

The paths of experience consumption in the rituals of the electronic music festivals

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Abstract:

Background: Electronic music festivals are considered modern consumption rituals. Because, the experiences lived by its regulars cross the barrier of consumption experience and reach the consumption of experience. A rich, particular, sensory, conscious and unconscious experience. In this context, we sought to analyze how experiential consumption becomes a social element of the ritual of electronic music festivals in order to understand the role of the DJ in ritual and the consumption of these rituals conceptually.

Materials and Methods: The research took place in electronic music festivals on the coast of Santa Catarina and used the ethnographic method, participant observation and the field diary technique. The research took place in electronic music festivals on the coast of Santa Catarina and used the ethnographic method, participant observation and the field diary technique.

Results: The results revealed the central role of the DJ as a guide and an important figure in the act of partying and a tangle of consumption of the conspicuous, symbolic, hedonic types, of experience goods and consumption of existing experiences. These are essential to understand the different nuances of experiential consumption.

Conclusion: In need of being part of something, the individual lets himself be carried away little by little by the sensations and redemption provided in the form of rituals of music and consumption. Consumption takes place through the senses, sensations, emotions, aesthetics, images, stages and DJs/music producers with superstar status.

Key Word: Electronic Music Festivals; Ritual; Experience consumption; Ethnography.

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I. Introduction

In ancient civilizations, religious rituals made to thank for harvests and hunting, to welcome the climatic seasons, as well as to worship God were common. With the universe of work and the evolution that occurred in the industrial era, people started to have less time to experience rituals (Abreu, 2011). This social change opened space for work, for obligations to the family and for the growing search for technological advancement and productivity. Soon, people started to have less time to have spiritual experiences and, thus, to have moments of encounter with themselves, nowadays, the church (and religions) is the place (socially) chosen for these ritualistic practices.

Rituals allow practices of fulfillment, satisfaction and pleasure in representing individual beliefs expressed collectively. For this reason, it is said that one of the rituals accepted by society is parties (Velasco, 1982). Such representation is seen as an exercise environment that breaks the routine. The parties and their ritualistic aspects became part of the sphere of leisure or entertainment (Abreu, 2011).

Music has a social and psychological function. For it promotes an adjustment to the modern life mechanism by promoting distraction and inattention. Leisure in festive music environments is all about relieving stress, boredom and repetitive work. For this reason, they become promoters of collective emotions but, lived individually in the most varied places in the world (Adorno, 1995; Allen, 2003).

The theme of this article is to experience and analyze the different facets of consumption in electronic music festivals. To this end, aspects of conspicuous, symbolic, hedonic consumption of experiential goods and experiences at festivals were addressed in this article.

We sought to understand how experiential consumption became an element of the electronic music festivals rituals relating it to other consumption concepts present in electronic music festivals and to discuss the role of DJs in the consumption rituals of electronic music festivals.

Consumption is approached from the perspective of consumer participation in the composition of practices, appearances and experiences. It is also emphasized that income is not the main criterion for consumption and that we must emphasize the insertion and cultural experiences of each individual in the social sphere (Featherstone, 1995).

When the consumer acts as an agent and producer of his experiences, consumption plays a subjective and creative role in making his experiences as a status and escape the main aspect of his social display. This notion can be understood as conspicuous consumption and precedes the characteristics of symbolic consumption. This, in turn, enables the creation of stimuli to the imagination in order to provide more rewarding and autonomous experiences.

The idea of hedonic consumption was approached through sensory stimuli, fantasies and reinforcement and creation of positive emotions. No less important, there are also good experiences that provide satisfaction to those who attend electronic music festivals. The experience goods are palpable and extremely valued, as they remind the visitor of a range of positive and pleasurable impressions lived in festive environments (Turcker, 2010; Cheluchinhac&Cavichioli, 2010; Carter & Gilovich, 2010; Lipovetsky, 2007).

Previous research reflects on the underground electronic music scene: that is, raves and festivals in natural environments such as forests and fields far from large urban centers. The present research focused on urban and mass environments, mainstream festivals and sought to understand how different consumption occurs in this reality. The study theoretically establishes the relationship between consumption of the conspicuous, symbolic, hedonic and of goods experiences. And, they propose that, in the reality of festivals, the types of consumption mentioned are part of another type of consumption concept: the experiential - the main concept explored in the article. This occurs in environments consonant with the individual, due to sensory stimuli, memories, emotions and conscious and unconscious perceptions and the possibilities of being and creating.

II. Electronic festivals: a new entertainment and consumption industry

These festivals serve as an outlet for frustrations, as a break from the daily routine through the experimentation of sensations, either through synthetic narcotics, electronic sound or psychedelic decoration to increase visual stimuli (Posi, 2009).

The festival environment is different and works as an interval of practical life. It is known that people's daily lives are saturated with repetitive sensations, so they seek experiences that surpass what is felt in their daily lives by stimulating and pleasurable sensations (Abreu, 2005; Adorno & Horkheimer, 1985).

The reference to the sacred through a phenomenon is called "vibe" (Kehl, 2004). "Vibe" is a term used to designate joy and comfort in socializing, it is the collective energy of festivals (Abreu, 2005). Maffesoli (2006) calls this sharing of emotions and collective hedonism a ritualization of immediate pleasures typical of tribal behavior.

Consumption is a social and administrative process in which people are motivated by the needs of experiences mediated by the creation and exchange of products or services. The creation of value and human motivation are the search for the satisfaction of needs or desires, since their actions are guided by the search for goods, services or ideas that can correspond to people's expectations, interests and individual needs (Kotler, 1996 ; Santos, 2006). Thus, consuming is participation in a dispute scenario for which society produces and uses products and services. (Kistemann Jr. 2011).

Consumption has gone through three phases in its history. The first, in the mid-twentieth century, occurs in the expansion of the production of goods and the experience of the experience mediated by advertising images and the way of conditioning people to purchase, which feeds the "spectacle". This phenomenon is described by Debord (1997) as a social relationship between people mediated by images, since consumption is the process that ends the generation of products. The peak of this phase occurred in the technological and informational revolution and it saturated signs, images and messages and made it possible to affirm that everything in social life is also cultural. (Featherstone, 1995).

The second phase takes place in the post-war period until the early 1960s. It is understood that people use information consumption to create links and establish cultural distinctions according to the desired lifestyle (characteristics of modernity and postmodernity). And finally. the third phase addresses the consumption of dreams, images and pleasures where desire has become the main need for contemporary consumption. In this perspective, the concepts of transformation and displacement of culture are found, for example, in carnival events, festivals and fairs of the middle ages, which denote spaces where "ordered disorder" prevails (Featherstone, 1995).

From that moment on, the character of consumption becomes a process based on subjective and individualistic desires and emotions. People, through emotional stimulation, react as if the fantasies are real (Campbell, 2001). Thus, the term "daydreaming" expresses the romantic distaste for practical life and postmodern disillusionment, which blames utilitarianism and social rationalism that made economic forces cold and impersonal (Rocha, 2011).

People use their imaginative and creative powers to build mental images that they consume for the intrinsic pleasure they provide. Daydreams and fantasies become consumable. Thus, the experiential consumer society seeks new forms of association between dreams and the use of objects or services to satisfy the consumer's imagination. This practice brings the notion of insatiability, since desire moves from an object-of-desire to another object-of-desire in a constant search for satisfaction (Campbell, 2001).

III. Material And Methods

The audience of electronic music festivals has many socioeconomic profiles. The age of consumers of this source of pleasure generationally comprises people between sixteen and forty years old, most of whom follow an ideologically equal aesthetic pattern. They are individuals from different social classes who express themselves through cultural protectors such as: piercings, tattoos, necklaces, colorful bracelets, sunglasses and casual clothes.

Twelve mainstream electronic music festivals were researched, that is, festivals that are part of the mass entertainment industry and have economic relevance to the point of being present in the media discourse and, therefore, are known to the general public. The parties took place between November 2013 and December 2015 (two years and two months).

The first author personally conducted all fieldwork between November 2013 and December 2018. The second author acted as advisor and the third as co-advisor. The fourth author contributed to the final review and design of the article. Each of the authors contributed by bringing their professional vision. The authors' work conferred a multidisciplinary approach involving views from administration, psychology, anthropology, sociology. The data were discussed and analyzed on several occasions by both authors, using the first author's field diaries, photographs, videos and artifacts and the online notes, screenshots and text files of both authors. The final ethnography was jointly authored. All notes,

The methodological design of the research and data analysis was carried out through ethnography. The entry into the field occurred through participant observation and the records of the experiences were carried out in field diaries. To support the writing of field diaries, audio, video and photo records were made in order to have records of the reality explored.

The regulars are divided into fluid groups of people who come together and walk away during the festivals. As it is a dynamic environment, the investigative posture was discarded as a form of incursion into the field, considering that people change their attitudes towards formal attempts at registration, such as interviews, for example. Thus, ethnography provided the opportunity to learn about the particularities of individuals and their relations with consumption, modifying as little as possible the dynamics existing in the researched field, as proposed by Velho (1978).

After organizing the diaries, the information was treated through content analysis. Five categories related to experiential consumption emerged. They are: consumption and experience, symbolic, ritualistic consumption, DJ as a shaman and hedonic consumption. These are presented and detailed with excerpts from field diaries to contextualize the topics discussed.

IV. Result

Consumption and experience

The choices about how to act, who to be or what lifestyle to adopt, are incorporated into the habits of dressing and acting, all in a kind of mobile nature of self-identity. Social life is impoverished, but open channels of self-reflection are no longer subject to manipulation. This causes companies to develop products and images that cause emotional empathy (Giddens, 2002).

For science, experience is based on facts and objective data that can be private or scientific. In philosophy it is a concept seen as an individual test to be transformed into knowledge. Sociology and philosophy talk about cognitive and subjective activities to build and verify a certain reality. Anthropology and ethnology envision the idea of experience in the way people live their culture and how it happens in their conscience (Carù& Cova, 2003).

The moment an event ticket is acquired and the opportunities that will be provided on the spot are not yet known, this acquisition can be considered an escape from everyday life and a chance to create a persona to be able to live each experience as something unique. It is suggested the possibility that, in some way, we can all be a little ethnographers. Since ethnography proposes us to meet the unknown, to surprise the familiar and to absorb as much information as possible from each experience.

At festivals, consumption addressed by Lipovetsky (2007) can be understood as a way of obtaining happiness, through subjectivity, emotions and experiences aimed at the satisfaction of the self.

Contextualizing, the festivals present different conceptual facets of consumption. Conspicuous consumption, a term coined by Weblen (1974) observes the desire to display standards of values in order to have a good reputation by imitating the lifestyles of a certain individual. Many individuals see this model as a way to help themselves and to obtain inner peace (Cheluchinhac&Cavichiolli, 2010).

At this point, it is possible to question conscious consumption. This is also approached in an insightful way, as it uses individuals' emotional and imaginative triggers to bring out the feeling of autonomy, albeit imaginary. And here comes a conceptual paradox, since the anxiety of superficial consumption becomes empty when we find ourselves without values or feelings of empathy. This demonstrates the importance of the misunderstood aspects of happiness experiences. The concept starts to require the consideration of dreams, imagination, goals and trust in order to reframe the reasons why people consume (Lipovetsky, 2007; Fontenelle, 2008).

When we approach consumption experiences, the concept of symbolic consumption brings the real and symbolic representation of the good or experience. This perception is achieved through individual affective aspects. For Campbell (2001), a good reader will always prefer to buy a novel than to acquire a tangible good, because the reward is experiential and is not found in physical reality, that is, it is a symbolic gratification.

Hedonic consumption is also notorious at festivals, as it involves the senses. Multisensory images, fantasies and emotions are based on attitudes and judgments of the subject involved in the event. The intensity of the experience depends on the intrinsic and extrinsic context and is capable of producing different values for each consumer, be it excitement, freedom or escape from reality (Holbrook & Hirshman, 1983; Holbrook, 1999; Hirshman, 1983). Douglas and Isherwood (2009), associate hedonic consumption with momentary pleasure that results in happiness. In this case, happiness is the result of positive emotions already known to the individual (Hui & Bateson, 1991).

Undoubtedly, it is simpler to compare tangible goods than experiences. For, even if people try to compare experiences, it is practically impossible. There are no ways to exchange your experiences with other people. Experiences are part of each individual and it is not simple to give up a part of yourself (Van Boven, Campbell & Gilovich, 2010; Caprariello & Reis, 2013).

In consumer goods experiences, price is not the most important aspect in the decision to obtain an object or buy an experience that brings good memories or feelings. The price is a strong association with material goods. Almost imperceptible in relation to the experiences (Karpinski & Steinman, 2006; Carter & Gilovich, 2010).

Experiential consumer goods carry the idea of surprise. Because, when we experience something, that experience becomes part of us and everything that arrives in the form of surprise is easily seen as a pleasant bonus (Gilovich, Kumar & Jampol, 2015). The theory that surprises are welcome are described in the diaries as a whole. Even before understanding the concepts, in a practical way it was already glimpsed, according to the Fragment of the diary of Festa 7.

A great festival. It had been widely publicized on television, on the radio, on websites and social networks. Six international DJs and twelve national ones with prominence in the electronic scene, World Cup year in Brazil, four dance floors and the opportunity to meet people. [...] Before going to get the drink, I watch for a few minutes the line at the party's souvenir shop. Most people bought personalized cups and stickers (fragments of diary, Party 7).

When we buy objects at festivals, in addition to an act of consumption, we are taking something beyond the present moment, something that brings us to the auditory, visual and emotional memory of that experience. Somehow we are showing people that we live with the peculiarities about something we experience, such as when we buy a travel "souvenir" and take it home.

There is meaning in objects and in what they can transmit (Oliveira, 2003). This perspective combined with postmodernity calls for a different view, where the familiar look needs to be strange or denaturalized (Velho, 1978). Thus, this practice could assume representativeness, since the objects of the parties are nothing more than a representation of the transience of the consumption of experiences.

The consumption of experiences is projected. It may be according to a certain theme that leads one to believe that one is actually living a certain fantasy. And, even, creating the appropriate impressions to eliminate negative clues that may deviate from the proposed theme. Often the experience is so intense that the consumer wants to have some kind of memory to remember the satisfying experience.

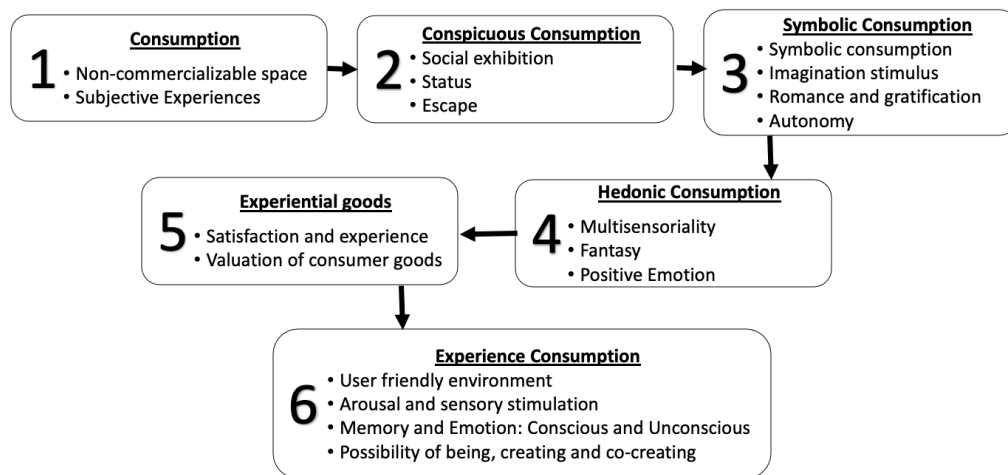
In this sense, the experience highlights the need to awaken senses. The more senses are stimulated, the better the event's involvement and differentiation. The fact is that every day the experiences are less based on tangible goods, but on the awakening of emotional, sensory and subconscious elements (Liberali, 2000; Pine II & Gilmore, 1998).

Consumption is no longer defined by the cost / benefit ratio of the choices but by experiences acquired through consumption. The postmodern consumer does not seek the center or unification, but seeks to be well in separate moments through self-images that make them dear and desirable in each situation [...]. The postmodern has an individual defined by consumption and experiences derived from it [...]. (Liberali; 2000, p. 52-53)

Transience, an evident mark of postmodernity, is also evident when I discover that I need to buy the glass at Party 8. In addition to the drink, the value would have increased by five reais. I could either keep the glass or return it and get the money back at any time during the party. A choice that reflects the symbolism of consumption where individuals are in an intelligible universe and look for visible marks. In this case, the glass physically represented something in the value hierarchy for the regular. (Douglas & Isherwood, 2004)

Leo, the party buddy wanted the glasses. Soon, wherever he went, he carried the stack of glasses. He already had three cups to carry. He decided to go after the DJ, many brands of drinks, food, cigarettes were in the way. The DJ had his drink in the sponsor's glass. People toasted using the sponsor's drink. There were other drinks, but it was the drink the DJ was drinking that was most successful. Both on the track and in the cabins. (fragments of diary, Party 5).

When we talk about consumption of experience, there is a conceptual path taken (Figure 3). Although Van Boven, Campbell and Gilovich (2010) and Caprariello and Reis (2013) emphasize that experiences are part of the individual and it is difficult to give up a part of oneself, I dare to add the idea that we are not talking about parts of experiences but of individuals who are experience. Everything is prepared so that people can be their own experience. A subjective, sensory, emotional, conscious and unconscious experience.



Source: adapted from Turcke (2010), Cheluchinhak and Cavichioli (2010), Carter and Gilovich (2010) and Lipovetsky (2007).

Figure 1: The paths and concepts of the consumption of experience.

The consumption of experience provides an environment in line with the individual, where he feels free to act as he wishes. In some ways, this environment looks like religious practice or even a sect. The individual becomes part of the environment and the environment - and people - become part of the individual practices. Unlike a sect, people do not know each other and even after intense experiences that would characterize some bond, when the festival ends, each person continues their life regardless of connectivity with other people in the festive environment. It is as if there was no association of what people felt with the other people present at the festival.

Symbolic Consumption

Companies seek to establish a connection with the emotions of their consumers and consider the culture of entertainment, the consumption of images and the culture of the "state of mind" as ways to enrich the consumer

experience. It is observed that in the beginning companies needed to focus on products for status and prestige. The focus migrated to the creation of emotional bonds and beliefs whose configuration is based on subjectivity (Davis, 2003; Santos, 2012)

As each experience is unique, similar, previous or later experiences can be considered as other forms of contact with the entertainment and electronic music industry. (Ateca-Amestoy, 2008). And, it was thinking that way, that I found it interesting to observe and participate in the experience in a box at Party 5.

Cabins at electronic music festivals are of considerable value and are usually purchased among friends. The house was packed that night. In the box there was a select group of people who talked about sports cars, sparkling wine and vodka brands, among other amenities. It was a luxurious experience.

Luxury is rare, unusual and unnecessary. We have become obsessed with the luxury that is expressed through appearances, the constant search for self-worth and appreciation of other people. Material goods and habits are communicators of a world of make-believe lived in our imagination (Casterède, 2005; Lipovetsky, 1989; Bento, 2009).

And, people wanted to participate in this make-believe, "even if only once" - said a girl in the entrance line. The idea of being in a party box was inviting, as was the drink in buckets of ice that were gently placed by the waiter at the central table surrounded by black leather sofas. As they said on the day: "If it's a crisis, keep going". Between drinks and drinks, the smell of cigarette accentuated in the air. [...] As the night wore on, people were having fun, some on the table, which was already in the corner. There were a lot of photos, footage. Some drunk people just contemplated all the interaction around them, isolated in their minds. I didn't know if they were alone, if I should call them.(fragments of diary, Party 6).

The scenario is packed especially by the consumption of alcohol. This, like so many other products, is treated as cultural or entertainment consumption. According to Earp and Paulani (2014), in the festival environment there is an increase in the supply of imported drinks. Like for example at Party 8, when three men I talked to at the party joined their consumption values to buy a bottle of imported whiskey. In this event, the value of the bottle was little more than twice the market value. The act of sharing drinks between three people is a symbolic and material issue evidenced by the establishment of relationships between consumption and entertainment, principles, ideas, lifestyles and building social relationships (Slater, 2002; Mccracken, 2010).

The consumption and entertainment relationships were also expressed by the attendees during the Party 10. In it, people afraid of losing their privileged places to see the DJs' presentations, decided to buy water - more expensive - from the street vendors instead of going to the canopy. event. All so as not to miss a second of the experience they were having.

In the entertainment world, we have to create a network of contacts and, in it, access to the promoter figure is especially important. To go to Party 9 I contacted a week earlier. The promoter promptly obtained a female courtesy. According to Pereira (2004), the acquaintances of the hostesses and promoters can obtain VIP's invitations. The advantage of this contact is that even having paid for the ticket, two thirds of the amount was for consummation at the party. Among the possibilities of trampolining offered, just by meeting a promoter, are: not paying the ticket, going to more expensive areas in the events for lower prices, not facing the entrance line and receiving consummation values if you pay the ticket.

Another reflective moment I had in relation to the consumption of experiences and its similarity to luxury consumption happened while I rested sitting on a metallic structure during Party 1. I looked at the common floor and saw people dancing on stones or hanging on the bars that shared the floor with a VIP area of the common floor, in an effort to see the DJ's performance.

Although consumption reduced the differences between social classes, some customers were fed by people's desire to be in a better place to see the presentation (Lipovetsky, 2006). And it is common for people to struggle to pay for privileges when they don't know a promoter.

Ritualistic, Festivals and DJ's

Aesthetics is for philosophy a dimension of human experience and action that makes something pleasant, great. In the psychological context, she refers to the emotional experiences and behaviors that "beautiful things" cause in a person. In a broad sense, it refers to the beautification of human existence.

Aesthetics is synonymous with "creation theory" and covers individual, social and historical conditions. Aesthetics is the large-scale production of images with meaning, in order to meet the hedonistic and imaginative demand. The consumption of shows (shopping malls, museums, parks and theme parties) replicates the institutionalized culture in the music industry and motivates the search for sensations and emotions in the consumption experience (Rocha, 2011).

The study of experience consumption takes place in a constructed and lived reality, where the consumer is considered a complete and complex being that cannot be ignored in its facets. There are no environmental, social or cultural rules to be defined since postmodernity assumes an anthropological and relativistic perspective driven by the flexible accumulation model.

The collective sense of consumption has shifted to the individualized sense. This phenomenon is responsible for diversified and fragmented consumption practices according to the individualization guided by consumerism. Conclusion of the "multiplicity of social and cultural characteristics such as sexuality, ethnicity, identities, tastes, etc., which are distinctly attributed by the most diverse consumer segments" (Retondar, 2008, p. 142).

Consumers are looking for attractive experiences, such as music genres characterized by different moments. The regulars experience the ecstasy of the soundscapes of music because, during the night, the music changes. It goes from warming to heavier sounds and culminates in the trance of the softened sounds that slowly signal the end of the night. (Woermann&Rokka, 2015)

Festivals are major events with media recognition. With this visibility, it is normal for more people to be interested in electronic music as a musical genre. The involvement of more people allows the dissemination of new ideas and sounds. In addition to culture, this generates income for artists and companies. At the center of these events is the DJ, the great attraction that brings with it a different concept that seeks to differentiate the environment in which it presents itself.

DJ Superstar, as he calls Pinto (2009) is objectified and plays an exhibition role. His image becomes the vision of happiness endowed with prestige and recognition. He is a character who transmutes the idea of well-being, pleasure, success, self-esteem and freedom. It is the character that will provide the musical experience of the festivals. He is the center of the event (Bruckner, 2002).

The figure of the artist is constructed through speeches and is incorporated into the image of the parties where he is an attraction. Today, festival audiences are looking for musical personality and interactivity with the audience much more than songs played live. The public knows that the song was produced in the studio. The focus is on how this professional will coordinate the party's animation and the effects of pyrotechnics, lights, video, pitching promotional material, t-shirts, masks, cakes, water bottles and sparkling baths, for example. It is not playing, producing or creating live that makes one job better than another, it is the DJ's ability to perceive the track and know how to guide it.

In this restricted and commercial territory of major events, the audience grows as the artists become known. People travel thousands of kilometers to see a DJ playing, as nothing can replace the live performance experience. As a field researcher, I highlight the following fragment of a field diary:

[...] everyone was singing and following the performance of the DJ's who had a bunch of bananas (they were eating) and a sparkling wine (the logo of the duo is a drawing containing two bananas and a sparkling wine). The boys proved to be true animators. They asked the audience for choreography and were attended to. People seemed to be trained and the new movement did not seem to be new. Either I who had never seen their presentation, or the crowd was in perfect sync [...] (fragments of diary, Party 3).

Ritual: the DJ as a Shaman

Festivals are major events recognized by the media. With such visibility, it is normal for more people to be interested in the musical genre and the experience of participating in them. The involvement of people allows the dissemination of new ideas and sounds. In addition to culture, this generates income and at the center of this "megalomaniac" dimension is the DJ, the big attraction, the reason why people go to festivals.

Each DJ has his own way of attracting attention and captivating the audience with memorable songs and shows that bring different and intense reactions to the regulars. This show, which goes beyond the musical education of the public, not only enchants but also inspires people in this experience lived for a few hours.

DJ's start to produce real electronic music concerts, driven by special effects and which are also guided by DJ's. Garcia (2014), portrays artists as personas who occupy the stage and invest more and more in sensory effects. The music in these cases emerges as part of the experimentation and spontaneity of the context in which the music is felt.

DJ Shaman is not defined by his shamanic or spiritual "power", he is recognized through his unique skills, qualities and abilities (Viveiros de Castro, 1986; 2007). Music is the complement of situations where conditions are thought and ritualized according to the search for the desired experience (Bullen, 2010).

This could be seen at Party 4, where in the field diary I comment on the work of one of the artists: "[...] his sound is heavy and bold, even using scratch (vinyl) techniques and this contributed even more for the

agitation of people ". It was also evident at Festa 10 that "waiting for the artist brings excitement to the dance floor. [...] The DJ was received with shouting by people and the proximity of the stage was disputed".

The escape from reality is ecstasy when we think about electronic music, the shaman (or DJ) may or may not be aware of it. However, his skills, the way he leads the audience is able to induce an experience that provides ecstasy. The opening of Festa 6 is a way of exemplifying this idea:

*The artist came in with the shirt from Brazil, which made people scream. When he started playing, everywhere I could look, people's anxiety turned into dancing, screaming and jumping [...].
Dances, laughter and people next to the grid that separates the stage from the dance floor, as in a cult, where the DJ dictates the rules. [...]. He asked to raise his arms to one side and then the other and everyone did that. The track boiled and things seemed more and more disconnected from the real world. (fragments of diary, Party 6).*

Ecstasy is described as the abandonment of the body by the soul or subconscious survival in modern man. The subconscious carries mythology and mythic wealth replaced by modernity and secularism (Eliade, 1998). Through music, people find the possibility of traveling to this reality different from the perceptions provided by the senses in the musical environment.

Immersed in this environment, the visitor is faced with a massive, sensorially stimulating and intoxicating event, being able to express some nuances of his mental state and meet other people with a similar sensation, that is, a sociability linked to the consumption of experience (Arbib, 2001) .

The "glue" that guarantees this identification among strangers is the artist who orchestrates the audience. It is based on music and they are able to move from the most diverse places if necessary, to feel the experience that a certain artist is capable of providing.

*[...] in a collective exercise, the small group that I met moved to the places where it was possible to hear the bass of the music better (fragment of diary, Party 6)
"OláBrasil" screams the Dutch DJ who is received with screams [...]. The artist begins to ask for clapping hands, while he claps above his head, people repeat the gesture. He asks: "Are you ready ?. One, two, three, Go!" [...]. It looked like the grid next to the stage would fall. (diary fragments, Party 10)*

The fragments of diaries from Festivals 6 and 10, made me return to the beginning of the research, when I thought of the following line: the speech of Barbosa Almeida (1999, p. 6): "when we heard from the interlocutor something that seems obviously absurd , [...] we must adopt the provisional hypothesis that the interlocutor says something, under the condition that we strive to discover the conditions under which the interlocutor's speech makes sense ".

At parties, as a researcher, I widely understood the chaotic conditions of the environment, as well as all the sensory stimuli and efforts of the DJ to make people feel truly ecstatic. He fulfilled his role as a shaman. He conducted the ritual. Whether or not they have that role.

Hedonism and sensations: music and the escape from reality

The existence of several reasons for the same behavior should not be considered a guarantee of reliability. The identical behavior of different people can be the result of different reasons and the different behavior can be the result of equal reasons (Liberali, 2000).

The consumption of certain products and services depends on sensory aspects, imagination and momentary emotions. Romanticism is left behind. It is reframed by consumption as a source of pleasure redirected towards subjectivity. (Hirschman & Holbrook, 1982; Kistemann Jr.; 2011).

Hedonic consumption is based on the symbolic meaning of a particular product, service and lifestyle.

Hedonic consumption refers to the facets of consumer behavior related to multisensory aspects (tastes, sounds, smells, tactile impressions and visual images), fantasies (phenomenon of creating mental images) and emotional factors (motivational phenomena with neurophysiological characteristics) of consumer experiences with products (Liberali, 2000, p. 40-41).

The intense search for happiness linked to consumption makes people go to places that symbolically provide the illusion of individual happiness and that can be socialized at parties, as highlighted in the diaries of Party 10.

*[...] Everything went out and the silence reigned on stage for seconds. When the music started, people jumped and danced along the screens that showed images of people dancing. [...]
The music was hypnotic, it brought a feeling of euphoria and people everywhere danced, jumped and shouted each in their individualism and vibration. (fragment of diary, Party 10)*

Festivals become the stage for horizons without discourse, guided by images and emotional and sensory stimuli that reveal discontent with the disconnected reality of the dimension of desire. This festive misanthropy demonstrates the subjects' desire to disconnect from reality and push their ability to enjoy the lived experience to the limit (Rocha, 2006).

At Party 5, we realized the need to look like people, something we did when we saw many people holding a glass of vodka and energy all night. And, as people danced, the liquid became transparent and tasteless. In the same way, when observing the dance floor at Party 7, the disconnection of people with reality was evident: They were not cold.

It was raining now. And even when it rained, people danced in the rain. I thought I couldn't miss the opportunity to dance in the rain with them. I didn't know what time it was, [...] I met three people who welcomed me with looks and dance moves. I didn't know them and I didn't know them, we just smiled and danced all over the free space around us. Although away from the stage, only relying on music did the feeling of freedom and welcome seem to take care of people. I opened my eyes and it was already a classic scene: People with their eyes closed, a glass in hand and swinging sideways. (fragments of diary, Party 5).

*[...] I felt the rain touching my face, the glass that had vodka and grape juice was full of rainwater. I realized that I danced with strangers for almost an hour amid the rain and the beats and the vocals of the songs (fragments of the diary, Festa 5).
People danced alone, with their own steps. He was watching a blond girl in a blue dress, barefoot, who didn't seem to be cold. She seemed numb at the time and, whatever her motivation, the cold that made some people hide in the bathroom made no difference to this girl. In that instant of ecstasy, music was the only thing that mattered. (fragments of diary, Party 7).*

Experiences use services as ways of involving products to create unforgettable events for the consumer. The experience is personal and is in the mind of each individual on an emotional, physical, intellectual and spiritual level being unique. Two people do not feel an experience in the same way, even though it is offered identically to both. Interactivity also occurs between the event provided and the consumer's mental state (Liberali, 2000). At Party 8, I realized the personality of the experience, especially when a silver shower fell on the track. Some people were bothered, others did not care and there were those people who smiled at this ritualistic moment during the party.

[...] I disconnected from the researcher and raised my head to feel the touch of silver rain on my skin. The feeling is unique, especially when I realize that it was not just me who was trying to feel these little details: some close people also did it. I open my eyes and notice an inflatable boat crossing over my head. The vibe was different, a kind of trance, involvement with music, a sensory experience (fragments of diary, Party 8).

The interaction between subject and service is relative, comparative, personal and situational. The experience is based on the creation of value and individuality, memory related to feelings, fantasies and fun. The value aspect is based on transporting the emotional charge to a consumption context already experienced by the subject (Holbrook, 2006).

Individual perception was present in the field when I observed that people left Happy Party 5. And also, when I remember a boy at Party 3, whose disinterest and distance drew attention: "He looked up, without a smile and even in the sponsored box, the desire of most visitors, the lack of facial expression seemed to reflect the emptiness of that experience for him". (fragment of diary, Party 3)

When on the field, at festivals, even with the segregation of circulation environments, individuals present their motivations when choosing a costume, for example. In the case of fantasies, very common at festivals (also those that do not present this proposal), people who go alone end up joining a certain group with individuals similar to them physically (similar fantasy, in this case).

Fortes (2009), deals with the subject incisively, arguing that the other human being becomes an object of consumption. And being an object, the individual can also be discarded as such as it is no longer useful as a source of pleasure. And, here comes the society of the spectacle: "the function of making people see, of appearing and appearing" (Debord, 1997, p. 8) to build bonds with the objective of representing and showing off. Party 8 was a "trip" to somewhere, where everyone was different, even with fantasies of the same character.

I realized people's creativity and the ability to embark on that trip. The fantasies were varied. At the beginning of the party, I observed a boy with children's pajamas, a pacifier hanging around his neck and a teddy bear. He held the teddy's "hands", danced and talked with him.

Another boy was dressed up as Inri Cristo blessing people and blessing bread. I couldn't believe it, it was really bread. After the blessing of the bread, he asked the people around him to eat a piece to symbolize sharing. He was very convincing in the character. (fragments of diary, Party 8).

The personal image is important because the show is a reconstruction of aesthetics for the consumption of mass cultures. The idea that we can be what we want for a certain period turns the ritual into a mass aesthetic event. Although there is symbolic consumption, the value of the image has a considerable weight in the attribution of meanings for hedonistic consumption (Debord, 1997; Morin, 1997; Benjamin, 1983).

An experience of senses: this seems to be the event of electronic music. Images are everywhere, the lights, the effects, the scenarios make people important actors in the plot. And there is not always the perception that the whole is composed of lonely individuals who seek to fill a void for a few hours, as highlighted in the diary fragments from Party 5 and 7. The fragility of the bonds with the other is the very feeling of emptiness and at parties can appear as pleasurable and immediate sensations of hedonic ecstasy (Bauman, 2001).

[...] the people who in this mix of dance, alcohol, ecstasy danced with joy and detachment and, even though the music stopped and the artist started talking to the audience, some people continued to dance, as if there were music (fragments of Party diary 5).

[...] I continued to observe the solitary ritual of each one dancing with a glass in his hand, without conversation, without eye contact. They seemed to be united, but they were separated, alone (fragments of diary from Party 7).

It seems contradictory to speak at the same time of ecstasy, sensory experiences and existential emptiness. However, it was noted that consumerism combines with the rushed culture of postmodernity in such a way that there is a need to renegotiate the meaning of time. Citizens of the consumerism era are driven by the desire to acquire and accumulate experiences in the same proportion that they need to discard and replace them.

Such impulses seek to meet new needs and addictions motivated by constant innovations (Bauman, 2008). In addition to being insecure and abandoned, the postmodern subject forces himself to be happy. He seeks happiness in things, places and events or in anything that can deconstruct the everyday and its moral rules. Each moment of experiential consumption can be hedonic, that is, it can be small moments of happiness, as in the fragments of the diaries of Party 7, 10 and 9.

[...]. I realized late what it felt like to close my eyes and feel every beat. I remembered that I had to look at the world, in the same way that I thought the regulars saw him (fragment of diary, Party 7).

[...] The tunnel was a passage to the place where the party took place. When entering the tunnel automatically people started to dance while walking [...] (fragment of diary, Party 10).

The girl [...] had taken a bullet and was very sociable. [...] Effect of what she had used? Do not know. But when I asked her if she really liked the music, the style she was playing at the time and the answer was clear: "I love to dance, it frees me ... (sigh) my mother who won't let me hear anything" [...]. He took my hands, closed his eyes [...] (fragment of diary, Party 9).

Companies create events seeking to enhance the experience of those who consume them. Pine II and Gilmore (1998) point out that projects and marketing are combined with products and services offered as accessory aspects, but fundamental to provide the experience that the consumer wants. There are two dimensions that can be highlighted in relation to the consumption of experience: the role of the active and passive consumer and the environment.

The passive consumer does not play a role in the event (eg, listeners to a concert), the asset that plays a role in the performance of the event and helps in the outcome of the experience. The environment, on the other hand, can be absorbent - when the environment provides the experience - and immersion - when the consumer is involved - with the role of entertaining, educating, providing an escape from reality and an aesthetic / visual experience.

The mix between music and consumption experience has a key point: people. I would have a good experience without other regulars being genuinely interested. Festivals are escape points from reality due to their audience. The more sensory stimuli individuals receive, the better their experience as highlighted in the fragments of the field diary of Party 11:

Looking at that "sea" of people on the track and in the cabins and that was impressive. Could there be a better escape? Can I transcribe this for this diary? It feels like flying without wings like the mermaid suspended in the middle of the runway - which was part of the decor.

People jumped and fell into a kind of musical ecstasy that they couldn't contain. It seemed to me liberating the feeling of venting all the sensations while being packed by the choreographies proposed by the DJ. People didn't seem to have much sense of what they were doing. They just danced without rhythm, without choreography, like a liberating cry from the social and cultural bonds imposed on their lives (fragments of diary, Festa 11).

Adorno (2011) comments on the existence of difficulties in apprehending the subjective content of the musical experience. Musical introspection can hardly be verbalized using technical terminologies. However, it can be observed through individual attitudes or, in other words, people's behavior. Human beings have a social and psychological context that signify and reframe their emotions and give unique meanings to the experiences at festivals.

When one of the main attractions started playing, they lifted me up on the couch, along with a girl who was already standing on the furniture, and I forgot for a few hours that I was researching something there. It was just dancing, a little alcohol and a sense of freedom. (fragment of diary, party 11).

The environments provide experiences, but it is the active consumer that makes something unusual, unique and arouses the desire in itself and in the other, to participate in more electronic music festivals.

V. Conclusion

The ability to make a memorable experience varies according to the delivery of each individual, but also with the talent of the entire team that creates unique stimuli and opportunities for that event. The role of the DJ is focused on his ability to excite the audience, to create expectations in the regular

It is noticed that the regulars look at the illuminated stage and the DJ that is there as the show itself and the purpose of being at the festival. This recognition is in the murmurs that ramble about chills in the soul arising from the "impression that euphoria dominated the body, the stage, the structure, the decoration, the sound, images, lighting and music that led to incredible sensations that I had never felt , an emotion and a unique journey.

In electronic festival environments, music is consumed and it provokes human senses. Intoxicated by so many stimuli, the individual finds a way to escape the experiences he lives in everyday life. He goes through a turnstile, after a long line and finds a reality full of fantasy, symbolisms and rituals where the senses are filled with deafening sound, psychedelic images and special and pyrotechnic effects guided by the Shaman or DJ. There is no need to think, just feel. For some, in the beginning everything is uncomfortable, but a few sips of alcohol or another narcotic help to relieve the tension and frustration of a week and perhaps, a life not lived.

In the need to be part of something, the individual lets himself be carried away little by little by the sensations and by the redemption provided in the format of rituals of music and consumption. Consumption

occurs through the senses, sensations, emotions, aesthetics, images, stages and DJ's / music producers with superstar status.

When music starts, experiential consumption makes the individual the product of consumption. The money spent on admission is not the ticket to escape from reality, but the body and mind that want to enter the vibe of the other participants, something that occurs naturally or occurs in other ways.

Like alcohol, ecstasy or any other narcotic. Among the important things to have a good experience that goes through consumption is the fact that people arrive fed, in pleasant company and in tune with the music.

Animation is what really makes people gather around a stage, an artist, speakers, big screens and special effects. It's like "collective hysteria": it starts with a few individuals and gets more people to come and enjoy the presentation and share sensations without knowing each other. And it doesn't matter if the attendee bought a ticket and went to the event without knowing who or what he would hear, or if he followed the event's promotion on the internet and did extensive research on the artists and their music. Both will embark on this mixture of senses, affections and escape from reality.

Assimilating and discerning the excess of existing information makes people more or less happy and anguished between what they have and what they could have, contradicting the proposal of complete happiness offered by consumer society. This consumerist society is guaranteed.

The non-satisfaction of desires is renewed and reinforced with each new attempt, making consumption an addiction due to the relentless impulse to satiate feelings of anxiety and satisfaction (Bauman, 2008). Bauman's idea (2008) reflects the experiences of escape from reality provided by electronic music festivals that always need to reinvent themselves, because the regulars always want something more, more intense, stronger, mentally and physically.

Being a member of a consumerist society requires effort and the conformity that you will never be completely in agreement with what you want. The search for human freedom becomes the search for conformity in relation to other similar ones. So that, mass material culture brings the false idea of individualism. For, to be accepted it is necessary to be similar to the others.

The study theoretically establishes the relationship between consumption of the conspicuous, symbolic, hedonic and of goods experiences. And, they propose that, in the reality of festivals, the types of consumption mentioned are part of another type of consumption concept: the experiential - the main concept explored in the article. This occurs in environments consonant with the individual, due to sensory stimuli, memories, emotions and conscious and unconscious perceptions and the possibilities of being and creating.

In a practical way, this study creates possibilities for event organizers, especially electronic music festivals, to reflect on how to stimulate the senses, conscious and unconscious memories of visitors through the environment, decorations and the planning of the consumer experience in parties.

The research was limited to analyzing only a small region in the south of Brazil, in addition, the chosen methodological approach is also a limiting factor. From this perception, the possibilities for future research arise. Interviews can be carried out in order to make a comparison with this study, a quantitative study can also be carried out in order to confirm the findings in the field and establish a model of experiential consumption analysis in events.

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