MUSIC FESTIVALS AS TOURISM VECTORS FOR CITIES

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ABSTRACT

The present study sets out to explore the potential of musical culture as a promotional strategy to enhance the tourist appeal of cities, specifically through the medium of music festivals. To this end, a market study is conducted with a view to proposing a distinctive festival whose visual and verbal identity is in accordance with cultural market trends. Finally, a questionnaire is administered to the target audience in order to assess the effectiveness of the festival as a tourist attraction. The positive results obtained thus far serve to further advance knowledge about the relationship between musical cultural events and tourist attraction, thereby providing a valuable foundation for future research and tourism promotion strategies. This work contributes to the understanding of the intersection between music, marketing and urban tourism.

1. Introduction

Culture has long been a driving force for the promotion and development of cities, especially in the context of tourism. The relationship between culture and tourist attraction is predicated on the capacity of culture to engender a sense of identity for both residents and visitors. Cities have recognised the value of their cultural assets and developed strategies that exploit these resources to attract tourists and stimulate their economic development. Within this theoretical framework, culture is not merely presented as a set of artistic or historical expressions; rather, it is conceptualised as a fundamental element of the urban experience offered to tourists.

The utilisation of culture as a promotional strategy to augment tourist attractions has materialised in various forms. Firstly, cities have resorted to promoting their historical heritage as a means of differentiating themselves. Examples of this phenomenon include cities such as Rome and Athens, which have strategically leveraged their archaeological wealth to position themselves as major tourist destinations. This approach is predicated on the notion that cultural authenticity and heritage preservation are values that appeal to tourists with a keen interest in history and culture. An alternative approach may be the promotion of cultural events, such as artistic events held in a city. Exemplifying this phenomenon is the Venice Biennale, which has established the city as a global reference point in the domain of contemporary art since its inaugural edition in 1895. The Biennale has evolved into a globally renowned cultural event, drawing a substantial number of visitors annually and thereby solidifying Venice's reputation as a premier cultural destination (Biennale Di Venezia - History, 2023). It is evident that events of this nature serve to position the city on the global map. Another interesting case study is that of Bilbao, a city that successfully attracted millions of tourists through the establishment of the Guggenheim Museum. The museum was inaugurated in 1997 and has since become an architectural icon. It has also been the driving force behind the so-called Bilbao Effect, a phenomenon that demonstrates how investment in culture can revitalise a city and attract tourism (Plaza, 1999). In this sense, an additional illustration of this particular strategy can be found in the Edinburgh International Festival. This event, which has been held annually since 1947, has transformed Edinburgh into a renowned cultural centre, attracting spectators from across the globe. The contribution of this festival to the local economy is evidenced by the creation of a cultural brand that is associated with creativity and innovation. This demonstrates the potential of cultural festivals to function as a powerful tool for attracting tourists and positioning a city internationally (Richards & Leal Londoño, 2022). In all these cases, culture is presented not only as a set of artistic expressions, but also as a strategic tool for urban development and tourism promotion. The success of these initiatives is predicated on their capacity to engender a distinctive cultural offer that resonates with the values and expectations of tourists.

2. Objective

The present article aims to explore the use of music culture as an advertising strategy to enhance the tourist attraction of a city, specifically through the creation of a music festival. Music, as a form of cultural expression, possesses a distinctive capacity to evoke profound emotional responses in audiences, thereby serving as an efficacious instrument in the attraction of tourism.

In order to achieve this objective, the present article puts forward the proposition of the establishment of a festival, with consideration given to both visual and verbal identity, the intention of which is to resonate with contemporary cultural trends to attract a diverse young audience and subsequently influence that audience to visit the city in which the festival is held. The proposal will be founded upon a comprehensive market analysis and the integration of artistic and communicative elements with a view to differentiating itself from the competition. Ultimately, in order to undertake a preliminary investigation into the potential for such a festival to attract an increased volume of tourism to the city in which it is hosted, a questionnaire will be administered to the target demographic.

3. Theoretical Framework

3.1. Music as a Concept

The term "music" is derived from the Latin expression "ars musica", which itself is an adaptation of the Greek "mousiké téchne", meaning "art of the muses". The etymological origin of the term 'music' serves to emphasise the intrinsic relationship between music and art. Indeed, a significant proportion of the proposed definitions of music are merely descriptions of the subjective reactions it provokes in those who listen to it. Music has been demonstrated to possess the capacity to establish a sonic atmosphere, which has the potential to evoke inner emotions, moods, or even refer to landscapes (Milo & López, 2018). Among the numerous definitions proposed, one that is particularly noteworthy for its objectivity is that of the Italian pianist and composer Ferruccio Busoni, who defined music as "sonorous air". This definition is intended to encapsulate the physical essence of music, thereby detaching it from subjective interpretations and focusing instead on its nature as an acoustic phenomenon (Barenboim, 2023).

The communication between the sender and receiver of the music is not direct, but rather indirect, taking place through the reinterpretation of those who perform the work. This artistic communication is not confined to the literal interpretation of the lyrics; rather, it is contingent on the impact the work has on the listener. In contrast to reading, where it is possible to pause or reread a passage, in live music there is no option to stop voluntarily, which serves to intensify the listener's perception. It is asserted here that live music becomes an experience that is irreproducible, and that its meaning extends beyond the form in which it has been transmitted, becoming ingrained in the memory in the manner chosen by the individual to receive it (Izen et al., 2023).

3.2. History of Urban Music in Spain

Urban music, initially born within the modern style, has evolved into a widespread popular genre. The term *urban* is associated with ghetto and suburban communities, especially those of African descent, and encompasses styles such as hip-hop, reggaeton, and trap. These styles have their roots in underground movements in the United States, related to popular black and Latin American music, and grew out of the *Urban contemporary music* radio format created in New York in the 1970s. This music is characterised by the use of samplers and advanced technology, which has contributed to its mass acceptance and eventual integration into pop music during the 2000s. In Spain, urban music began to emerge in the 1980s with the introduction of rap, influenced by the American bases installed in the country. Madrid and Seville became epicentres of this movement, with *Madrid Hip Hop* as one of the first rap albums released in 1989. During the 2000s, MCs gained popularity with protest lyrics, although the trend shifted in the second decade of the 21st century towards lyrics more focused on personal experiences (Saldaña Morales & Víbora Reyes, 2019) .

The year 2010 marked a significant change in the urban music scene in Spain, especially with the emergence of trap in 2013, led by groups such as PXXR GVNG, who broke new ground with raw lyrics and shocking video clips. The rapid spread of trap was facilitated by the growing influence of American rap in the 1990s and the rise of the internet. As trap gained popularity, some artists began to distance themselves from the label to avoid negative connotations, adopting the term "urban music" to describe their work. This has led to a diversity within the genre, with a division between *mainstream* music, which seeks greater social acceptance, and niche, more experimental music. Despite these differences, all these styles share a common origin in African-American culture, which remains the fundamental root of urban music (Rey-Gayoso & Reboredo, 2021) .

3.3. Consumption Trends

As an artistic expression, music allows for personal identification through a diversity of styles. However, there is a category of popular music that generates mass, shared consumption. According to statistics from 2021, the most popular music genres on streaming services globally include pop and contemporary music, with rock, alternative and indie also being particularly popular in countries such as the United States and Brazil. In Spain, pop is equally predominant, followed by rock, indie and electronic music. Urban music occupies a growing, though not dominant, place (Mena, 2021).

Figure 1. Music genres that people listen to by country
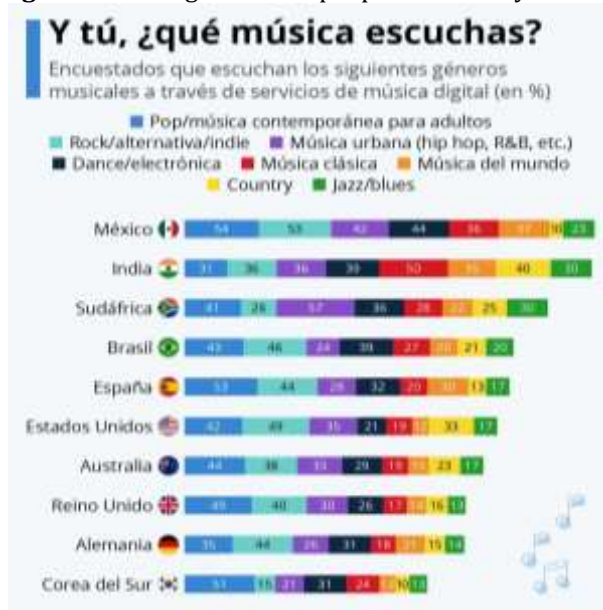
Source: Mena, 2021

Music consumption has undergone remarkable transformations due to digitisation. Now, listener preferences influence music production and distribution more than record labels do. This evolution has been characterised by the widespread adoption of streaming services, which have revitalised the music industry following its decline in 2014. In 2023, platforms such as TikTok, Twitch and Instagram further strengthened the connection between social media and music, enabling artists to engage directly with their followers and establish a stronger market presence. In Spain, urban music has experienced exponential growth, particularly among young people, and has become an integral part of contemporary culture. Reggaeton dominates the charts, with artists such as Quevedo and Rosalía leading the way. In 2023, most Spain's most popular songs belonged to this genre, reflecting the strong influence of Latin rhythms and consolidating urban music as the dominant genre (Montero, 2023).

3.3. History of Music Festivals

The term 'festival' is rooted in Latin, initially denoting religious celebrations in honour of the gods. Its origins can be traced back to ancient civilisations such as the Egyptians, Greeks and Romans. While the precise origins of music festivals remain ambiguous, their modern evolution can be traced back to the 20th century, particularly within the United States, exemplified by events such as the Georgia Old Time Fiddlers Convention in 1914 and the Mountain Dance and Folk Festival in 1928. Nonetheless, the notion of contemporary mass festivals was consolidated by iconic events such as the Isle of Wight Festival in 1968 and Woodstock in 1969 (Robinson, 2016).

In Spain, the advent of music festivals can be traced back to the 1950s, initially centred on local artists, yet undergoing a transformation in parallel with the nation's transition to a democratic system of governance. It is evident that festivals such as the Festival Internacional de Ortigueira

(1975) and the Canet Rock Festival (1975) reflected a cultural openness and an inclination towards freer and more experimental music. In the subsequent decades, Spain witnessed the emergence of prominent festivals such as Sonar in 1994 and the Benicàssim International Festival (FIB) in 1995. These festivals not only concentrated on music, but also embraced tourism and beach culture, thereby attracting a diverse audience and establishing new standards for festival tourism in the country. In recent times, events such as Arenal Sound and Rototom Sunsplash have been noted for their massive popularity, reflecting the ability of festivals to adapt to changing audience preferences. The growth of the live music industry, especially in the post-pandemic era, has been remarkable, with a 46% increase in overall revenue in 2023 compared to 2022 (Rkayna Farfán, 2020).

4. Methodology

The present study employs an exploratory qualitative and quantitative methodology in order to design a music festival with the objective of serving as an engine of tourist attraction. The research is structured in three main phases.

In the first study, a multiple case study of festivals such as Coachella, Tomorrowland, Arenal Sound and Mad Cool is carried out. Through a combination of documentary analysis and participatory observation, the study systematically examines the positioning strategies employed by these events, along with their visual and verbal identity. The study identifies the key elements that have contributed to the success and global recognition of these events.

The second phase of the study is focused on the elaboration of the Klimax festival proposal. The findings of the competitive analysis were drawn upon to define a festival concept that combines music, film and visual art, with a particular focus on sensory experience and digital technology. This phase involves conducting trend research and content analysis to establish aspects such as the target audience, the ideal location, the optimal timing for the event, and the brand identity. Thematic analysis was employed to identify patterns and trends relevant to the establishment of the Klimax festival.

In the third phase, a questionnaire was administered as a proof of concept to ascertain the feasibility of the festival proposal in attracting tourism to the city. The questionnaire was designed ad hoc, based on a review of existing literature and adapted to specifically address the objectives of the present research. The questionnaire was validated using the concordance between two expert tourism observers, with the kappa index being calculated to determine the level of agreement. The questionnaire is comprised of six questions, which are distributed across multiple sections in order to address various aspects relating to the festival as a tourist attraction. Likert measurement scales were utilised in the study. Demographic variables (age, sex) were collected (Baena et al., 2007). Participants were recruited from a universe of students from the Complutense University of Madrid who met the requirements of being a target for this festival. Those subjects who satisfied the stipulated criteria were contacted via electronic mail, wherein they were furnished with a link to the web-based questionnaire (Dillman, 2011). A total of 71 individuals provided responses to the online questionnaire. The results are presented in tabular and graphical form to facilitate understanding and interpretation. The participants' confidentiality and anonymity were guaranteed, and informed consent was obtained prior to participation.

5. Results and Discussion

5.1. Market Analysis

The creation of the festival will be preceded by an examination of the direct competition. This will include an analysis of the manner in which these festivals have established themselves as the most attractive. The examination will encompass aspects such as fashion, art and technology. The study of prominent festivals such as Coachella, Tomorrowland, Arenal Sound and Mad Cool will facilitate the identification of the key strategies that have enabled these brands to establish themselves as

leaders in the sector. The analysis of these strategies will provide the foundation for the development of a differentiated and attractive proposal for our festival, which we aspire to utilise as a tourist attraction.

5.1.1. Coachella

The Coachella Valley Music and Arts Festival, an annual event held in the Colorado Desert of California, is a cultural phenomenon that melds music, art and fashion. Its focus extends beyond music, incorporating artistic activities and interactive experiences that serve to consolidate its status as a seminal figure in contemporary culture. Coachella has firmly established itself as a global leader in the field of festivals, not only through its diverse musical offerings, but also through its ability to create a holistic experience that combines bohemianism, fashion and sustainability. The visual identity of Coachella is characterised by simplicity and clarity, with clean typography and neutral colours being used to great effect. Despite its uninspiring nomenclature, the festival has evolved into a cultural icon representing a bohemian and artistic lifestyle (Perrella, 2017).

Figure 2. Coachella's visual and verbal identity

Source: Own elaboration, 2024

5.1.2. Tomorrowland

This Belgium-based electronic music festival is distinguished by its commitment to providing a thoroughly immersive experience. Each year, it attracts more than 400,000 people from 200 different nationalities, presenting itself as a global event that combines music and fantasy. The festival's slogan, "Yesterday is history, today is a gift and tomorrow is a mystery", serves to reinforce the magical and communal atmosphere of the event, which is distinguished by its impressive productions and themed stages. The visual identity of Tomorrowland is evocative, with the capacity to convey messages that transport attendees to a dream world. The festival's logo, incorporating an eye, a butterfly and a crown, serves as a symbol representing the fantasy world of the event. Vibrant colours and psychedelic designs play a pivotal role in shaping the visual identity of the festival, thereby reinforcing the imagination and creativity that is characteristic of the event (Masset & Decrop, 2024).

Figure 3. Visual and verbal identity Tomorrowland

Source: Own elaboration, 2024

5.1.3. Arenal Sound

Arenal Sound, which takes place on the Arenal beach in Burriana, is regarded as one of the most prominent festivals in Spain. It is distinguished by its seafront location and its emphasis on a demographic of young people, predominantly between the ages of 18 and 25. The event's musical diversity, encompassing genres such as pop, rock, electronic and indie, along with its integration of technology and social networks, positions it as an inclusive event tailored to the Z generation. The visual and verbal identity of the brand is reflective of its festive and beachy ethos, employing an informal and amicable linguistic style. Its logo and visual elements have been designed to evoke the beach and music, with a dynamic colour palette that has been chosen for its ability to convey the festival's energy (Salicio, Cecilia, 2019).

Figure 4. Visual and verbal identity Arenal Sound

Source: Own elaboration, 2024

5.1.4. Mad Cool

The festival, which is held in Madrid, integrates art, fashion, gastronomy and tourism, attracting a wide and diverse audience, mainly between the ages of 25 and 44. Since its establishment in 2015, it has become a leading authority in this field, both nationally and internationally. In terms of its visual and verbal identity, Mad Cool employs a minimalist and stylised approach, utilising a modern and accessible tone in its communication. The festival's logo, predominantly black in colour, is complemented by a series of descriptors that serve to highlight its status as a prominent European event.

Figure 5. Visual and verbal identity Mad Cool

Source: Own elaboration, 2024

5.2. Festival proposal

Drawing upon the theoretical framework and conducting an analysis of the various musical genres, with a particular focus on the prevalence of the urban style in Spain, consumer trends and the historical evolution of festivals, the following decisions are made when proposing the creation of a successful festival that would assist in attracting tourists to the city in which it is held:

Regarding the target demographic, an analysis of the various festivals indicates that Generation Z constitutes the target audience, comprising individuals born between the mid-1990s and the mid-2010s. This demographic, comprising individuals under the age of 30, seeks not only to appreciate street fashion, but also to engage with the cinematic and artistic facets of these events, along with the comprehensive experiences they offer.

Festivals such as Arenal Sound, Boombastic, Riverland, and Reggaeton Beach Festival are characterised by a prevalence of genres such as reggaeton and trap, with a demographic focus on a young audience between the ages of 18 and 25. This finding suggests that the most effective line-up for this target audience would be one that caters to a diverse range of current music genres, with a particular emphasis on urban styles.

Generation Z is the first generation to have grown up with constant access to digital technology and social media. This has provided them with a high level of information and a clear idea of what they are looking for in a festival. The value placed upon these events is not limited solely to the music itself, but extends to the financial cost of attendance, the geographical location of the event, and the comprehensive experience offered. Furthermore, the subjects expressed interest in interactive activities, visual art, and other forms of entertainment. This group is inclusive and demonstrates an increasing concern for sustainability and social responsibility.

In terms of the temporal arrangement of the festival, it is imperative to schedule it in a manner that avoids concurrence with other significant music events, thereby circumventing direct competition. It is also imperative to consider the prevailing climate and weather conditions to ensure a satisfactory experience for the attendees. Capitalising on the burgeoning popularity of the urban music genre, particularly among Spanish youth, constitutes a pivotal strategy for the promotion of tourism. Furthermore, the festival should be conceptualised as a platform to showcase and promote local talent. In addition, it is imperative to incorporate other concepts, such as sustainability, social responsibility, and inclusivity, into the festival's planning process. There should be a particular emphasis on innovation and respect for the roots of urban music. In order to differentiate in a saturated market, it is essential to adapt to current technological and social trends. This involves taking advantage of streaming platforms and social networks not only to promote the event, but also to interact with the public and offer exclusive content, including tourist sites in the city for them to visit. For the aforementioned reasons, it was decided that the video clip should be used as a differentiating element. This would serve to strengthen the brand of the artists and add a visual and creative dimension to the festival. It is asserted that this will

facilitate the provision of a distinctive and memorable experience for attendees through artistic installations and performances that will enhance their experience.

In the planning stage of the festival, it was determined that the optimal time for its occurrence would be at the conclusion of the summer season, specifically between late August and early September. This choice is predicated on the notion that Generation Z, the target demographic, possesses a greater allocation of leisure time during these months, rendering them more amenable to travel. Furthermore, by selecting this period, the intention was to avoid overlap with other mass festivals, thus ensuring maximum visibility and impact for the event. The month of September, in particular, is characterised by favourable weather conditions, rendering it an optimal time for individuals still on holiday to partake in a distinctive experience as summer comes to a close.

With regard to geographical location, a coastal destination in the northern region of Spain would be optimal, given the increasing popularity of such regions as opposed to the more temperate southern destinations, which are subject to extreme temperatures. However, given that the focus of this paper is on the interaction between tourism and music festivals, the issue of location is treated in a subsidiary manner. It is imperative to take into consideration the existence of other festivals in order to avoid potential overlaps that could have an impact on attendance figures. These well-established events are scheduled to coincide with key dates during the summer period. Consequently, the festival has been placed in the first week of September, following the conclusion of these other festivals.

The location of the festival must meet several criteria, including the availability of a large esplanade in close proximity to the mountain or sea, suitable for the installation of multiple stages, rest areas and parking. Furthermore, it is imperative that the site is situated at a considerable distance from residential areas, thereby ensuring that noise pollution is not a concern. However, it is equally important to ensure that the site is within a reasonable driving distance of towns or cities, offering a variety of tourist attractions. Subsequently, the hypothesis that the organisation of a festival in these cities would have a positive effect on tourism in nearby areas will be tested using a questionnaire. Furthermore, in order to enhance this association with the city where the festival is held, the festival will also offer a selection of gastronomy from the city where it is held. As demonstrated in the theoretical framework, Generation Z does not prioritise vocal ability; rather, they seek to engage their senses.

The proposed festival is designed to offer a unique experience that extends beyond the mere interaction with artists, but rather, it seeks to immerse the audience in the realm of visual art, particularly through the medium of the video clip format. This approach is intended to serve as a distinguishing feature and a catalyst for the evolution of cinema. This experience combines the urban essence (street, close, encouraging direct interaction between attendees and generating authentic links with them) through digital and cinematographic elements (the screens, streaming and the concept of the video clip). The festival stage thus becomes an installation in which screens and cameras play a fundamental role. The live performance is presented as a cinematic experience, where each artist not only performs their music, but also presents their personal brand.

Brand Territory. The brand territory delineates a conceptual space within which the festival's identity is constructed. The primary focus of this festival is the creation of emotional and sensory experiences designed to resonate with attendees, particularly Generation Z, who express a desire to disengage from digital technologies in order to engage in physical communities. The festival's proposal is predicated on the provision of an immersive experience, integrating music, visual art and technology in a live cinematic show, wherein attendees assume the role of protagonists in a compelling visual narrative. This approach facilitates differentiation by transforming each performance into a live video clip, thereby providing an experience that transcends the conventional concert format. In terms of sustainability, a core value for the target audience, it is imperative to inform visitors that the festival employs sustainable practices that reflect respect for the natural environment of the city where it is held.

Brand Platform. The brand platform, guided by the concept of "spectacle", establishes the core strategy of this festival proposal. The brand will be defined in such a manner that spectators are rendered "protagonists of an impactful narrative" within an immersive and transformative spectacle. Regarding the positioning of the brand, it is presented as a transformer of sensory experiences. The artist's identity and creativity are employed to captivate and excite, thereby creating memorable moments that challenge the perception of reality. Furthermore, the festival will incorporate visual references to the host city into its scenography, thereby reinforcing the connection between the festival and the host city. In a similar manner, local opening acts will be contracted for the most prominent artists on the programme.

5.2.1. Visual and Verbal Identity

Verbal identity. The brand name, Klimax, was selected to reflect the culminating, multi-sensory experience that the festival offers. Klimax represents a departure from the descriptive tendencies characteristic of other festivals. The evocative nature of the name is indicative of the event's ability to capture its essence, which is manifested through the fusion of music, film and visual art into a live cinematic experience. The incorporation of the letter k serves to imbue the brand identity with a modern and distinctive touch, thereby reinforcing its innovative and creative ethos. The objective of the festival is to engage and resonate with the audience on an emotional level, employing a language that is accessible and inspiring. The messages are presented in a manner that is both amiable and provocative, employing imperatives to motivate action, emphasising keywords in bold font, and incorporating questions to stimulate curiosity. Furthermore, a film theme is integrated into the language, with film-related terminology employed to engender a sense of audience participation within the cinematic experience.

Visual Identity. The Klimax logo comprises the name written in capital letters in a simple, modern typeface, curved in a circle to suggest movement. The design incorporates an open pomegranate, from which arils (the juicy capsules surrounding the seeds) emerge, symbolising the curiosity, passion and visual experience that the festival offers. The colour violet predominates, creating a contrast with the white flashes that represent the awakening of curiosity in the audience. The primary typeface employed is Noto Serif Display Extra Condensed, which, in capital letters, conveys boldness and provocation. For the purpose of accentuating the more fantastical elements, the italic font Symphony is employed, thereby introducing an element of elegance and enigma that serves to complement the dynamic nature of the primary typeface. The colour palette is based on a black background combined with burgundy and violet hues that are intended to evoke passion, mystery and experimentation. These colours are employed in gradients and flashes, thereby reinforcing the cinematic and immersive nature of the brand. The festival will feature art and sculpture installations inspired by the history and culture of the festival city, created by local artists. These artworks will be included as part of the festival's visual journey.

5.3. Questionnaire

Following the conceptualisation of the festival with a view to attracting visitors, a questionnaire was administered to potential visitors to evaluate the effectiveness of this proposal. The survey measured the perception of the festival as a tourist attraction and its potential impact on the city. The results of the study are presented below.

A total of 71 responses were recorded. Within this group, 54.9% of subjects were male and 45.1% were female. The mean age was 23, although the age range was from 18 to 26, with two outliers of 45 and 55.

Figure 6. Promotional poster of the proposed festival

Source: Own elaboration, 2024

Initially, the participants were presented with a promotional image of the festival, which had been devised from the brand image and the differentiating features that had been created earlier. They were then invited to indicate their level of interest in the proposal using a Likert scale ranging from 1 (not at all interesting) to 5 (very interesting). The results of the study are as follows:

Figure 7. Question 1
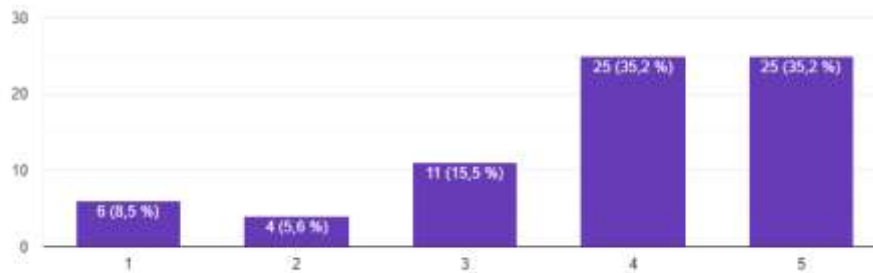
Source: Own elaboration, 2024

The results indicate that approximately 70% of respondents find the proposal quite interesting or very interesting, having managed to create a festival that attracts the public. This is all the more impressive given that only a poster has been shown and not another audiovisual piece such as a social media reel, which tends to have a much greater capacity to attract audiences.

Subsequently, the participants were invited to indicate their level of interest in visiting the city where the festival is held, should they be attending (Likert scale: 1 = never, 5 = always). The results of the study are as follows:

Figure 8. Question 2
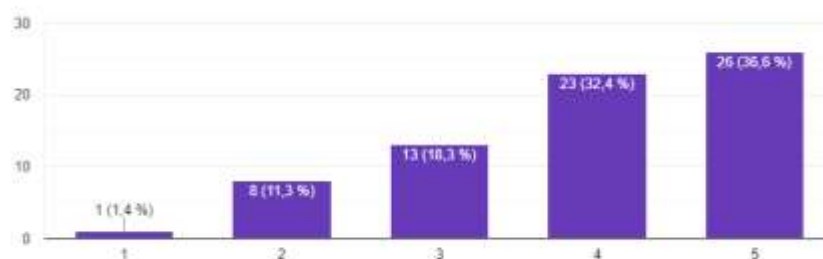
Source: Own elaboration, 2024

The results indicate that 69% of participants would almost always or always take advantage of the opportunity to visit the city where the festival is held. The proposal alludes to the utilisation of northern Spain, particularly Asturias, due to its considerable potential, which, when coupled with an appropriate brand identity, would undoubtedly facilitate the attainment of results that surpass those presented here in terms of tourism attraction.

In the subsequent phase of the study, the participants were invited to consider a hypothetical trip, with two destinations – one of which was known to be a host city for the festival – presented for their consideration. The study sought to ascertain the extent to which this information would influence their decision-making process. (regardless of their personal sentiments towards the festival) (Likert, 1 would not influence at all – 5 would influence a lot). The results of the study are as follows:

Figure 9. Question 3
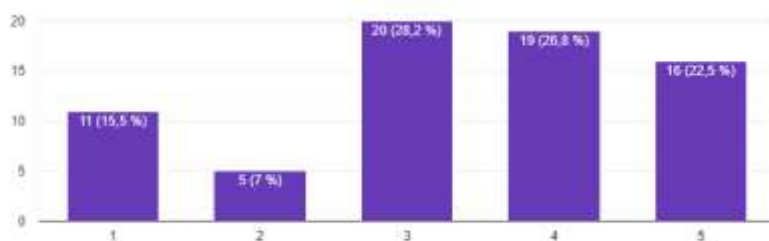
Source: Own elaboration, 2024

The results of the study indicate that 48% of the participants would be quite or very influenced by the fact that a festival is being held in one of the possible destination cities. It is also important to note that this does not have to be on the dates of the festival, but can be before or after, which is a passive element that helps tourism in the city even when the music festival is not taking place.

In the subsequent section, respondents were invited to indicate their level of attraction to the notion of visiting an urban location with the knowledge that a music festival which they hold in high regard has been or will be taking place there (Likert scale: 1 = extremely unattractive, 5 = extremely attractive). The results of the study are as follows:

Figure 10. Question 4
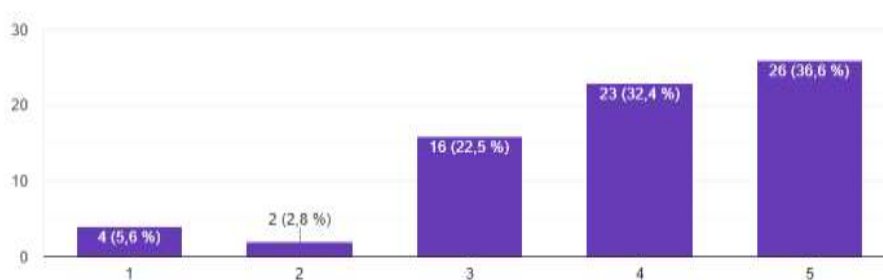
Source: Own elaboration, 2024

In the preceding question, the respondents' affinity for the festival was deemed inconsequential; however, in this subsequent question, they are informed of their fondness for the festival. Consequently, the festival's influence on their decision to visit the city is amplified. Furthermore, 68% of the participants found the idea of visiting the city where the festival is held quite attractive or very attractive, with the score of very attractive being the highest percentage of participants (37%).

The subjects were then questioned on their decision to attend the proposed festival, and whether they would source tourist information on the host city (using a Likert scale ranging from

1 = 'would never look for it' to 5 = 'would always look for it'). The results of the study are as follows:

Figure 11. Question 5
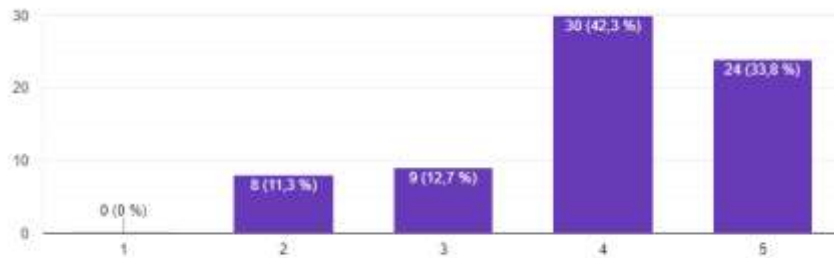
Source: Own elaboration, 2024

The decision to visit the city was preceded by a search for tourist information, which was undertaken by 76% of the participants. This situation presents a favourable opportunity to implement additional advertising strategies, including those on social networks and web advertising, with the objective of optimising the tourist exploitation of the city.

Ultimately, the respondents were invited to state their preference regarding whether they would recommend that their festival companions visit the city where the festival occurs, either prior to, during, or following the event (Likert scale: 1 = 'Never'; 5 = 'Always'). The results of the study are as follows:

Figure 12. Question 6
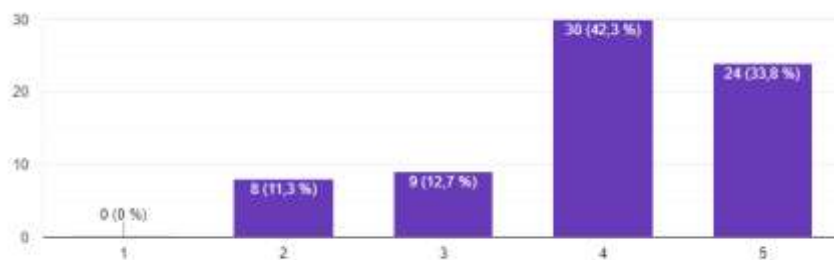
Source: Own elaboration, 2024

In accordance with the responses provided by the other participants, 76% of the respondents would recommend to their festival companions that they visit the city where the festival is taking place. This indicates that, in addition to the already high percentages of people who would visit the city observed in the previous questions, there are also those who chose not to visit the city of their own accord, but at the insistence of their companions would decide to do so. This phenomenon is known as group-influenced tourism and is relevant in tourism marketing campaigns that seek to attract groups of friends, where group dynamics can play an important role in an individual's final decision to join a trip, even if they were not initially interested.

The study's limitations, arising from the sample size, preclude the generalisation of the results to a broader population; nevertheless, they serve as a valuable foundation for future research, which should be conducted on larger, more representative samples comprising other groups.

6. Conclusions

The market study has provided the foundation for the conceptualisation of a festival, under the Klimax brand, which has been designed to present an attractive proposal with the potential to attract a significant number of visitors to the city where it is held. The analysis of consolidated festivals such as Coachella, Tomorrowland, Arenal Sound and Mad Cool has been crucial to identify

the strategies that have allowed these events to stand out internationally. The aforementioned studies have underscored the significance of providing an experience that transcends the realm of music, incorporating components of fashion, art, technology and sustainability. These elements constitute the bedrock of the Klimax proposal. The festival is designed to appeal to a demographic of 16-27 year olds, leveraging the increasing popularity of urban style in Spain and current technological and social trends. The festival offers sensory and emotional experiences that have been shown to engender profound connections with attendees. The strategic decision to schedule the festival in the late summer period serves to underscore its capacity to draw a diverse audience seeking a distinctive experience to mark the end of summer. The visual and verbal identity of Klimax has been meticulously crafted to differentiate itself within a highly saturated market, thereby reinforcing its positioning as a festival that metamorphoses every performance into a live cinematic spectacle. The incorporation of local elements into the scenography and the engagement of regional artists as opening acts are strategies devised to enhance the relationship between the festival and the host city, thereby promoting local tourism. It is anticipated that Klimax will not only attract visitors in consideration of the artists scheduled to perform but also act as a catalyst for the promotion of tourism in the host city through the provision of a comprehensive cultural and sensorial offer. This event is poised to establish itself as a noteworthy occurrence within the festival calendar.

The results of the questionnaire indicate that most participants find the festival attractive and are favourably inclined to seek information about the city where the festival is held. Furthermore, the results show that the participants would be willing to visit the festival on or outside the festival dates and would encourage their friends to visit it. These findings are consistent with those of other works, such as those by (Rkayna Farfán, 2020; Rodríguez, 2019), which demonstrate a growing trend towards tourism linked to the development of artistic events.

It can thus be concluded that the objective has been achieved. The results obtained in this work contribute to a better understanding of the relationship between cultural music events and tourist attractions. This provides valuable information for future research and tourism promotion strategies. The music festival strategy can thus be used as a method of tourist attraction.

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