
WHAT MOTIVATES YOUNG PEOPLE TO ATTEND MUSIC FESTIVALS AND WHAT ROLE DO PEER PRESSURE AND ALCOHOL CONSUMPTION PLAY IN ATTENDANCE?

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ABSTRACT

Australia is host to over 350 music festivals every year however, it has become apparent that very little work has been done to determine why young people choose to consume large amounts of alcohol at these events and in turn, what role peer pressure plays in their decisions. This study adds to research, investigating the motivations of those who attend music festivals, as well as exploring how peer pressure impacts young people's choice to attend and consume alcohol. Data was collected from students attending four Queensland Universities and identifies the importance of alcohol consumption to attendees. This study both substantiates previous research, as well as support academic theories.

KEYWORDS: *Alcohol, Festivals, Australia*

INTRODUCTION

Recently, there has been much scrutiny around the behavior of attendees at music festivals. Much of this research has attributed bad behavior to the consumption of alcohol and illicit drugs. However, it has become apparent that very little work has been done to determine why young people choose to consume copious amounts of alcohol at these events and in turn, what role peer pressure plays in their decisions. It is suggested that the rising number and scale of these events demand a greater understanding of the drug and alcohol related behavior of the attendees (Martinus et al., 2010). This study aims to develop on previous research by investigating the motivations of those who attend music festivals. It also explores how peer pressure impacts on young people's choice to attend the events and also consume alcohol. Finally, this study determines the importance of alcohol consumption to attendees.

LITERATURE REVIEW

Music festivals are by no means a new phenomenon in fact they can be traced back as far as 6th Century BCE to an ancient Greek event known as the Pythian Games which was essentially the music and arts version of the Olympic Games (Jones, 2013). Since then, music festivals have been linked to some of the most significant moments in music and pop culture. However, it was the 1969 Woodstock Festival held in Bethel, New York that truly shaped the modern music festival and is still regarded by many as one of the most influential events in popular music history (Ivy LIVE, 2014). More recently the Coachella Valley Music and Arts Festival has become one of the most successful and influential music festivals in the world since its inception in 1999. This is a three-day music and arts festival held at the Empire Polo Club in Indio, California, which (Waddell, 2014). With gross earnings of \$67.2 million in 2013, Coachella was voted the top music festival in the world and is often credited with sparking a North American music festival scene that remains vigorous and growing (Waddell, 2014).

Music Festivals in Australia

Australia hosts to over 350 music festivals every year (Letts, 2012) and according to Noble (as cited in Johnston, 2013) the market is flourishing. However, recently the behavior of attendees has come under scrutiny and has been credited as one of the reasons for falling attendance figures. Adam McArthur (CEO of News Ticketing) said "...the disappointing behavior of a new generation of festival goers has discouraged other regulars from returning to a festival." (artsHub, 2011). This has impacted on attendance figures and in some cases the number of attendees is decreasing, with some of the biggest music festivals struggling to keep their gates open. In 2011 attendance at music festivals fell 4.2% and profits reflected this with a 4.4% decline to \$96.45million from \$100.92 million in 2010 (Newstead, 2012). There is a perception in Australia that the music festival market has become saturated with too many festivals offering similar entertainment to the same demographic group. This was supported by News Ticketing (2010) that found 27% of respondents believed there are too many festivals in Australia and 41% thought that this saturation of the market was the reason for declining sales.

Motivations of Attendance

The study of motivations is fundamental to the study of tourism development. However, the reasons young people attend music festivals are

generally overlooked which is an issue given that motivations play a central role in the decision making process (Pegg and Patterson (2010). According to Crompton and McKay (1997) there are actually three main motives for gaining a greater understanding concerning motivations for attending a music festival. Firstly, understanding attendance motivations is crucial to designing offerings for attendees and is a pre-requisite for effectively developing elements of a music festival and marketing music festivals. Therefore, the improvement and preservation of visitors' intrinsic motivations should be the main goal for festival managers. Secondly, being aware of attendance motivations is directly link to improving satisfaction. For most festivals, their continued viability is reliant upon a high level of repeat visitation which will only occur if attendees are reasonably satisfied with their previous experience. Thirdly, identifying and prioritizing motives is vital to understanding visitors' decision making processes which is integral in facilitating success in other marketing activities (Crompton and McKay, 1997).

According to Perkins (2012), "the decision to attend a popular music concert will be influenced by an individuals' motivation to fulfill a desired need" (p. 2). It is fair to assume that most festival goers choose to attend music events in order to fulfill the need of enjoying music). In Australia as it has been reported that, whilst Australians love music festivals, but they won't attend if they don't like the line-up or the tickets are too expensive (Fitzsimons, 2013). However, in contrast, a poll conducted in the United Kingdom established that less than half (45%) of respondents attended music festivals for the music (MSN, 2013. Furthermore, according to Moshtix CEO Harley Evans, it's not the costs that are affecting the industry the most but rather the lack of venues with 68.7% of Australians under the impression that there is no local festival venue in their area (Fitzsimons, 2013).

Research conducted by Crompton and McKay (1997) is often credited as the framework for future research into festival attendee's motivations for attending festivals. Their research involved surveying around 1,500 attendees at the Festival Fiesta in San Antonio, Texas. From the results, Crompton and McKay (1997) were able to identify six different factors in relation to the motivations of festival attendance. These factors were:

1. **Novelty/regression** – attendees enjoy going to festivals as they have the opportunity to gain experiences beyond the realms of their everyday lives.
2. **Cultural exploration** – by attending festivals, attendees have the opportunity to widen their cultural experiences and gain greater intellectual enrichment from going.

3. **Recovering equilibrium** – festivals provide attendees with an opportunity to break away from everyday routine and to relax and rest from daily stresses.
4. **Known group interaction** – attendees go to music festivals to socialize with those previously known to them (i.e. family and friends)
5. **External interaction/Socialization** – music festivals provide attendees with the opportunity to meet and socialize with people previously unknown to them.
6. **Gregariousness** – attendees have a strong desire not to attend a festival alone. (Crompton and McKay, 1997).

These six factors (or part there-of), have been proven again and again over the past 37 years. One such study was that conducted by Bowen and Daniels (2005) that revealed that there were three underlying motivations for festival attendance: discovery, the music, and enjoyment. Pegg and Petterson (2010), also found that the main motivation for music festival attendance were socialization (known group interaction, external interaction and gregariousness), event novelty (novelty/regression and recovering equilibrium) and entertainment (cultural exploration; in this case it could be better referred to as musical exploration).

Music Festivals and Alcohol Consumption

Drugs and alcohol are becoming more accessible and as a result, the safety and security of music festival attendees is an issue. When asked why the music festival experience has reduced in quality, one of the main overarching reasons was the increasingly bad behavior of festival goers finding that “the festival atmosphere has turned restrictive as more rules were enforced... despite this, drugs still make it in to the venue and minors are able to obtain alcohol. In effect the crowd turns crazier and sometimes even violent.” (News Ticketing, 2010, p. 10). It is this restrictive atmosphere and violent behavior that has been attributed to the recent decline in ticket sales at some of the biggest festivals in Australia.

It was stated by Hesse and Tutenges (2012) that “alcohol and drug use varies depending on... their musical preference” (p. 82). This claim was supported by research conducted in the UK which found that excessive consumption of alcohol was very common in certain music scenes, specifically the dance scene (Winstock et al., as cited in Hesse and Tutenges, 2012). Results revealed that the most frequently used substance was alcohol especially in relation to pop

music festivals. Furthermore, the data collected suggested that people who prefer pop music are more likely to be frequent drinkers (Hesse and Tutenges, 2012).

In addition, concern has been expressed about the increasing risk of alcohol-related harm to music festival attendees (Martinus, Mcalaney, McLaughlin and Smith, 2010). Research conducted by Bellis, Hughes and Lowley (as cited in Martinus et al., 2010) also supported the claim that music and dancing events were linked with the highest levels of alcohol and illicit drug consumption.

Peer Pressure as a Motivation and Social Learning Theory

Little research has been done regarding the impact peer pressure has on festival goers motivations for attendance and their decision to consume alcohol. However, an investigation conducted by News Ticketing (2010) revealed that 4.7% of respondents stated that the biggest influence on their decision to attend a music festival was whether their friends were attending. Additionally, News Ticketing (2010, p. 9) also reported that “the behavior of the new generation of festival goers who care more about being seen and perceived as cool... has made the experience worse.”

However, a large amount of research has been conducted on peer pressure and alcohol consumption in young people. The influence of peers is often used to explain the decision to consume alcohol especially amongst young adults. In addition, conformity to peers is often considered to be one of the trademarks of young adult behavior (Rose, Bearden and Teel, 1992). According to Palmeri (2011), “peers act as an influential model by introducing, providing or pressuring risky activities (e.g. alcohol use) to other peers” (p. 1). Therefore, by exhibiting these behaviors to their friends, young people are viewing excessive alcohol consumption as positive and socially acceptable. However, what young people fail to take into account are the negative consequences related to excessive alcohol consumption, especially within a peer group context (Palmeri, 2011). As a result, it is important that society has a better understanding of peer pressure, as well as which groups of young people are more vulnerable to it, in order to decrease the negative consequences from occurring.

Palmeri (2011) has provided the basis for further insight by identifying the three dimensions of peer pressure: active offers of alcohol, modeling of others’ drinking and perceived drinking norms. Active offers of alcohol are the most obvious and direct form of peer pressure and can range from a simple

gesture through to strongly encouraging peers to drink. Those who choose not to drink are often viewed as abnormal and therefore, are an easy target for drink offers and ridicule from peers (Palmeri, 2011). Modeling of others' drinking is described as a short-term replication of peers' behavior and is a more complicated dimension as young people are impacted indirectly. The third dimension is perceived drinking norms which are said to influence a young-persons volume of drinking through observation and evaluation of their peers' drinking levels (Palmeri, 2011). This dimension is divided into two norms: descriptive norms which are the young person's perceptions of frequency and amount of alcohol consumed by peers and injunctive norms which are the young person's perception of their peers' approval of consuming alcohol (Palmeri, 2011). Research has shown that these perceptions are often misjudged and young people frequently overrate the volume of alcohol their peers are consuming and the amount of approval they are receiving from their peers. More often than not, they believe they are consuming less than their peers when they are actually consuming more (Palmeri, 2011).

An important theory to mention here is Social Learning Theory (SLT). In the 1950s Albert Bandura discovered that learning could take place simply by observing the actions of others (vicarious learning) which later became the basis for Social Learning Theory (SLT). SLT provides a foundation for comprehending the idea of peer pressure. In layman's terms, as humans we copy our peers, we emulate their spontaneity, and we consume when they consume. (University of Massachusetts Lowell, 2012).

When applied to alcohol consumption, SLT can influence a person's decision in the following ways:

1. Acquisition (starting to consume): if one sees their peers consuming alcohol, they become more likely to start.
2. Inhibition or disinhibition (strengthening or weakening the restraints against consumption): If someone sees their peers either succumbing to or withstanding the temptation, they are more likely to succumb to or withstand the temptation.
3. Response facilitation (being more likely to consume): One is more likely to start drinking alcohol if their peers around them are drinking. (University of Massachusetts Lowell, 2012).

Furthermore, it was noted by Hesse and Tutenges (2012) that substance use and musical taste was largely facilitated by perceived peer substance use.

Social Media

Technology and the internet have profoundly changed the way the world interacts and communicates with Social Media platforms quickly emerging as the leading communication channel (Hudson and Hudson, 2013). Every year the social media usage of Australians is increasing, both in the percentage of the population who use it, and also the amount which Australians are using it (Sensis, 2013). Research conducted by Sensis (2013) revealed that the number one reason for using Social Media was to catch up with family and friends with 99% of those aged 14-19 and 96% of those aged 20-29 stating it as a reason for using Social Media. In addition, over half of those aged 14-19 (65%) and those aged 20-29 (58%) stated using Social Media for sharing photographs and videos (Sensis, 2013). According to Sensis (2013) 45% of those surveyed reported using Social Media at least once a day. Facebook still ranks as the most popular Social Network with 13.2 million users in Australia alone (Cowling, 2014). Respondents aged between 14-19 years of age access Facebook an average of 28 times per week whilst those aged 20-29 years of age access it an average of 33 times per week (Sensis, 2013).

According to Hudson and Hudson (2013), as consumers spend more time on Social Media platforms, decisions about what to purchase or what events to attend often imitate communications with friends and other influencers. This is for the research in this report as Social Media is clearly increasing the exposure of certain events and allowing festival attendees to share their experiences with their friends instantly. In turn, these interactions are fast becoming a motivation for festival attendance that, even 10 years ago, was virtually non-existent. As a consequence, Social Networking adds an interesting new component to the already complex mix of communication, marketing and media. Since communication changes perceptions, Social Networks might well be changing the experience of the music festival itself (Boer, Brussee, Rovers and van Vliet, 2013). However, little research has been done on the perceived importance of using Social Media at music festivals to share photos and reviews about the experience of festival goers with their friends. This is something that will be investigated in this research.

METHOD

A questionnaire was used to collect primary data. After reviewing the literature on this topic, a 13-question survey was designed based on the aims of this study and also based on gaps that were identified in the literature. All questions except one (age) was closed-ended with specific answers given for participants to choose from. Of the 13 questions, 3 were general questions

about demographics, 5 were related to alcohol consumption and 3 questions asked participants about their experiences of peer pressure. One question aimed to learn about participants social media use; specifically, how important sharing their experiences on social media was to them. Finally, one question asked participants about their motivations to attend a music festival. This question was divided into 14 potential motivating factors and participants were asked to rate each of the factors from extremely relevant to not at all relevant.

Data was collected from students at four of Queensland's biggest universities. The surveys were distributed on a random ad hoc basis. Respondents filled in the survey themselves, with clarification available from researchers if asked for. Over a one week period, a total of 270 responses were collected. Of the total number collected, 20 were later deemed unusable (mostly due to numerous unanswered questions in each survey) leaving 250 responses for inclusion in the final analysis.

ANALYSIS

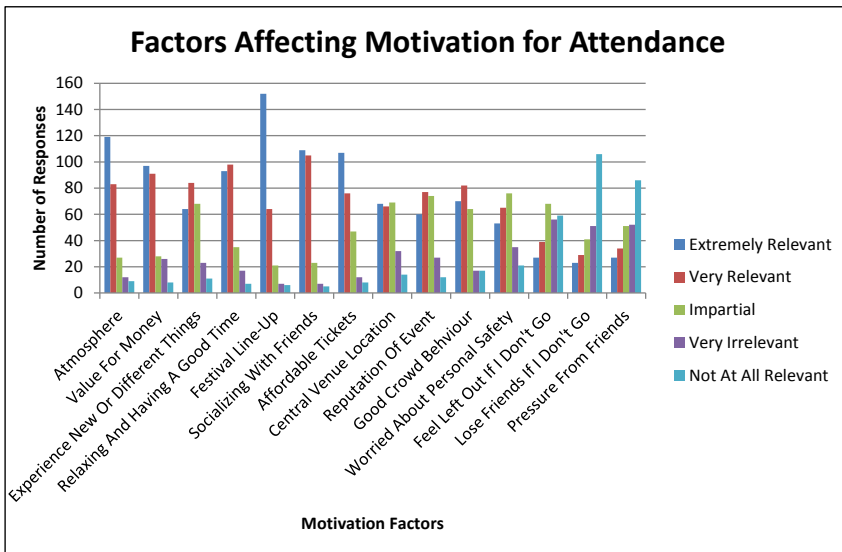
Of the respondents, 52% were female and 48% were male. The average age of participants was 20 (range: 18-30). The majority of respondents (58%) had attended between 1-5 music festivals whilst only 23 participants had attended 20+ music festivals.

Motivation for Attendance

One of the aims of this study was to determine the motivations of attendance at music festivals. The results revealed the most relevant factor when deciding to attend a music festival was the festival line-up (61%). This was closely followed by the 48% of respondents rating the festival atmosphere as an extremely important factor when deciding whether or not to attend a music festival. The least relevant factor affecting motivation to attend was the concern over losing friends if they chose not to go with 43% of respondents saying that this was not important. For the most part these results do support the established literature. Bowen and Daniels (2005) stated that there were three underlying motivations: socialization, event novelty and entertainment. This was strongly supported by the results of this research with 86% of respondents saying that socialising with friends was a very, or even extremely, important factor when deciding to attend a music festival. Over half (55 %) of the participants felt the reputation of the event was an extremely important factor in terms of motivation. Relaxing and having a good time (77% of respondents) was also an important consideration. These results support the factors identified by Crompton and McKay (1997).

An issue identified in the literature review was the concern over the behaviour of festival attendees and the impact that it was having on attendance. Results from the surveys in this research support this point with 61% of participants saying that good crowd behaviour was an extremely or very important factor when deciding whether to attend a music festival or not. Furthermore, 47% of respondents claimed to be either very, or extremely, worried about their personal safety at these events.

Figure 1: Graph Showing the Relevance of Various Factors on the Motivations of Festival Attendance



Peer Pressure as a Motivation and Social Learning Theory

The second aim of this research was to investigate the link between peer pressure and the motivation to attend and consume alcohol at a music festival. It was identified during the literature review that almost no research has been done on peer pressure as a motivation for attendance at music festivals. This research revealed that 65% of respondents would never attend a music festival by themselves, which is a somewhat contradictory result compared to News Ticketing’s research (2010), where only 5% of respondents stated that the biggest influence on their decision to attend a music festival was whether their friends were attending.

As stated in the literature review, Social Learning Theory (SLT) suggests that we, as humans, copy our peers, emulate their spontaneity and consume when they consume. This research revealed that only 24% consume alcohol at music festivals because their friends do so, whilst only 12% said they consume alcohol at music festivals because they feel pressured to. If one were to interpret SLT as a way of justifying alcohol consumption at music festival as a result of peer pressure, these results would be, although minimal, some evidence of SLT. However, another way of viewing these results would be to claim that 76% of respondents don't consume alcohol because their friends do and 88% of participants don't consume alcohol at music festivals because they feel pressured to. Consequently, these results would be largely unresponsive of SLT. To clarify these results further analysis of the data was done. A cross tabulation analysis was conducted comparing alcohol consumption at music festivals to the reasons why they consume alcohol. This analysis revealed that of the 161 respondents who do drink alcohol at music festivals, only 22 (14%) said that they feel pressured to; whilst 51 (32%) respondents said that they drink at music festivals because their friends do. Thus, it would seem that SLT was not a factor in terms of the motivation of consuming alcohol at music festivals. The majority of respondents who do consume alcohol at music festivals do so to have fun (80%). An interesting comment was made by one of the respondents who stated that they "don't want alcohol being a prerequisite for fun". This was pertinent to this current research because, according to the results, alcohol is indeed an important factor for the enjoyment of music festivals.

When it comes to the pressure to attend SLT is a useful tool to gain a greater psychological understanding. As stated in the literature review, SLT can influence a person's decision in the following ways; acquisition, inhibition or disinhibition and response facilitation (University of Massachusetts Lowell, 2012). When applied to the decision to attend a music festival SLT could be seen as follows:

- Acquisition (starting to attend) – if one sees their peers attending music festivals, they are more likely to start.
- Inhibition or Disinhibition (strengthening or weakening the restraints against attending) – if someone sees their peers either succumbing or withstanding the temptation of attending a music festival, they are more likely to succumb or withstand the motivation.
- Response Facilitation (being more likely to attend) – one is more likely to start attending music festivals if their peers around them are attending.

This research revealed that 68% of respondents felt pressured by their friends to attend their first music festival, whilst 86% of respondents rated socializing with friends as a very or extremely important when attending music festivals. These results are a clear indication of SLT and substantiate the suggestion that SLT is present in motivations to attend a music festival. Thus, it seems clear that although peer pressure is not a major factor in the decision to consume alcohol at music festivals, it does play a large part in the decision to attend a music festival.

It was also stated in the literature review that the new generation of festival goers care more about being seen and being perceived as cool (News Ticketing, 2010). Results from this research supported this claim with 50% of respondents saying that sharing their experience and photos from the festival on social media is either important or extremely important. However, almost half (44%) of the respondents claimed that they don't worry much at all about what their friends would say if they chose not to attend a music festival. This is contradictory to the statement made by News Ticketing (2010). Conversely, the results obtained from this research are largely supportive of the fact that on average in Australia, over half of social media users aged between 14-29 use it to share photographs and videos. One reason for the discrepancy in these results could be the fact that respondents may have not wanted to admit to being worried about what their friends thought of them.

Music Festivals and Alcohol Consumption

There was a gap in the literature relating to everyday alcohol consumption versus drinking at music festivals. A total of 161 (64%) respondents said that they consume alcohol at music festivals which is consistent with the results of Bellis, Hughes and Lowley's research (as cited in Martinus et al., 2010) which found that music and dancing events are linked with the highest levels of alcohol and illicit drug consumption. However, in order to gain a better insight into the importance of alcohol consumption for those who do drink at music festivals, a cross tabulation analysis was performed comparing those who consume alcohol at music festivals with the statement "do you think you could enjoy a music festival without consuming alcohol. This revealed that over half (91) of those who claimed to consume alcohol at music festivals believed they could enjoy a music festival without drinking. This was interesting as there is a strong perception in the literature review that these festivals are just being used as an outlet to drink and party, whereas these results reflect that the majority of respondents don't need to consume alcohol to enjoy the event. Results further revealed that 38% of attendees rate alcohol consumption at these events as unimportant with only 24% rating it

as important. Additionally, these results question the importance of alcohol consumption at music festivals and are contradictory to the generalized perceptions of music festivals that currently exist. Similarly, they also question the literature which, for the most part, blamed alcohol consumption on the declining behaviour of festival goers (News Ticketing, 2010).

The final aim of this research was to try and fill the gap in the literature with reference to normal alcohol consumption versus consumption at music festivals. Of the survey participants, 112 respondents claimed they consumed alcohol 1-2 times in a regular week followed by 71 respondents who claimed to never consume alcohol in a regular week. A cross tabulation analysis was performed comparing regular alcohol consumption to consumption at music festivals. This analysis revealed that of the 71 respondents who said they never consume alcohol in a regular week, 22 of them do indeed drink alcohol at music festivals. This is a largely unsurprising result as the majority of respondents who claimed to never drink alcohol during a regular week, also said that they do not drink alcohol at these events. Moreover, 81 participants who said they consume alcohol 1-2 times in a normal week do consume alcohol at music festival. Although this particular result is what was expected, it does bring into question the 30 participants who, although they drink during a regular week, claim to not consume alcohol at music festivals.

A further cross tabulation analysis was conducted to compare regular alcohol consumption with the importance of alcohol consumption at music festivals. This analysis did reveal possibly the most surprising and interesting results of this whole research. In general, it would be fair to assume that those who regularly consume alcohol on a regular basis would rate alcohol consumption at music festivals much higher than those who don't drink. However, as can be seen in Table 1, 68 of those who claimed to consume alcohol 1-2 times per week, rated the consumption of alcohol at music festivals as either unimportant or not at all important, whilst a total of 44 respondents in the same category, rated music festival consumption as either important or extremely important.

Limitations

As with all research, there were limitations to this study and these are as follows:

- All participants were university students. This is only a small sample and is not a general cross-section of the target population.

Table 1: Cross Tabulation Analysis Comparing Regular Alcohol Consumption with the Importance of Consuming Alcohol at Music Festivals

How often do you consume alcohol in a regular week? * How important is alcohol consumption to you at these events Crosstabulation						
Count		How important is alcohol consumption to you at these events				Total
		Not at all important	Unimportant	Important	Extremely Important	
How often do you consume alcohol in a regular week?	Never	32	27	8	4	71
	1-2 times	14	54	33	11	112
	3-5 times	5	9	18	9	41
	Everyday	4	5	2	15	26
Total		55	95	61	39	250

- Only a limited geographical area was surveyed. With music festivals held all over Australia, just collecting data from Brisbane and the Gold Coast is a very limited sample.
- Results were only collected from major cities where music festivals are held and therefore easily accessible. A different result may be obtained if data was collected from more regional areas where music festivals are not a common occurrence.
- No consideration was made to the genre of music or type of festival. Previous research has already revealed that different genres of music directly correlate with the amount and types of alcohol and drugs consumed. Therefore, results would almost certainly be different if the genre of music was accounted for.
- The fact respondents were selected on a random ad hoc basis may have created a bias towards easily approachable targets, in particular those sitting by themselves.
- A bias may have been generated due to the fact that not everyone is honest especially about alcohol consumption and therefore may be grossly underestimating the amount of alcohol they consume in a

normal week, as well as just how important the consumption of alcohol is to their decision to attend a music festival and their enjoyment once they are there.

- Finally, a prejudice may be present due to the fact that a number of the respondents answered the surveys in groups and therefore would be less likely to answer honestly as most young people don't want to admit to having a reliance on their friends.

CONCLUSIONS

The aim of this research was to show that there was a clear correlation between attendance at music festivals and the influence of peer pressure in both attending the festivals and in the consumption of alcohol and/or drugs at these events. Research showed that there was a definite link between consumption of alcohol and illicit drug use in the music arena, and that attendance at music festivals was driven by socialization, event novelty and entertainment rather than for the actual music. Although minimal research had occurred in the area of the impact peer pressure has on festival attendees, available data suggested that the decision to attend a music festival was dependent upon whether friends were also attending. This tended to support the Social Learning Theory and the association of peer pressure on human behaviour.

This research also addressed the issue of peer pressure in conjunction with SLT together with the issue of alcohol consumption at music festivals. Results showed that the consumption of alcohol at a music festival was not a priority, nor was it an essential component in the enjoyment of the festival. Interestingly though, peer pressure to attend a music festival with friends was quickly identified as an overwhelming factor in deciding whether to go to a music festival. This partly corroborated the SLT, but did not support the consumption of alcohol at music festivals as a result of peer pressure. However, the data did clearly show that the concept of attending a music festival with peers confirmed SLT. Additionally, the data analysis displayed a surprising correlation between regular alcohol use and the importance of alcohol consumption at a music festival – the fact that alcohol consumption was clearly rated as an unimportant factor in the attendance at music festivals! Another interesting finding was the relationship between Social Media and music festivals. Not only could the use of current Social Media tools influence who and why the choice was made to attend music festivals, but the desire to broadcast participation photos and videos through Social Media was identified as an important factor to young people attending music festivals.

Finally, the research supported the fact that socialization was a strong motivating factor in attending music festivals; it secondly filled in a previous research gap indicating a strong correlation between peer pressure and the motivation to attend a music festival, and finally negated the concept that alcohol consumption is important and necessary for enjoyment at a music festival. In many ways these results were surprising, and have may have opened up a further pathway of investigation into the effect of SLT on attendance at music festivals and the underlying motivating factors into attendance and alcohol use at the events.

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