DISFUNCTIONALITIES AND MOTIVATIONS HIGHLIGHTENED BY MEANS OF THE SOCIAL- MEDIA IN TRANSILVANIA, MARAMURES, CRISANA WITH REGARD TO THE UNTOLD FESTIVAL

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Disfunctionalities and motivations highlightened by means of the social-media in Transilvania, Maramures, Crisana with regard to the Untold festival. *First of all, Romania represents one of the main milestones on the map of electronic music festivals in Europe, which becomes an important aspect both for the exposure and promotion at the state level, but also for the benefits brought to the areas where these festivals are organized. The last years have meant an exponential growth of national and international interest in the musical events organized in Romania. One of the country's international ambassadors is the Untold festival, an event that constitutes the subject of our research. The research focuses on identifying the main disfunctions and motivations signalized through social media by the resident reviewers of the provinces of Transylvania, Maramures and Crisana. The main objective was to identify and continue the idea according to which the reviewers can influence the opinion of the masses through positive or negative reviews, but also their ability to become main poles to identify the organizational problems, and not only. The secondary objective of the study was to identify the main reasons for which the reviewers participated in one of the festival editions or their motivation to participate in future editions. The research was carried out by analyzing the festival's Facebook page, where a sample of 465 unique reviews was extracted. A surprising element identified when analyzing the data is that the participants place in the main plan the motivation that leads them to participate in the festival, while the dysfunctionalities will be positioned in the second plan, an aspect easily to be identified by the increasing number of participants for each edition. The research has an important significance in terms of the fact that it is a proof of the idea that the social-media page of the chosen festival may represent a form of positive marketing, but it also represents the source of expression regarding the existing dissatisfaction, thus enabling identifying and solving these shortcomings by the organizers.*

Keywords: electronic music festival, motivations, malfunctions, social-media, Cluj-Napoca, Romania

Introducere

The permanent attempt to expand the spaces used for complementary activities as well as for the extension of concert venues, but also the number of participants in a continuous increase denotes that the interest is directly proportional to them (Jackson et al., 2018; Mackulak et al., 2019).

Events and festivals are part of the cultural industry, with public authorities showing a clear interest in them (Pavelea, p. 79), due to the fact that cultural activities through the commercialization process generate many economic and social benefits (Getz, 2010 quoted by Pavelea, p. 79). For decades, communities have sought to attract visitors by staging planned events of all types and sizes, ranging from mega events (e.g. Olympic Games or the FIFA World Cup) to regional music festivals and youth sports

tournaments (Wallstam et al., 2018, p. 1).

Festivals are seen as a major source of income and tourism at local and national levels (UNESO Report, 2015). Due to the economic importance that events and festivals have, much of the studies on them focus on their economic impact, with little attention being paid to the impact they have on local communities (Pavelea, p. 79). The planned events embody various social and cultural values both for event goers but also community residents (Wallstam et al., 2018, p. 1).In this context, it becomes a challenge to study events from the point of view of social utility and their inclusion in the development strategy of communities (Ziakas, 2016).

The social impact of cultural activities (such as festivals) can be measured by the degree of participation of the resident population in different cultural activities (e. g, frequency of attendance at cultural venues and events, improving well-being and individual potential). 18% of the population in EU countries show a "high" or "very high" participation level in a range of cultural activities, e.g. museums, concerts, theatre, libraries (Thematic study: Cultural Heritage and Creative Resources in the Central Europe Programme, 2014, p. 19).

Numerous studies have been dedicated to analyzing the motivations of people who participate in activities and events related to music. The authors, Hargreaves, Miell and MacDonald (2002) quoted by Ballantyne, Ballantyne, Packer (2014) consider that people increasingly use music in order to express individual identities (especially by young people), to present themselves to the others in a particular way, to express their values, attitudes and views of the world (p. 65). Laiho (2004 quoted by Ballantyne, Ballantyne, Packer, 2014) considers that music contributes to adolescent development and well-being, music having psychological functions (development of feelings of mastery, achievement and self-determination), contributing to interpersonal relationships (including a sense of unity and belonging), etc. (pp. 65-66).

One may noticed that increasingly frequent in recent years, the promotion of music festivals is carried out using social media tools (Hudson, Hudson, 2013, Danielsen, Kjus, 2015, Oklobdžija, 2015, Pasanen Konu, 2016, Sproul, 2017, Sigala, 2018), having a positive effect on their media coverage. Moreover, social media tools contribute both to the co-creation of experiences and to increasingly the perceived value of the services and the product (Pasanen Konu, 2016, p. 314).

Untold is the representative festival for the Transylvanian province and represents for the city of Cluj-Napoca an immense vector of visibility, a potential of increasing the foreign capital introduced in the local circuit, but also an important marketing segment. Untold is one of the largest and most visible festival internationally (Pavelea, p. 79). Electronic music has enjoyed a huge fan base in recent years, which is why this festival is highly attractive. Some of the reasons for representing a significant organizer of musical events are of the financial order through the prices accessible to the people of Western Europe, but also through the motivating line-up compared to other more well-known festivals. Untold relies heavily on capitalizing on the urban layout specific to the Transylvanian city by using the city's infrastructure, such as the Cluj Arena stadium or the city's central park.

In the decision to analyze this festival there were certain elements, as follows:

- the aggressive strategy of promoting the festival, but also the attempt to transform the Transylvanian city into a national or international tourist center;

- the extremely easy communication through social-media channels, an extremely important aspect in understanding the dissatisfaction signaled by the sample of chosen reviewers, as well as in understanding the main motivating aspects for them;

- the desire to understand and analyze the psychology of the participants in such festivals;

- the extremely beneficial exposure through national or international partners with a very large

capital (Kaufland, Red Bull, Coca Cola, Samsung, Transylvania Bank);

- the desire to understand the motivation of the participants which leads to their increasing number and to the public awareness of the importance of the festival;

By creating a map with the places of origin of the reviewers we could see which are the main supplying areas of reviewers from Transylvania, Crisana or Maramures. At the same time we obtained information regarding the exigency of the chosen sample regarding the Cluj festival, information on the main problems and motivations pointed out by them (Costa et al., 2014; Teodorescu, 2009).

The purpose of this research is to improve the services offered by the Transylvanian festival, so that the list of dissatisfactions may be minimized and the festival may respond much better to the public's demands (Pintilii et al., 2017; Vasquez, 2016; Zieba, 2016). The secondary purpose of this article is to highlight the sectors in which they should not intervene, so that they may not be transformed from positive into slightly problematic.

Methodology

In many studies, the assessment of motivations attendees to festivals was made by using social-media tools (Hudson et al., 2015, Pasanen, Konu, 2016). The empirical information provided through the social media tools related to the perception of consumers sharing a service or cultural product is extremely useful for the organizers of the events that can thus optimize the management activity.

For the elaboration of present study the authors were based on the very close relationship between the power of the reviewers to turn into important sources of exposure and the possibility of expression offered by social media channels today. Regarding the data source, we point out that the data were extracted through the socialization application Facebook, more precisely from the official page of the festival. The methodology stages consisted of the following steps:

- The data necessary for our research were selected directly from the official Facebook page of the Untold festival, selecting a number of 465 unique reviews (Photo 1), on a time scale 2015-2019;

Alexandra Mihaltean a evaluat UNTOLD - ⓵★
5 august 2016 · 🌐

There's certainly room for improvement here, especially when it comes to organization. How do u expect to have that amount of people that you had at 9 pm entering the place through one entrance only?! That is madness. Had to stand in line for roughly one hour. The staff & volunteers should be doing their job informing people that there are more security check-ups before waiting in line, and not after. Too many volunteers chit-chatting in one place instead of guiding us to the ticket points.

👍 34   3 comentarii

👍 Îmi place   💬 Comentează   ➤ Distribuie

Photo 1. *Example of review used in research*

- The extracted data were divided into defining categories such as: the city of residence of the reviewer, the main dysfunctions reported, the motivation or the positive aspects reported by the reviewers, the rating offered by them;

- There were centralized of all the data obtained and then introduced in the tables already created by two new defining criteria: the type of belonging of the reviewers and the province to which they belong;

- There were extracted useful reviews for our research, more specifically of the residents in the regions Transylvania, Maramureș, Crişana, obtaining a total number of 216 useful reviews;

- There were created graphical elements using Microsoft Office, and inkScape software 0.92.4 was used to design the map.

Results and Discussions

The research identified some important elements aiming to understand the psychology of the reviewers who participated in the Transylvanian festival, thus identifying the dominant genre regarding the number of reviews, their general exigency regarding the festival, the main dysfunctions reported, but also the main motivations. We can see that the largest share of reviews were provided by men from Transylvania, Maramures and Crisana, with a difference of 23.2 percent compared to the female gender (Fig. 1).
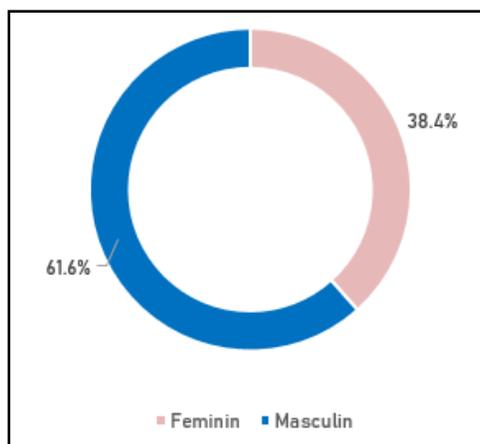

Fig. 1. *The genre of belonging of the reviewers*

Regarding the rating, surprisingly we can see that on the second position we will find "No recommendation", an aspect that denotes the fact that there were certain features that changed the opinion of the reviewers regarding the Transylvanian festival. Another very easily identifiable aspect of this situation is that the sample chosen was extremely objective regarding the way the event unfolded. The aspect is sustained by a very small number of recommendations regarding future editions, which reinforces the idea that there are problems that need to be solved in the immediate period or that require radical decisions. Although the first step is occupied by the number of five star ratings, this volume enters a shadow cone by the very high quantity of one star ratings offered by the reviewers. The very high number of such one star ratings reinforces the aforementioned idea and raises many question marks regarding the number of Transylvanians, Christians or Maramureș participants for future editions. Regarding the other ratings we can see an upward trend between two star ratings and four star ratings offered by the reviewers (Fig. 2).
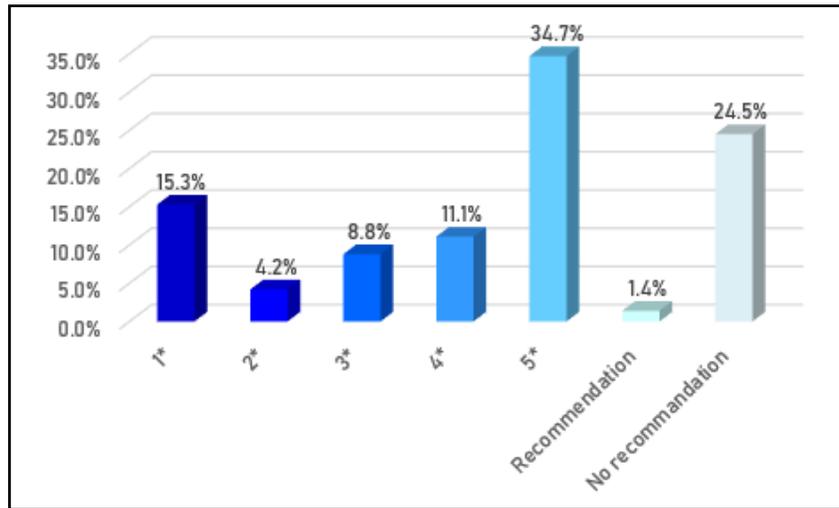
Fig. 2. *Chart on the rating percentage as provided by the reviewers*

The spatial distribution of the reviewers led to the detection of multiple cities of origin, as follows (Fig. 3): Alba County (Alba-Iulia, Sebeș); Arad County (Arad); Bihor County (Bratca Commune, Oradea); Bistrita-Nasaud County (Bistrita); Brașov County (Brasov); Cluj County (Cluj-Napoca, Dej, Turda); Covasna County (Sfântu Gheorghe); Hunedoara County (Petrosani); Maramures County (Baia Mare, Cavnic, Sighetu Marmatiei); Mures County (Targu Mures); Salaj County (Zalau); Satu Mare County (Satu Mare); Sibiu County (Medias, Sibiu).
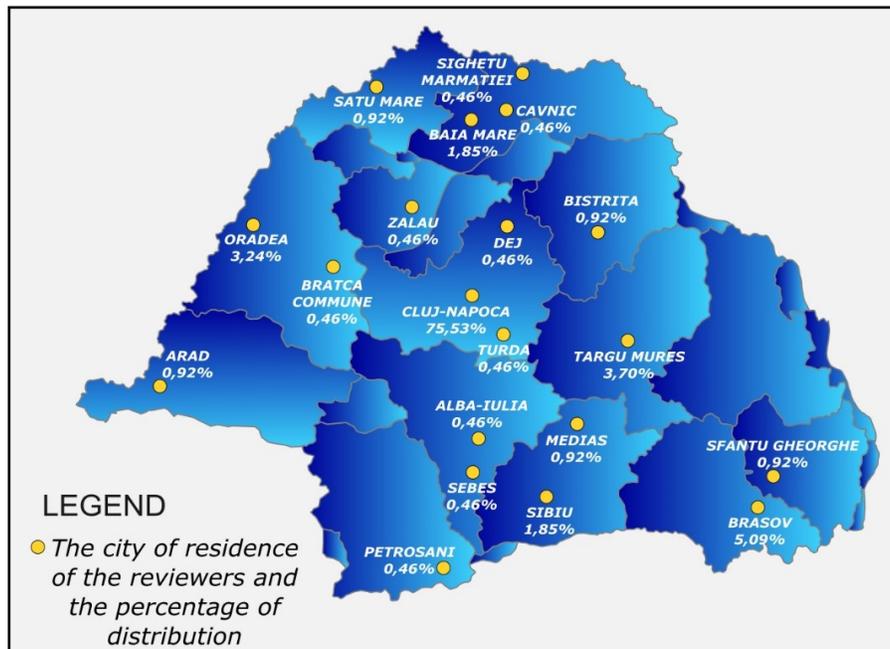

Fig. 3. *Map of the spatial distribution of the reviewers, as well as their weight in the reviews*

Through a brief visualization on the map we could distinguish from the beginning the very high share of Clujan citizens who offered reviews, an aspect easily understandable given the fact that this is the organizing city of the musical event. The share of Cluj residents exceeds three quarters of the entire percentage, the rest being distributed to the other eighteen cities mentioned above. Regarding the rest of the county of Cluj, we can distinguish two other points providing reviewers, Dej and Turda, cities that did not provide a very large share. The podium is completed by the cities of Brasov and Targu Mureș. The extreme eastern point providing reviewers is Sfântu Gheorghe, a city in Covasna county, and the western one is represented by Arad, a city in the homonym county. The extreme northern and southern points are represented by Sighetu Marmatiei, Maramureș county, Petroșani respectively, Hunedoara county. What we find interesting in these extreme points is the fact that they do not have a very large share of people who participated and gave reviews. The only county that has three cities providing reviewers, apart from Cluj County, is Maramures County. We note that the highest review number is offered by the city's residence, namely Baia Mare, followed by the extreme northern point, Sighetu Marmatiei, but also Cavnic. Other interesting points on the map are represented by Oradea and Sibiu. Oradea is the fourth city in terms of providing reviews, while Sibiu has a share similar to the city of Baia Mare. Interesting is that we observe a single county that did not offer any reviewers, namely Harghita county. Another interesting aspect is that in Bihor county, besides Oradea we find another commune, namely Bratca commune, which offered a share similar to other cities such as Alba-Iulia, Petroșani, Zalau, Sighetu Marmatiei, Dej, Turda or Sebes (Fig. 3.).
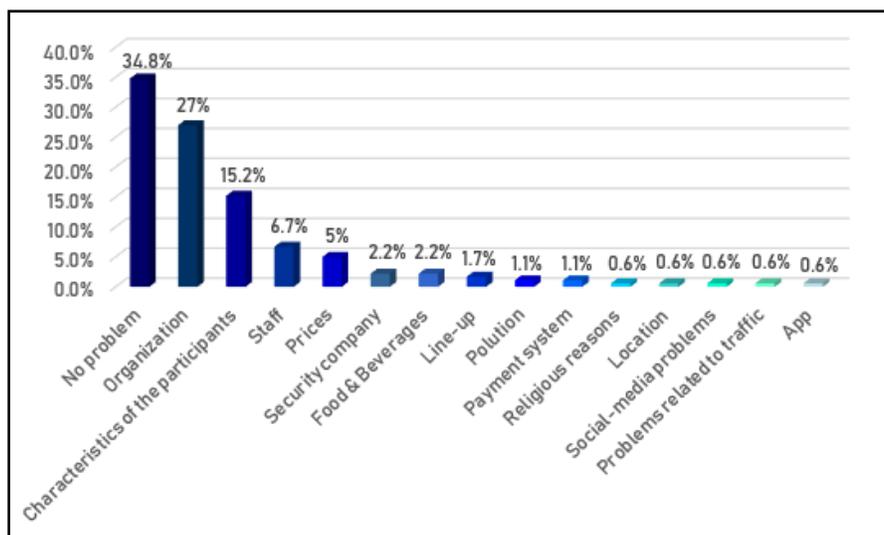

Fig. 4. *The main dysfunctions reported by the reviewers from Transylvania, Crisana and Maramures*

In order to be able to understand more easily what these dysfunctions represent, we chose to explain them, as follows:

- Organization (location of the scenes, organization of access points, long waiting time at the entrance, aspects regarding the hygiene of the sanitary groups, offset of the established program);

- Characteristics of the participants (age inappropriate for participating in such festivals, drug use, alcohol use, drug use among minors, alcohol consumption among minors, inappropriate behavior of participants);

- Staff (quality of staff, improper behavior of staff, inadequate training of staff);
- Prices (prices for food, alcohol, the price of access to the festival or complementary activities);
- Security company (inadequate behavior of the security company, improper training of the security company);
- Food & Beverages (the food was not very fresh, the portion of food was very small compared to the price, the service lasted very long, etc.);
- Line-up (line-up inconsistent for certain scenes, the quality of the artists);
- Pollution (noise pollution, pollution by plastic containers, etc.);
- Payment system (degradation of the bracelets that will lead to the loss of money, the collection points of the un-paid amounts of money, etc.)
- Religious reasons (conducting the festival in certain periods that may disturb religious activities);
- Location (location of the festival in the city center, etc.);
- Social-media problems (the site of the nonfunctional festival, the delay of the response time for certain uncertainties sent by e-mail, facebook or site);
- Problems related to traffic (blocking traffic in certain areas, increased parking prices, risk of damage to parked cars);
- App (non-functional application, application with periodic bugs);

Despite the fact that in Figure 2 we see very high percentages for the weak ratings, in this representation we observe that the first step is represented by the proportion of those who have not reported a certain dysfunctionality, an extremely curious thing, explained by the fact that a segment of people has offered a low rating without signaling a major problem. The second stage is occupied by the organizational problems, problems explained above, and the podium is supplemented by the problems related to the attitudes, ethics and behavior of the participants, or their habits. The top five is supplemented by problems related to the staff or prices for different complementary activities of the partners.

The sixth position was represented by problems related to the company dealing with the security of the festival, as well as problems related to the public food. Once again, it is confirmed that the line-up is a minor problem in the opinion of the participants, the main issues pointed out by them being related to the delays produced by the artists, or to their inconsistent sharing on stage. From the perspective of the degradation of nature we notice that the reviewers also reported problems related to pollution, among which mainly noise pollution, pollution caused by the recycling of wastes, or the excessive use of plastic plates, cutlery or glasses. The payment system was not agreed on by a very small segment of reviewers, and the last step is occupied by problems related to religious reasons, the location of the festival in the city center, problems related to social media communication or the application of the festival, but also to problems related to heavy traffic in festival area (Fig. 4).

In order to be able to understand more easily what the categories of motivations indicated by the reviewers represent, we chose to explain them, as follows:
- Experience and positive energy (the festival experience compared to the most popular festivals, the atmosphere in the city, etc.);
- Line-up (motivating line-up, artists in vogue at present, quality of artists, etc.);
- Perfect organization (the irreproachable organization that did not lead to the degradation of the opinion about the festival);
- Socialization (the opportunity to meet new people, the opportunity to have fun with friends, etc.);
- Location (location of the scenes, accessibility to the festival in Cluj, etc.);
- Complementary activities (the activities organized by the partners of the Transylvanian festival);

- Gastronomy (restaurants with Transylvanian gastronomy, local recipes, etc.);
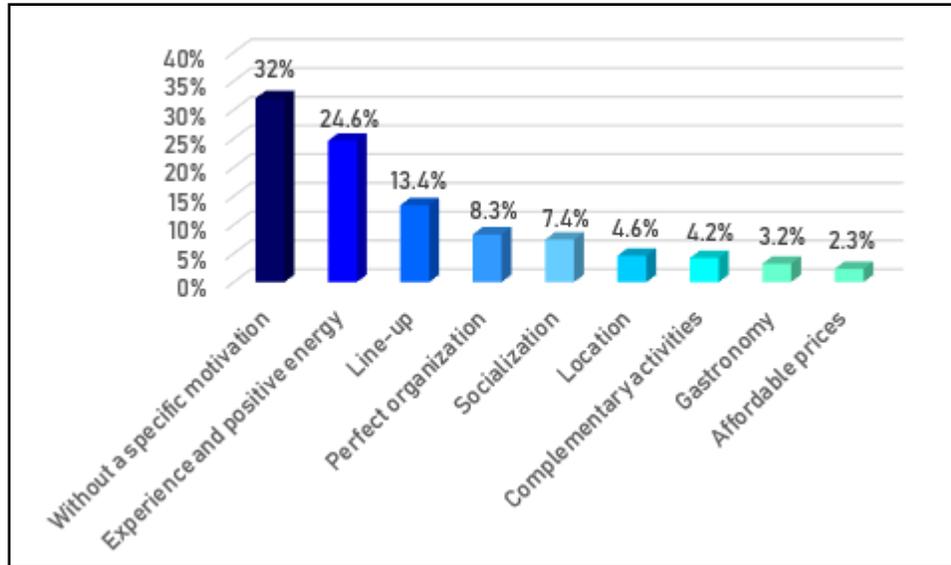- Affordable prices (prices available compared to other European festivals, etc.).

Fig. 5. *The main motivations that can lead to a participation in future editions for reviewers, or the positive aspects found by them*

Regarding the motivations, at a short view of the created graphics we can establish from the start that the first step is occupied by the proportion of those who did not provide a specific motivation for participating in the festival, a volume mainly occupied by people who only reported problems, or people who offered very high ratings without giving an explanation. The second position is occupied by the proportion of those for whom the festival experience and the positive energy mattered a lot. The podium is completed by the line-up, a very motivating one year after year, which seeks to bring the most fashionable artists to the stage in Cluj at the moment. 8.3% of the reviewers considered that the organization was without reproach, not producing any discomfort during the festival. For 7.4% of them, the advantage was that they received a lot of social component and the opportunity to communicate with new people, to create new friendships or to have fun with their friends. The last four positions were represented by location, complementary activities, local gastronomy, as well as the affordable prices of the festival (Fig. 5).

Conclusions

Once with the mapping of the main poles providing reviewers and identifying their share, we were able to visualize the exact spatial distribution of the reviewers, an aspect that made it easier for us to visualize these poles as a whole. The study sought to prove the positive aspects of the relationship between reviewers and the social media phenomenon, the ability of a single person to become influential, as well as understanding their mentalities. Despite the weaknesses of the Untold festival, we can conclude that these problems do not represent a definitive barrier to the success and development of the festival, but only elements that need to be resolved for future editions to minimize participants' dissatisfaction.

Whether we are talking about Transylvania, Maramureş or Crişana, we can conclude that in each of them there was an important supplier point, namely Cluj-Napoca, whose share exceeds three quarters of the total, respectively Oradea and Baia Mare. Each of the three regions contributed to this study by the existence of reviewers who gave clear and concise opinions. The entire chosen sample concluded that the three main problems that need improvement are the organizational aspects, the problems related to the characteristics of the participants or problems related to the staff in charge of the good organization of the festival. While, from the perspective of motivations, we conclude that what encourages the most the idea of people continuing to participate in this festival, is the festival experience, as well as the positive energy, the motivating line-up, but also the organization that, despite being the first reported malfunction, does not represent yet an obstacle to future participation.

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