience around the music and artists at Ultra Europe.	15.22% 7	21.74% 10	30.43% 14	21.74% 10	13.04% 6	46
I enjoyed drinking Red Bull because the brand was involved with my experience around the visual aspects of the festival. i.e. The lights, stages, lasers, fireworks.	10.87% 5	15.22% 7	34.78% 16	26.09% 12	13.04% 6	46
I enjoyed drinking Red Bull because the brand was involved in the social aspects of Ultra Europe. i.e. Engaging with consumers by supporting the international community and social interactions among all festivalgoers.	8.70% 4	28.26% 13	39.13% 18	13.04% 6	10.87% 5	46
Overall, I enjoyed drinking Red Bull because the brand was involved in all aspects (social, visual and sound) of my EDM experience.	21.74% 10	21.74% 10	23.91% 11	21.74% 10	10.87% 5	46
I did not enjoy drinking Red Bull or notice the brand at the festival within my experience around the visual, social interactions and music at the festival.	4.35% 2	13.04% 6	17.39% 8	23.91% 11	41.30% 19	46
I was unaffected by Red Bull's involvement with Ultra Europe.	17.39% 8	19.57% 9	15.22% 7	26.09% 12	21.74% 10	46

Appendix C – Charts and graphs from Red Bull survey results

	Strongly agree	Agree	Neutral	Disagree	Strongly disagree	Total Respondents
I see the Red Bull brand as youth conscious brand.	17.78% 8	55.56% 25	17.78% 8	8.89% 4	2.22% 1	45
I have more appreciation for the Red Bull brand because it was involved with Ultra Europe.	11.11% 5	22.22% 10	26.67% 12	26.67% 12	13.33% 6	45
I enjoyed drinking Red Bull during the Ultra Europe festival experience.	28.89% 13	44.44% 20	13.33% 6	4.44% 2	8.89% 4	45
Red Bull makes me feel like I can express myself and engage in social interactions while experiencing Ultra Europe.	11.11% 5	11.11% 5	28.89% 13	28.89% 13	26.67% 12	45
Red Bull makes me feel like I can express myself and engage in social interactions while experiencing Ultra Europe.	11.11% 5	11.11% 5	28.89% 13	28.89% 13	26.67% 12	45
Overall, I have a positive attitude towards Red Bull because of their involvement with Ultra Europe festival experience.	24.44% 11	26.67% 12	26.67% 12	20.00% 9	6.67% 3	45
I have a more positive attitude towards Red Bull because they are associated with the electronic dance music festival experience.	17.78% 8	35.56% 16	22.22% 10	22.22% 10	8.89% 4	45