

Pop Music Festivals in Poland – The Tourism Product Change

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Abstract Festivals are a powerful tourism product that offers a unique cultural experience, promotes destinations, generates economic benefits, increases the length of tourist stays, differentiates the destination, enhances the destination's image, and engages the local community. Festivals have the potential to attract tourists, stimulate local economies, and contribute to the overall development and sustainability of a destination's tourism industry. The aim of the study above is to investigate how the product of pop festival tourism is changing in Poland. This applies to the scale of the event, the nature of the performers, the place of organization, the tourist profile, the level of loyalty (returns) etc. The four largest pop music festivals in Poland were selected for the analysis: Pol'and'Rock Festival, Open'er Festival, Orange Warsaw Festival and Sunrise Festival. The results show i.e. that: i. the scale of music festival is increasing substantially – both regarding the number of viewers and duration of the event; ii- Festivals develop from “just music” into a full tourist product, iii- The festival tourist enjoy different type of non-music activities provided by the festival organizers more voluntary than then others, iv - The activities provided by the organizers are evaluating “together with the public”.

Keywords: Festival Tourism, The Pol'and'Rock Festival, Opener Festival, Orange Warsaw Festival, Sunrise Festival

INTRODUCTION

It is commonly believed that music is the main and most important attraction of festivals (Bowen & Daniels, 2005; Andersson, Getz, 2008; Duarte et al., 2018). Music festival participants are often fans of a given artist, able to make a long journey to hear their idol (Henry & Caldwell, 2007; Kinnunen et al., 2021). The reason for participating infestivals for many is also the desire to belong to the festival community, joint activities and spending time together (Kinnunen et al., 2021). Participation in music festivals can become a tool for the fan community to build their own image and offer a common identity within a group (Kinnunen et al., 2021). According to Quinn (2010), festival tourists are attracted by the atmosphere of the event. They often desire to spend time surrounded by people with similar interests.

The popularity of festival tourism in the world is growing every year contributing substantially to local economies (Ganesh et al., 2000). The festival, unlike all other type of tourism is also a tourist product, the core of which

is the musical event itself, while the surroundings are e.g. the accommodation and catering facilities, transport accessibility, accompanying events or different attractions of the destination, where the festival takes place (Cudny, 2013).

Pop music festivals hold significant importance as a tourism product, attracting a wide range of visitors who are passionate about music and entertainment. Here are some key aspects that highlight the significance of pop music festivals as a tourism product:

Music Tourism: Pop music festivals act as magnets for music tourists who specifically travel to attend these events. Fans are drawn to the opportunity to see their favorite pop artists perform live and be part of a shared music experience. These festivals become a focal point for music enthusiasts, creating a dedicated audience that travels from various locations to attend (Lawendowski & Besta, 2020; Rerek & Dłużewska, 2016).

Destination Attraction: Pop music festivals can significantly enhance a destination's appeal, attracting tourists who might

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not have considered visiting otherwise. The presence of renowned pop artists and the vibrant atmosphere of a festival contribute to the overall destination experience. This draws visitors, including international tourists, who combine their festival attendance with exploring the local attractions, dining, shopping, and other tourism activities in the region (Egresi & Kara, 2014; McKay & Webster, 2016).

Economic Impact: Pop music festivals have a substantial economic impact on the host destination. They generate revenue through ticket sales, accommodation bookings, transportation, food and beverage sales, merchandise sales, and local businesses. Festival attendees often spend money in the local economy, supporting local businesses and creating job opportunities. This economic injection can be particularly significant for smaller towns or regions hosting festivals (Gazel & Schwer, 1997; Nagy & Nagy, 2013; Gibson & Connell, 2012).

Branding and Destination Image: Hosting a successful pop music festival can significantly enhance a destination's branding and image. It positions the location as a vibrant and culturally rich place that embraces music and entertainment. A positive festival experience generates word-of-mouth promotion, social media buzz, and media coverage, creating a positive image for the destination and attracting future visitors (Gibson & Connell, 2012).

Repeat Visitation: Pop music festivals often cultivate a loyal fan base who return to the festival year after year. This repeat visitation pattern contributes to destination loyalty and creates a predictable annual influx of visitors. By offering an exceptional festival experience, destinations can encourage repeat visitation, creating a sustainable tourism pattern and establishing long-term relationships with festival-goers (Abreu-Novais & Arcodia, 2013; Holt, 2017).

Cultural Exchange and Community Engagement: Pop music festivals can foster cultural exchange by bringing together diverse audiences from different regions and even countries. It offers an opportunity for attendees to interact with local culture, traditions, and other festival-goers. Festivals can also engage the local community through volunteering, showcasing local artists, and involving local businesses, creating a sense of pride and community participation (Hiller, 2014; Zhao, 2022).

Supporting Local Music Industry: Pop music festivals play a crucial role in supporting the local music industry by providing a platform for emerging local artists and bands to showcase their talent. This exposure can lead to career opportunities and growth for local musicians, contributing to the overall development of the music scene in the region (Hiller, 2014).

In summary, pop music festivals have become a significant tourism product, attracting music tourists, enhancing destination appeal, generating economic benefits, shaping destination branding, fostering cultural exchange, and supporting the local music industry. These festivals create a unique and memorable experience for attendees while positively impacting the host destination's tourism industry and community.

The pop music festival scene in Poland underwent significant changes after 1989 due to the country's transition from a socialist regime to a democratic system - with increased diversity, privatization, commercialization, and the introduction of international artists, improved infrastructure and production, growth in attendance, and the emergence of new festivals. These changes reflected the country's transition to a democratic system and its integration into the global music industry (Galuszka, 2019; Mazierska & Györi, 2019; Matykowski & Zmudzinska, 2022).

Prior to 1989, pop music festivals in Poland were often tightly controlled by the state, with limited genres and artists allowed to perform (Bittner, 2013). After the political changes, there was a notable increase in the diversity of music genres and artists at festivals. Pop music festivals started featuring a broader range of styles, including rock, hip-hop, electronic, and various sub-genres within pop music (Galuszka, 2019).

With the shift from a state-controlled economy to a market-based system, the organization and financing of pop music festivals changed. Many festivals that were previously state-funded or organized were now privatized or operated by private entities. This led to a more commercialized approach, with festivals seeking sponsorships, ticket sales, and partnerships with brands to cover costs and generate revenue (Mazierska & Györi, 2019).

Another important change was about the introduction of international artists: After 1989, there was an influx of international artists performing at pop music festivals in Poland. With greater freedom of movement and increased cultural exchange, Polish audiences were exposed to a wider range of international music acts. This globalization of the festival scene brought in renowned international artists and helped integrate Polish festivals into the broader European and global music circuit (Galuszka, 2019; Mazierska & Györi, 2019).

Following 1989, there was also a considerable improvement in festival infrastructure and production quality. Festivals began investing in better stages, sound systems, lighting, and overall production value to enhance the concert experience. This upgrading of facilities and technical capabilities made

Polish pop music festivals more attractive to artists and audiences alike.

The changes in Poland's political and economic landscape created an atmosphere of greater openness and cultural exchange. This, combined with the increasing popularity of music festivals globally, led to a significant growth in festival attendance in Poland (Matykowski & Zmudzińska, 2022). More people started attending pop music festivals, both from within Poland and from abroad, contributing to the development and expansion of the festival scene in the country (Mazierska & Györi, 2019; Mazierska, 2020; Truszczyńska, 2020).

The post-1989 period saw the emergence of numerous new pop music festivals in Poland. With a more liberal environment, entrepreneurial individuals and organizations began organizing their own festivals, catering to specific genres or targeting niche audiences (Barański, 2018). This diversification of the festival landscape provided more choices for music fans and fostered the growth of a vibrant festival culture in Poland (Galuszka, 2019; Mazierska, 2020).

The aim of the case study above is to investigate how the product of pop festival tourism changed for the four largest pop music festivals in Poland: Pol'and'Rock Festival, Open'er Festival, Orange Warsaw Festival and Sunrise Festival. This applies to the scale of the event, the nature of the performers, the place of organization, the tourist profile, the level of loyalty (returns) etc. The Open'er Festival and Sunrise Festival are organized in seaside towns (Gdynia and Kołobrzeg), while the Orange Warsaw Festival takes

place in the capital of the country. The article is based on data published by the festival organizers and on a survey conducted among the audience of the festivals above. A total of 224 people took part in the research.

Pol'and'Rock Festival - Characteristic

The Pol'and'Rock Festival has been organized annually since 1995. Until 2017, it was known as *Przystanek Woodstock (Woodstock Stop)*. The name referred to the series "Alaska Stop" broadcast from the 90s, and to the famous *American Woodstock* festival taking place in Bethel, New York in August 1969. These references were not accidental. The organizer of the festival - Jerzy Owsiak intended to refer to the values conveyed in the series, such as respect, overcoming conflicts and wars and seeking friendship. He also wanted to refer to the climate of the great American Woodstock festival from 26 years ago (Owsiak, Skaradziński, 2010 after: Baster, 2020).

The Pol'and'Rock Festival is closely related to the foundation of *Wielka Orkiestra Świątecznej Pomocy (the Great Orchestra of Christmas Help)*, the most recognized, powerful nongovernmental charity event in Poland, of which Jerzy Owsiak is the founder. He has mentioned many times that the festival is an expression of gratitude for the generosity of people at WOS - thus the tickets are complimentary (Owsiak, Skaradziński, 2010 for: Baster, 2020). The performers are mostly Polish artists. The festival had its up and downs looking at the number of public, still the general tendency is the growth.

Table 1: History of the Pol'and'Rock Festival Over the Years

Edition	Date	Location	Performance	Attendance (Pax)
1.	15-16.07.1995	Czymanowo, (Pommerania)	Myslovitz, Green Grass, Hurt, Obstawa Prezydenta	15 000
2.	12-14.07.1996	Szczecin – Dąbie (West Pommerania)	Quo Vadis, Free Blues Band, Gush, Bogusław Wyderka	20 000
3.	7-9.08.1997	Żary (Lubuskie)	Pivo, Surprise, Open Folk, Jeszcze Raz	No data (-)
4.	7-9.08.1998	Żary (Lubuskie)	Bandog, Cree, Akurat, Harlem	150 000
5.	6-7.08.1999		Swawolny Dyzio, Nowa Kultura, Plebania, Nowy Świat	250 000
6.	4-6.08.2000	Lębork (Pommerania)	No data	1 000 *
7.	11-12.08.2001	Żary (Lubuskie)	Nocna Zmiana Bluesa, Gang Olsena	200 000
8.	2-3.08.2002		T.Love, Pidżama Porno, SweetNoise	-
9.	1-2.08.2003		RaTaTam, Pabieda, Trawnik	400 000

Edition	Date	Location	Performance	Attendance (Pax)
10.	30-31.07.2004	Kostrzyn at Odra(Lubuskie)	Uliczny Opryszek Oj, W.A.R.N.	400 000
11.	5-6.08.2005		Pogodno, Scavenger, Konopians	300 000
12.	28-29.07.2006		Big Cyc, Voltaire, Prawda, Bohema	150 000
13.	3-4.08.2007		Gang Olsena, Natural Dread Killaz	-
14.	1-3.08.2008		Daab, Panteon Rococo, Tribe After	300 000
15.	31.07 - 2.08. 2009		Ares & The Tribe, Blenders, Jelonek, Easy Star All Stars	400 000
16.	30.07 - 1.08. 2010		EwelinaFlinta, ŁąkiŁan, Peyoti For President, Papa Roach	350 000
17.	4-6.08.2011		Luxtorpeda, Materia, Raggafaya	700 000
18.	2-4.08.2012		Machine Head, The Darkness, Ministry, Asian Dub Foundation	550 000
19.	1-3.08.2013		Happysad, Anthrax, Kaiser Chiefs	500 000
20.	31.07 - 2.08. 2014		T.Love, The Bill, Protoje, Hatebreed, BudkaSuflera	750 000
21.	30.07 - 1.08. 2015		Black Label Society, Dream Theater, Shaggy	210 000
22.	14 - 16.07. 2016		Luxtorpeda, Omni Modo, Marcelina, Inner Circle	-
23.	3-5.08.2017		ŁąkiŁan, Materia, The Kyle Gass Band, Trivium	250 000
24.	2-4.08.2018		DubiozaKolektiv, The Inspector Cluzo	500 000
25.	1-3.08.2019		Ziggy Marley, Black Stone Cherry	750 000
26.	30.07-1.08. 2020	Online	Raz, dwa, Trzy, Kwiat Jabłoni, Majka Jeżowska, Big Cyc	836 000
27.	29-31.07.2021	Makowice – Płotyairport, (West Pomerania)	Tabu, Kroke, Vavamuffin, Jahcoustix	12 388

Source: Own study based on: <https://polandrockfestival.pl/o-festiwalu/historia>, <https://muzyka.dziennik.pl/>, <https://newsroom.polandrockfestival.pl/>, Baster 2020 pp. 123-124.

Open'er Festival Characteristic

Open'er Festival has been held since 2002. The first two editions were one-day events, while since 2009, the festival lasts as long as 4 days. The first Open'er took place at the Stegna skating track in Warsaw (Iwan, 2017). The next editions have already taken place in Gdynia. Initially, for 3 years, the event was organized in the city center, on Kościuszko Square, but due to the growing interest, in 2006 the event was moved to BabieDoły Airport (the current name - Gdynia-Kosakowo Airport) to provide participants with more space. For comparison, in 2002 the area on which the festival was held was 3 ha, while in 2011 the festival area grew to 75 ha (<https://opener.pl/historia-10>).

It's estimated that the first two festivals were attended by 3 to 4 thousand people, while in total in the first 10 years of the festival's existence, about 341,000 people participated, and in 2011 alone, there were as many as 85,000 festival goers (Iwan, 2017).

Open'er is an event featuring world-class artists. Many bands and singers performed for the first time in Poland at Open'er stages, including Prince, Coldplay, Snoop Dogg, Kanye West, Kings of Leon and Arctic Monkeys (<https://opener.pl/historia-10>).

Open'er is not only music. E.g. Since 2006, there is a special zone dedicated to Non-Governmental Organization (NGOs), where NGO's have the opportunity to promote themselves ([https://www.gdynia.pl/what's new](https://www.gdynia.pl/what's-new)). In 2007, a fashion zone called Fashion'er was added, and 3 years later the organizers opened the Kids Zone. From 2013, the public can enjoy Opener Cinema – with special projection of good quality films from all around the world (not distributed in regular cinema's chains), silent Disco or Singing Tent, during which stars are happy to give autographs and much more (<https://opener.pl/historia-10>).

Table 2: History of the Open'er Festival Over the Years

Edition	Date	Location	Performance e.g.	Public (pax.)
1.	2.07.2002	skating track Warsaw	The Chemical Brothers, Glasse, Sonic Trip, Harper	3000 - 4000
2.	26.07.2003	Kościuszki Square-Gdynia	Cassius, Kosheen, Layo, Bushwackai in.	3000 – 4000
3.	2-3.07.2004		Pink, Cypress Hill, Sisters	No data (-)
4.	8-9.07.2005		Snoop Dogg, Fatboy Slim, Faithless, The White Stripes, Lauryn Hill	25 000
5.	6-8.07.2006	Gdynia-Kosakowo Airport (Babie Doły)	Placebo, Pharrell Williams, Franz Ferdinand, SigurRos, Kanye West, Basement Jaxx	-
6.	29.06-1.07. 2007		Björk, Beastie Boys, Muse, Groove Armada, Sonic Youth, Bloc Party	-
7.	4-6.07.2008		Massive Attack, The Chemical Brothers, Jay-Z, Interpol, Erykah Badu	50 000
8.	2-5.07.2009		Kings of Leon, Arctic Monkeys, Placebo, The Prodigy, Faith No More, Moby	-
9.	1-4.07.2010		Pearl Jam, Kasabian, Massive Attack, The Dead Weather, Pavement	-
10.	2-5.07.2011		Coldplay, Prince, The Strokes, Pulp, M.I.A, The National, Primus, Foals	85 000
11.	4-7.07.2012		Björk, New Order, The Kills, Wiz Khalifa, Justice, Bon Iver Franz Ferdinand	-
12.	3-6.07.2013		Kings of Leon, Queens of the Stone Age, Arctic Monkeys, Alt-J	85 000
13.	2-5.07.2014		The Black Keys, Pearl Jam, Jack White, Faith No More, Banks, Bastille	-
14.	1-4.07.2015		Drake, Alt-J The Libertines, Major Lazer, Mumford & Sons, Kasabian	-
15.	29.06-2.07. 2016		Florence + the Machine, Red Hot Chili Peppers, LCD Soundsystem, Kygo	120 000
16.	28.06-1.07. 2017		Foo Fighters, The Weeknd, Radiohead, Lorde, DuaLipa	120 000
17.	4-7.07.2018		Depeche Mode, Arctic Monkeys, Post Malone, Gorillaz, Bruno Mars	140 000
18.	3-6.07.2019		Lana Del Rey, Travis Scott, Kylie Minogue, Swedish House Mafia, The Strokes, The Smashing Pumpkins	110 000

Source: Own study based on <https://opener.pl/historia-10>, Iwan 2017 p. 67.

The Orange Warsaw Festival Characteristic

The Orange Warsaw Festival took place for the first time on September 6th, 2008 in Warsaw city center (Plac Defilad). It was a one-day event that attracted over 35,000 viewers. Due to the great interest, already the second edition it lasted two days. In 2014 and 2015 the festival took 3 days, however the organizers decided to get back to the two day options starting from 2016th till now. The core offer of the event from the very beginning was enriched with extra

attractions, such as cinema night, artistic competitions, including architectural, outdoor animations. For those who wanted to still enjoy after concerts, “festival nights” were prepared, i.e. after party organized by some Warsaw clubs (<https://biuroprasowe.orange.pl/informacje-prasowe/orange-warsaw-festival-2009>).

The organizers of the Orange Warsaw Festival also created a “Festival Town” with food trucks, tents for fun and dances, as well as a small beach at the Vistula river. Meetings with artists and charity actions are also organized in the town (<https://orangewarsawfestival.pl/pl/o-festiwal/2014>).

Table 3: History of the Orange Warsaw Festival Over the Years

Edition	Date	Location	Performance e.g.	Public (pax)
1.	6.09.2008	Plac Defilad Warsaw	Jan Borysewicz, Apollo 440, Kelly Rowland, Wyclef Jean	35 000
2.	4-5.09.2009		N.E.R.D, Groove Armada, Out of Tune, Calvin Harris	50 000
3.	28-29.08.2010	Służewiec Track of Horse Races Warsaw	Edyta Bartosiewicz, Courtney Love, Mika, Agnieszka Chylińska, Nelly Furtado	30 000
4.	17-18.06.2011	Football Stadion Legia Warsaw	My Chemical Romance, Skunk Anansie, Moby, Jamiroquai	50 000
5.	9-10.06.2012		Garbage, Linkin Park, Clock Machine, Power of Trinity, KAMP!	-
6.	25-26.05.2013	Służewiec Track of Horse Races Warsaw	Beyoncé, The Offspring, Fatboy Slim, Basement Jaxx	-
7.	13-15.06.2014		Kings of Leon, Martin Garrix, Lily Allen, Bring me the Horizon, Limp	110 000
8.	12-14.06.2015		Wolf Alice, Paloma Faith, Three Days Grace, Papa Roach	-
9.	3-4.06.2016		Tom Odell, MØ, Lana Del Rey, Skrillex	50 000
10.	2-3.06.2017		Kings of Leon, Imagine Dragons, Martin Garrix, Kodakone	55 000
11.	1-2.06.2018		Dua Lipa, Sam Smith, Florence & The Machine	-
12.	31.05-1.06.2019		Miley Cyrus, Rita Ora, Troye Sivan, Marshmello	60 000

Source: Own study based on: <https://orangewarsawfestival.pl/pl/o-festiwalu/>, accessed on May 19, 2022.

Sunrise Festival Characteristic

Sunrise Festival is considered to be one of the most popular festivals in Poland, and also one of the biggest in the entire Central and Eastern Europe (<https://sunrisefestival.pl/info-o-festiwalu/>). Unfortunately the organizers don't provide the information about the number of public for specific years. We can only read that in 2019 Sunrise attracted 150 000 people. The festival had its beginnings as early as 1999. It was then a one-day event at the Miami Nice club in the small seaside town of Mielno (Iwan, 2017). In 2003, the event was moved to an Amphitheater in nearby Kołobrzeg (Iwan, 2017, <https://sunrisefestival.pl/info-o-o-festiwalu/>).

Sunrise Festival attracts to Kołobrzeg club music lovers. Upon the 17th edition (2019), the organizers prepared new scenes with incredible scenery, amazing sound system and professional pyrotechnic shows. The festival hosts well-known international artists creating electronic, EDM, progressive house music such as Marshmello, OwnBoss, Gromee and many others (<https://sunrisefestival.pl/info-o-o-festiwalu/>).

In 2008, when the largest LED screen in Europe was used, Sunrise got the reward of the 2008th best Polish event. Growing popularity of the festival forced the organizers to change the venue. From 2019, Sunrise is organized at

the former Podczel airport in Kołobrzeg, where it was possible to build 5 huge stages. In addition, every year, a special SunCity festival town is created (accommodation, catering facilities, and rest and recreation area). SunCity residents can have fun the day before the festival at the so-called pre-party. During the festival, the public can also take advantage of other attractions, such as the multimedia zone, hairdressing and barber services and the help of stylists (<https://sunrisefestival.pl/info-o-o-festiwalu/>).

In 2022, the organizers prepared a relaxation zone on the very shore of the Baltic Sea. In Cafe Sunrise, as this zone was called, festival goers have the opportunity to have a drink at one of the beach bars, listen to deephouse music and relax at the sandy beach. Cafe Sunrise is now opened not only during the festival, but also throughout the summer holidays (<https://sunrisefestival.pl/info-o-o-festiwalu/>).

SURVEY RESEARCH

The survey was published in May 2022 at different Facebook groups associating fans of Polish pop festivals. Facebook groups dedicated to Polish pop festivals consist of individuals who are already interested in this specific topic. By publishing the survey in these groups, you have direct access to a targeted audience of festival enthusiasts

who are more likely to participate and provide valuable insights. In addition to questions about socio-demographic characteristics, the respondents were asked, among others, about: frequency of trips to festivals, length of stay, means of transport, type of accommodation, accompanying persons, sum of expenses for the trip, reasons for participation in given festivals, use of other attractions at the destination, etc.

A total of 224 valid answers was obtained. The most important results and observations are described below:

Socio-Demographic Characteristic

The respondents participated at least once in one of the festivals selected for the study (introductory, excluding question). Most of the respondents were aged 20-39 (82.2%), still the age range was quite wide –starting at 15 years old - till 67 years old. People with higher education dominated. Formally less than 40% of respondents declared secondary education. It should be emphasized, however, that almost half of them were students - therefore probably they will obtain higher education in the future.

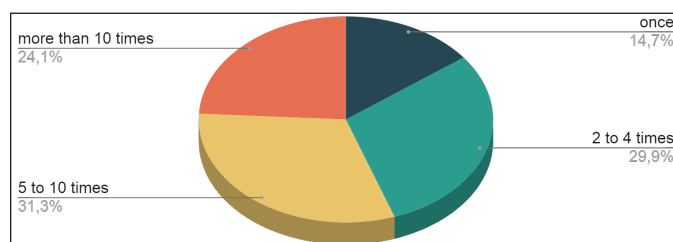
Table 4: Socio-Demographic Characteristics of Respondents

	Group	Numer of Answers	Total %
Sex	Female	136	60,7%
	Male	88	39,3%
Age	> 20 years	9	4%
	20 - 29 years	107	47,8%
	30 - 39 years	77	34,4%
	40 - 49 years	26	11,6%
	50 years and more	5	2,2%
Level of Education	Primary	7	3,1%
	Vocational	8	3,6%
	High school	89	39,7%
	College/university	120	53,6%
Professional Activity	Student	7	3,1%
	University student	43	19,2%
	Unemployed	5	2,2%
	Working	167	74,6%
	Retired	2	0,9%
Residence	Rural	42	18,8%
	Urban < 50 000 residents	52	23,2%
	Urban 50 000 - 150 000 residents	36	16,1%
	Urban > 150 000 residents	94	42%

Source: Authors' own research.

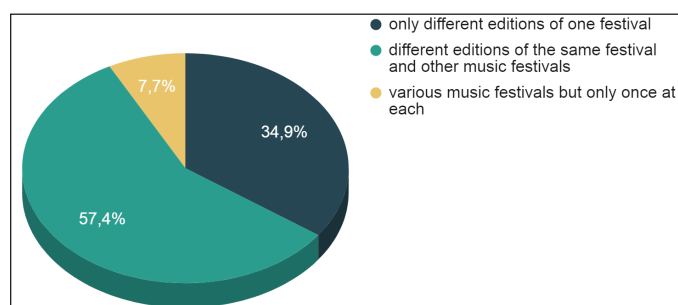
Frequency of Trips & Loyalty

The first important observation is the fact that festival tourists are a very loyal target. As many as 75 % respondents participated in festivals many times (Fig. 1). Moreover it should be underlined that they return to the same events (over 92% of responses) which proves their loyalty even more (Fig. 2).



Source: Own research.

Fig. 1: Number of Participation in Polish Music Festivals

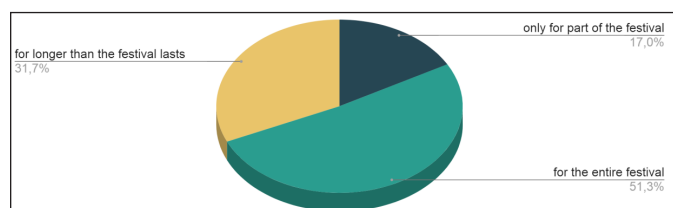


Source: Own research.

Fig. 2: A Selection of Music Festivals for People Who have Participated in the Festivals More Than Once

Length of Stay

The vast majority of respondents come to the entire music festival or even stay longer, spending their holidays at the destination (Fig. 3).



Source: Own research.

Fig. 3: The Length of Stay at the Festival

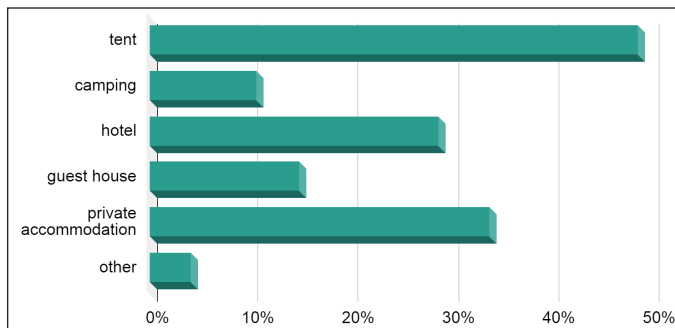
Means of Transport

Most of the respondents go to the music festival by car (69.2%) or by train (50%). Therefore, it seems that they choose the most convenient means of transport, regardless

of the costs. It's easier and more comfortable to get by car to the event that takes place away from the city center, train or bus station (e.g. Pol'and'Rock Festival). However, in the case of Orange Warsaw and Open'er Festival, most respondents choose the train, which is most likely due to convenient train connections to the cities where these festivals take place (Warsaw, Gdynia).

Type of Accommodation

Most of the respondents choose the accommodation at the campsite prepared by the organizers, in a tent or, less frequently, in caravans (Fig. 4). For many, an overnight stay at a festival campsite is perceived as an additional attraction that improves the whole festival experience. This also applies for respondents with bigger budget (e.g. those paying for VIP zone at Open'er)

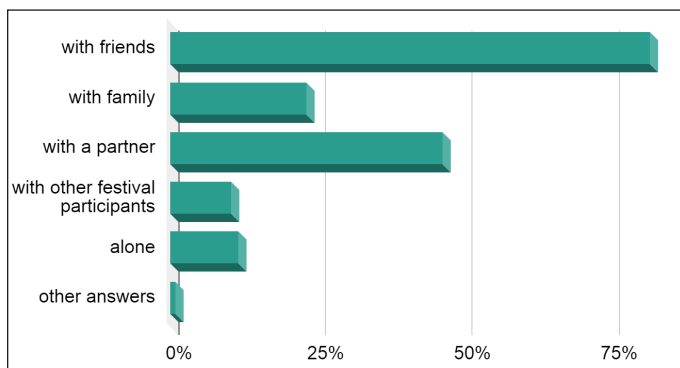


Source: Own research.

Fig. 4: Selected Accommodation When on Festival Trips

Accompanying Persons

The respondents most often go to music festivals with "somebody": friends, partner, family (Fig. 5).



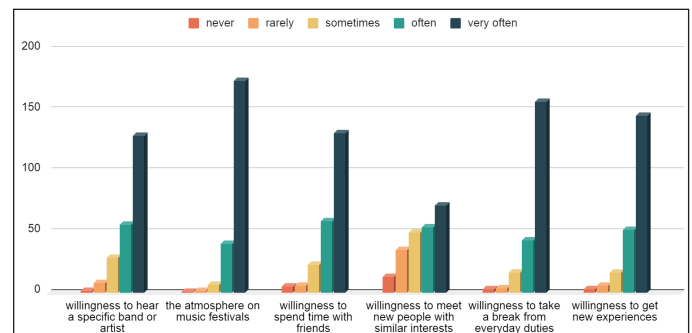
Source: Own research.

Fig. 5. Who Do You Go to Festivals With

Reasons for Participation in Festivals

When asked about the reasons why they travel to music festivals, the respondents indicated love for music, the

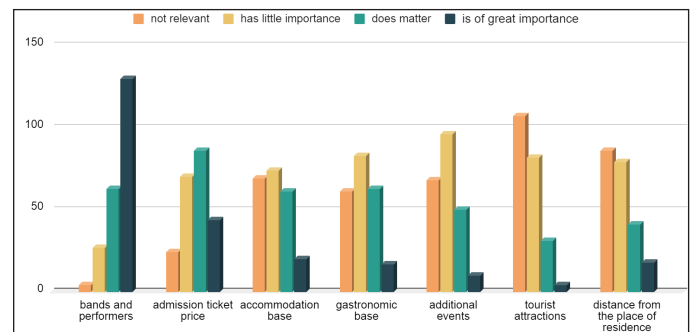
willingness to see favorite artists, or simply a pleasure for participating in a live concert (Fig. 6). A very important factor was "the atmosphere" at the festivals. Many respondents admitted that they are attracted by the desire to meet new people or simply spend time with their friends. Another, not less often mentioned reason is the fun and entertainment that accompany festivals, so actually – again an atmosphere. A frequent impulse for festival trips is also the desire to de-stress and break away from everyday life, or simply - rest and relaxation. Several respondents even mentioned that participating in music festivals gives them a sense of freedom.



Source: Own research.

Fig. 6: Reasons for Participating in Festivals

Talking about the factors determining the selection of a specific festival, as expected - bands and artists were first indicated (Fig. 7). The choice of the festival is much less influenced by the accommodation and catering facilities, additional events accompanying the festivals, and - what is interesting - about other tourist attractions.



Source: Own research.

Fig. 7: The Importance of Different Factors When Choosing the Festival

CONCLUSIONS

Festivals have a significant economic impact on the host destination. They generate revenue through ticket sales,

accommodation bookings, dining, transportation, local businesses, and souvenir purchases. Festivals can stimulate job creation and income generation for the local community, particularly in sectors such as hospitality, transportation, retail, and event management. Festivals often attract tourists who extend their stay in the destination to fully experience the event. This leads to an increase in the average length of stay, benefiting the local tourism industry. Visitors may also explore other attractions and activities in the destination, extending their overall stay and dispersing tourism spending across the local economy.

What has to be underlined, festival tourists are a very loyal target. The loyalty and returns of tourists are important for receiving destinations because they generate economic benefits, drive repeat business, facilitate positive word-of-mouth promotion, enhance destination image and branding, and contribute to sustainable tourism development.

The conclusions from the case study above are as follows:

- *The Scale of Music Festival is Increasing Substantially*: both regarding the number of viewers and duration of the event. In some cases/years we can observe “ups and downs” but in a longer period the trend of growth is obvious. This leads to the change of the venue where the festivals take place.
- *Festivals Develop from “Just Music” into a Full Tourist Product*: providing accommodation, food & beverages and specific entertainment services (e.g. fashion, cinema, barber etc.)
- The festival tourists enjoy spending time among themselves, enjoying activities provided by the festival organizers (e.g. cinema, beach bars, club zones) much more than the standard tourism attractions at the destination.
- The activities provided by the organizers are evaluating “together with the public”. E.g. those who attended in the first editions as teenagers, attend now with their families, thus the kids zone was created.

What has to be underlined, festival tourists are a very loyal target. The loyalty and returns of tourists are important for receiving destinations because they generate economic benefits, drive repeat business, facilitate positive word-of-mouth promotion, enhance destination image and branding, and contribute to sustainable tourism development.

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