

The Impact of Commercialisation on the Authenticity of Music Festivals

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Introduction

Festivals are important parts of culture and platforms where many talents and artists from music, dance, or film are introduced into the community. NIDP, The New Italian Dance Platform, can be viewed as a pivotal platform where artists, dancers, and dance enthusiasts are gathered to represent the Italian dance industry. The paper will discuss how festivals and NIDP in particular shape the image and promote innovativeness in the cultural industries. The study examines human factors in the image development of dance festivals through insights from Ludovica Leone and Fabrizio Montanari's research. Festivals act as the big events in the life of a common man, the spaces that help people gather to have fun and share. Cultural exchange is too enhanced through these moments.

Guerra provides examples of city rituals which is an interpretation of the public. Social bonds are formed and affirmed and new perspectives are created. Yet, the emergence of festivals in the context of late modernity has moral dilemmas that combine the discourse of commercialization and quality. Often sponsored by corporations and branded encounters separate festivals of a cultural nature from the true essence, which normally should be reflected in them. Festivals not only are significant actors but also very influential in [tourism development](#) and the cultural industry. The Italian dance platform, which is a new one, allows to demonstration of Italian dance forms, traditions, and inventions. The whole process attracts tourists and participates in the local economy (Laing et al. 254). Festivals point to cultural heritage preservation and transformation helping to start and put the image of it on the platform of global scope (Guerra 29). The shifting of the festival focus to external audiences and media publicity creates a real danger of losing the local case on the traditions.

Electronic Dance Music (EDM) festivals have unintentionally become sociocultural monuments that are used as an expression and a platform for the exchange of cultures in the modern world. Electronic dance music (EDM) is a music genre that draws huge crowds each year. EDC, which pulls in millions of attendees globally is one of the most prominent examples of such festivals. This paper will examine the complex relationship between the economy and the preservation of the cultural ethos that is associated with EDC. It would unravel the precarious situation that the organizers are in where they have to choose between economic development and saving the festival. Starting as a small festival in 1997, ELC influenced the industry and has become one of the most known and influential EDM festivals in the world. The organization of the festival has been radically changing throughout its history, thanks to leadership changes, corporate partnerships, and so on. The achievements represent EDC management's understanding of the need to find the balance between two general interests:

commercial ones and those that are related to the ambiance. This paper will study EDC's history and organization strategies that have helped this brand to stay true to what it stands for despite commercial problems.

Purpose of the Paper

A paper shall be produced exploring authenticity and commercialization dilemmas in EDC. The study attempts to explain the effects of the festival's ticket pricing methods, the way engagements are implemented, and [branding strategies](#) on the amount of authenticity people may perceive in the festival experience. Our paper studies the cultural adaptability of the event across the world while discussing the EDC strategies for utilizing the digital space, providing information about the universal issues raised by the festival, and the cultural influence induced by it.

Body Paragraphs

As a ground-breaking music event, EDC's achievements are reliant upon its ability to hand-pick notable artists blending in the authentic festival experiences. Nevertheless, the tradeoffs between commercial motivation and artistic legitimacy need always be ringed up as a trading role by the festival officials. By analyzing EDC's artist's contracts, branding collaboration, and production design, this article would have investigated the way the festival tries to deal with this contradicting concern.

EDC's entering foreign markets becomes another struggle where changing to the new environments is a big issue. The festival's programs focused on the search for unity among all amid the expansion of the business activity to protect the moments with people absolutely and genuinely common. This paper attempts to do that by taking into account the sponsorship model of EDC, the marketing tactics it utilizes along with the regional adaptations it makes to understand the role of [global commercial influences](#) and local cultural dynamics. In this digital era, one of the themes that EDC's [use of digital technologies](#) might present is the authenticity of your experience at the festival (Liu et al. 376). Impacts that are brought about by live-streaming, social media involvement, and virtual advertisements on the festival's credibility will be explored and then we will see how the EDC navigates the digital world while still being able to maintain the cultural authenticity.

This research applies sociological and psychological perspectives to unravel the puzzle of universal commercialization amid the authenticity of music events. According to postmodern approaches, mainly based on the studies of Jean Baudrillard and Zygmunt Bauman, this research intends to examine how detachment from the original takes place among contemporary festivals subculture today (Baudrillard 233). Sociologically we have the structuration theory of Anthony Giddens and Victor Turner's concept of *communitas* which is the basis for understanding the overlapping of collective identity and ritualization in festival locations. The research particularly intends to explore how the impact that commercialization has on community and ritualized traditions is linked to the idea of what

it is to be in the fest that provides a feeling of authenticity.

Psychological theories, for instance, Csikszentmihalyi's flow theory and Deci and Ryan's self-determination theory, provide a deeper understanding of what inspires an individual to attend the festival and elaborate on their emotional connection with the happenings. While focusing on revealing how commercialization targets one's true emotional needs and well-being, the research intends to elaborate on the complex relationship between individual psychological states and broader cultural transformations within a festival context. Moreover, postmodern theories, including those experienced by spectators during the festival may draw on some of those lenses. For instance, Baudrillard's notion of hyperreality and Bauman's concept of liquid modernity are two possible lenses. Through this, the study will try to bring to light what obstacles of in modern society.

Background

The NIDP is a groundbreaking meeting point of varying spheres like dancers, choreographers, critics, and groups; getting the opportunity to network, and exchange ideas enhancing collaboration. Leone and Montanari suggest that NIDP not only demonstrates the level of innovation in the Italian dance industry but also infuses new ideas into the field. The building of the NIDP's image and popularity in the media is another tangential benefit that could even strengthen the industry's position as being reputable and important. This study will focus on the ideas of social inclusivity and the different strategies music festival organizers employ to create a space for all. As Jennifer Laing and Judith Mair have done in their research on this topic, this study will explore the thoughts of festival organizers about social inclusivity and the measures they take to establish a community platform. This research will shed light on complicated mechanisms by which festival industries operate, thus opening up new insights into the link between cultural events and social cohesion.

Analysis and Synthesis

Leone and Montanari point out that artists can create a common area, where people can get closer to each other, and exchange their emotions and ideas to build rapport. Such an environment generates a feeling of belongingness among the workers and provides a platform for sharing with their fellow workers in the industry. Moreover, festivals like NIDP offer expanded production in the field of culture which satisfies the need for real entertainment and various cultural experiences. Brown and Trimboli maintain this core idea by showing how the event and its guests integrate to provide a location where patrons can have real encounters. When cultural attractions like NIDP act as a catalyst, they can determine how a company wants the public to perceive it and help innovation in the cultural industries through their interactions. Festivals provide interactive platforms for making connections, collaboration, and cultural treasures for improving these sectors and accelerating their growth (Richards 97). Moving ahead, this subject should be further explored as to what ethical and comparative images and ideas festival brings to the global realm to fully understand their

consequences and potential.

Applying Laing and Mair's findings to the festival organizers' approaches and beliefs is significant, as it shows the practices and beliefs of the people who organize the festival. This study focuses on the need for unity at the community level, diversity programs, and the provision of accessible infrastructure that helps to preserve diversity in the festival settings. Besides gathering together people for social interaction and integrating diverse communities, festivals are avenues through which the isolation and disconnected views of individuals are broken down, and the spirit of self-confidence, identity, and belonging is established and nurtured.

Through this research, Leone and Montanari referred to the possible role of festivals in the development of cultural industries in the image of national icons. The NIDP becomes a ground for uniting people all over the country irrespective of their backgrounds, it fosters participation and the accommodation of diverse communities by the process. The understanding of community in the diverse cultural backgrounds of societies that define people should be critical for event planners who want to promote a sense of belonging in festivals.

The impact of festive celebrations such as NIDPs on cultural industries cannot be overemphasized. By appreciating the organizers' views and through a policy imposition of the strategies intended to balance inclusivity, festivals will in turn act as the bearers of a welcoming and diverse society for the participants. When talking about the role of festivals in cultural industry development, we come to notice that these events become strong platforms that help people to share culture, contribute to economic development, and unite as a community. The reviewing of the state of literature and empirical evidence, and the making use of the information in scholarly sources allows one to understand the ways that festivals intersect with the cultural industries and the destinations' development.

Cultural Linkage and Identification

One of the main characteristics of festivals is their ability to accommodate identity and social exchange among the different individuals involved. Festival takes this effect further as mentioned by Duarte. Tourists from around the world will make their way to your country's destination to simply live the local culture and enjoy their unique and individual experiences. The New Italian Dance Festival, among many others, is used to identify Italian dance forms, customs, and inventions (Piva et al. 112). By presenting shows and workshops and organizing cultural events, the festival celebrates Italian heritage and becomes one more opportunity for cultural dialog and understanding.

There are two major goals that the sustainable tourism strategy aims to achieve.

Festivals not only significantly affect economic progress but also the ability of the tourist industry to host destinations. This research by Duarte demonstrates that festivals are key elements that highly increase the number of visitors and the economy of the local community. As an example, NIDP (New

Italian Dance Platform) visitors from all over the world come here to have fun and they purchase tickets for lodging, food, transportation, and souvenirs for themselves from which locals benefit from their spending (Duarte et al. 17). Furthermore, events such as these promote working opportunities for local artisans, performers, vendors, and all of the related staff, thus, keeping the local economic growth also.

Besides cultural exchange and economic growth, the celebration of festivals is another way in which to customize community life and social solidarity. As mentioned by Duarte festivals provide a place where communities can meet and share despite different cultures and traditions that make people feel that they are part and parcel of the community. A new Italian Dance Platform that emphasizes strengthening a social environment through its inclusive approach and diverse audience is creating an environment within which people from completely different backgrounds can have a space to share their experiences and make new connections (Brown 27). Festivals for the local communities contribute to planning creations, providing volunteering services, and preserving projects related to culture; thus, social ties and cultural ties are strengthened.

On a deeper level, the link between cultural activities and cultural industries cannot be looked into solely through one aspect, but it depends on many interlocking arguments in cultural studies, tourism management, economic development, and community sociology. With the contributions from these fields of study, researchers can have a more in-depth knowledge of the multifaceted effect of the festivals on the aspect of destination development. Synthesis of the theories has carved deeper comprehension about how festivals, cultural identity, and economic sustainability as players in social cohesion and has shed light on new approaches.

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