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THE ARCTIC  
UNIVERSITY  
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Faculty of Sport, Tourism and Social Work

# **Festival volunteer management: welcoming locals and non-locals**

*An autoethnographic study*

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## **Abstract**

The research at hand is a qualitative autoethnographic multi-sited research on festival volunteer management and namely – the way festival volunteer management relies on local and non-local volunteers. Research was conducted on the basis of two festivals in northern Norway – TIFF (Tromsø) and “Barents Spektakel” (Kirkenes). In order to answer research question, “*How does the volunteer management of the festivals perform reliance on local and non-local volunteers?*”, there were two autoethnographic fieldworks conducted, where the researcher acquired three-roles repertoire as both the data gathering method and the way to narrate this research; aside from that, methods of participant observation, field notes and semi-structured interviews were used. The results of this research represented strong reliance of “Barents Spektakel” volunteer management on the mix of both local and non-local volunteers in terms of border-crossing profile of the festival, while TIFF volunteer management represented lower level of reliance on whether local or non-local volunteers, focusing on other volunteers’ characteristics. The choice of this topic was connected to both personal experience in event volunteering and strong interest in peculiarities of volunteer management as a set of processes, and the role that local and non-local volunteers play in terms of that. Peculiarities of festival volunteer management were not researched often or broadly and in-depth, neither was a reliance on local and non-local volunteers observed through the prism of the festival volunteer management, what makes the topic actual and creates enriched prospective for further research.

Keywords: festival volunteer management, festival volunteers, local and non-local volunteers.



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# Chapter 1. Introduction

## 1.1 Introduction

The whole universe of special events, “from the Olympic Games to local community festivals, a diverse range of events are heavily dependent on volunteers for their operations” (Smith et al., 2014:1). Special events in the context of tourism have gained significance within last decades (e.g. Getz, 2007a), and in the same framework volunteer tourism plays an essential and important role as well – both within event and tourism studies (e.g. Wearing and McGehee, 2013; Jæger and Mathisen, 2017), since special events relying on volunteer force quite often involve those who travel in order to become a volunteer and become a part of the event. Thus, such phenomenon of volunteer tourists contributes to both event and tourism realms.

The more such events with broadly varying type/size/location/etc. occur, the more academic/scientific literature on them and their functioning we get. As far as the volunteer force is the essential and vital part of making an event happen, a considerable amount of miscellaneous articles, scientific works and books are dedicated to volunteering and its content, in the framework of special events and festivals. Apparently, the most interesting volunteer topics for most of the researchers of the last decades have been volunteers’ motivation (1), experiences and satisfaction (2), commitment and retention (3), with the topic of volunteer management coming afterwards, attracting less scientific interest than the previous topics (Haanpää, 2017).

Volunteer management, through its stages or processes, reflects the way how a volunteer gets to the festival, the role a volunteer has and the way he/she is coordinated during the festival itself. Stating the obvious, appropriate and proper managing the volunteers is directly connected to the successful functioning of the festival and its success as such. According to Cuskelly and Boag (2001), such processes of volunteer management as recruiting, coordinating and retaining volunteers are essentially crucial in terms of organisational goals and values, e.g. in terms of the specific events or festival (Cuskelly and Boag, 2001).

The particular study at hand contains such key elements as event, festival, volunteering, volunteer management, namely this research is made on two specific film and arts festivals based in northern Norway. The in-depth focus of research, however, is on the volunteer management at these two festivals, where its processes and stages are observed in general and there are particular questions asked, in terms of the area of scientific interest of the researcher.

Concept of volunteering appeared in my life when I was 17, and has had a constantly stable place, no matter where I would go or what kind of activities I would engage myself in. Throughout the last two years, my student years at the UiT (The Arctic University of Norway), I have been volunteering in different events or organisations; as a result, all the experience, knowledge and acquired skills have been constantly buzzing in my head, looking for a way to express themselves in one or another way. Since event and festival volunteering were my favourite types of voluntary work and prevailed in my CV, I decided on using exactly this area for conducting my master research, namely on the topic that would contain precisely festival volunteering.

## **1.2. Research question**

Within the last decades, the concept of event and festival volunteering has become well-known, widely-spread and even fashionable in a way. Thus, the more we hear about such phenomenon of event volunteering, the more researchers get interested in the topic and inspired by one or another aspect of the event and festival volunteering. Smith, Baum, Holmes and Lockstone-Binney, the authors of the “Event volunteering” (2014), after conduction of literature review on this subject, claimed that generally there has been an evident growth in event volunteering research in the last decade, what reflects hence the growth of interest in this topic. They also pinpointed that the biggest interest of the last decade researchers were mainly mega and sporting events, especially – multi- sport mega events and volunteering processes at such events (Smith et al., 2014).

As a student who has been conducting a master research, I conversely was eager to explore event and festival volunteering in a format smaller than mega events, yet with their own international significance. My aim was to involve myself into the festival framework, which would take place and be based in northern Norway – an area, where especially international events hold a high significance for the local community. Such events there have significance for their local counties, as long as northern Norway and its northernmost areas do lack cultural attractions, unlike bigger places further south. Norwegian researchers Jæger and Mykletun (2009), making an overview on the festivals of Finnmark (and calling it a “festivalscape”), argued the same:

“Northern Norway and especially Finnmark are areas with a low density of man-made cultural attractions. The area has, at the same time, a type of tourism and level of costs that makes it hard to build private attractions” (Jæger and Mykletun, 2009:345).

Thus, I chose two international festivals, based in Finnmark and Troms counties: film festival TIFF (Tromsø International Film Festival) and border-crossing arts festival “Barents Spektakel” (Kirkenes). The reasons for choosing them were following:

- both rely on a volunteer workforce;
- both festivals are significant in terms of local community and in a larger international context;
- TIFF and the Barents Spektakel put their festival towns on the map;
- personal researcher’s experience: I volunteered at both festivals earlier (in 2016), therefore I already had a deeper colourful understanding of these festivals and the volunteer issues of them;
- established contacts: since I had a volunteer experience at TIFF and Barents Spektakel earlier, it was easier for me to get an access to the festival venues for the research conduction this time.

As long as I volunteered at the festivals and other events many times before, namely – at the festivals I was aiming to use as my research arena for my fieldwork, I could clearly see what issues within volunteering were the most challenging for both festival organisation and the volunteers. Moreover, I personally had my questions while working as a volunteer at TIFF or Barents Spektakel, and they were all about volunteer management of the festival.

The concept of management, according to Kreitner (1998), is the process of working with and through others, to achieve common organizational goals in a changing, unstable environment, where efficient, appropriate and thoughtful use of the limited sources is crucial (Kreitner, 1998). Volunteer management encompasses such processes as recruiting, tasks dividing, coordinating, etc. (e.g. Connors, 2012), and there are many factors that influence one or another of those processes or stages.

The questions regarding volunteer management at TIFF and Barents Spektakel I was bursting to get answers to were connected to the issue of different people the festivals recruited as volunteers: what personal characteristics and set of skills were desirable and moreover – how the festivals relied on those people, and how they used them. Considering international nature of both festivals and their specific profiles (one – quite noticeable and significant within its industry international film festival, another – border-crossing festival, uniting Barents region by modern art), I focused on the issue of local and non-local volunteers, asking myself: “Do people come to the festival town in order to be a volunteer? Do local or non-local volunteers

prevail? What volunteers does the festival actually need and have by now? Are these criteria taken into consideration while volunteers managed?”

Described issues and questions that got my personal attention practically led me to the research question of my master dissertation: *How does the volunteer management of the festivals perform reliance on local and non-local volunteers?*

In order to conduct the research that would let me implement my own volunteer experience and get benefits from having such background, and, as a result, to answer my research question, I decided to conduct multi-sited autoethnographic research within qualitative inquiry approach. Hayano (1979) claimed that the researchers focused on studying social worlds, were more and more moving towards studying exactly that social world that they were a part of (Hayano, 1979). Taking into consideration my long-time volunteer background and its eligibility in the framework of this research, autoethnographic form of research did fit perfectly; exactly autoethnography, as a living organism, has taken the narrative function in my work, and has been running as a red line through the whole text. Such concept as reflexivity in the research was discussed by Everett (2010), where she pinpointed that within any tourism research fieldwork exactly autobiographical account and reflexivity can serve as a prism of observing and discovering things, seeking the answers:

“Meaning is created from seemingly insignificant moments in our lives, and knowledge construction is influenced by negotiated instances of spontaneous decision-making, emotional irrationality and reactivity. As much as we endeavour to eliminate such influences in our research, perhaps we should acknowledge, even celebrate them in order to develop a discipline at the forefront of a vibrant, innovative and exciting process of knowledge production.” (Everett, 2010:162).

Conducting the autoethnographic research, I used few methods for data gathering: participant observation (conducted with help of the fieldwork), field notes and semi-structured interviews.

According to Wadel (1991), research in form of participant observation requires to be conducted through few different roles aside the researcher role itself, i.e. researcher has to acquire one or more other roles for the work to succeed (Wadel, 1991). In order to conduct my research through participant observation, I chose to use fieldwork as a tool for gathering data, collecting information. To use a field which relates to your current situation or past involvement in terms of topic of one’s research, means to have already an access to this field, basic understanding of it, and some data (Lofland & Lofland, 1984). This statement explains why fieldwork would become an efficient tool of my research; thus, I conducted participant

observation within fieldwork of two festivals, observing from three different perspectives, or roles:

- 15-22.01.2017 – TIFF, Tromsø (volunteer, festival intern, researcher);
- 05-12.02.2017 – Barents Spektakel, Kirkenes (volunteer, festival intern, researcher).

Thus, I acquired three-roles repertoire, working in the fields at the both festivals: researcher, assistant of volunteer coordinator (generally – festival intern) and a volunteer, whereof two last were my festival roles. First, festival intern, namely – assistant of volunteer coordinator (since my main interest and focus was on processes of volunteer management). As a festival intern, I also could get additional tasks from the festival employees, aside my duties of assistant. Second, I was an ordinary volunteer. This three-roles repertoire provided me with a broad spectre of possibilities as for the researcher, what I aim to discuss more in details, as well as these three roles I performed, further within the Methodology chapter.

Aside participant observation, I used semi-structured interviews for collecting data from volunteers, volunteer coordinators and festival directors, where there were three different interview-guides developed for this purpose.

The findings that I got after data collection, were reviewed, explained and interpreted through the lens of theoretical background, whereof the most often used works are represented here. Regarding the issues of event volunteer management, I applied to Smith, Baum, Holmes and Lockstone-Binney (2014), Wang and Wu (2014), Baum, Deery, Lockstone & Lockstone (2009). In questions of precisely festival volunteer management I turned to Pavlova and Hannam (2014), Gordon and Erkut (2004) and Love, Sherman and Olding (2012). Finally, in order to interpret the issues of management and volunteer management as such, I was guided by works of Macduff, Netting and O'Connor (2009), Connors (2012) and Kreither (1998).

## **Chapter 2. Theoretical background**

### **2.1 Events**

#### **2.1.1 Introduction**

Life of every group of people - from the smallest ones to the whole society in its wide global meaning - is filled with various types of happenings, acts, "moves" - beginning from the everyday routine and concluding with special things that occur. Such special, out-of-routine happenings tend to be known as events, which type, size, meaning, reason/cause, and other peculiarities can broadly and fully vary. Exactly an event is serving as a basis for all those happenings, which can occur, an event is a broad concept that contains quantity of miscellaneous variants and kinds of happenings.

According to Donald Getz (2012), the professor, who is known as a leading international tourism and event-studies scholar, all the events are temporal phenomena, which have a beginning and an end. Those events, which were called "special" above, Getz determines as planned events, which are a matter of perspective and are social constructs; moreover, such events have the programme and schedule, they also might be planned in detail and publicized in advance.

"Planned events are also usually confined to particular places, although the space involved might be a specific facility, a very large open space, or many locations simultaneously or in sequence" (Getz, 2012:172).

The work at hand is dedicated to one of the kind of such special or planned events, which, though, from time to time might be seen as an independent phenomenon (depending on the scientific theories and the authors which clarify this concept). The foregoing-named fact makes it essential first and foremost to go deeper into the event concept, its nature and existing classifications.

#### **2.1.2 Event and its classification**

The most noticeable and socially vital happenings, which are events, as was claimed before, are so-called special or planned events. Such planned events, according to one of the Getz's works (2007a), "are spatial-temporal phenomenon, and each is unique because of interactions among the setting, people, and management systems—including design elements



and the program" (Getz, 2007a:410). Uniqueness of such events is in their non-repeatable nature, in other words - uniqueness of the planned events is their own uniqueness, of each and every event, which is created by not only those organising committees and employees who are responsible for one or another event, but the people who experience the event as a participant, as an involved spectator. Thus, an event can never copy itself or other events, since it is based on people's experience, that unique experience one or another event provides.

J.J. Goldblatt pioneered within the event studies, when he had come up with one of the first books on event studies and its theoretical peculiarities - "Special events. The Art and Science of Celebration" (1990). In his work, the author introduces a reader to the event diversity with a question "Why do we celebrate?". Thus, according to Goldblatt (1990), the concept of an event is based on, first of all, a celebration: all people and all societies celebrate things and happenings, both individually and as a group, both privately and publicly. The celebration is differentiated from the daily routine, moreover it can be an opposite thing to daily, everyday things. The main features of the special event, which is based on celebration of something are: they are always planned, they always awaken expectations and usually they are motivated by a particular reason for celebration; all of which Goldblatt colourfully portrays in following:

"For most of us, a special event requires a definite reason for celebrating. In daily life you are content to accept routine; in fact, your comfort relies on it. You rise, wash and brush your teeth. When you enter the bathroom, you do not expect, nor would you likely appreciate, balloons dropping and fireworks exploding. But the professional special events planner must find something special in the most ordinary of events" (Goldblatt, 1990:23).

While being planned, every special event in the very beginning has a core goal, and all of such planned events are created for one or another current strategic purpose. As was mentioned before, the planned events are socially vital happenings that can be of the interest whether for a social group/gathering or for the society globally. Getz (2012) claims that such planned events take their beginning and grow from the basic need for both social and economic exchange, and while one or another event can seem, on a surface, to have one core goal (such as entertainment, advertisement, propaganda, etc.), there are many symbolic meanings, which can involve political, corporate, industrial issues and many others. Taking into consideration the historic retrospective on the special/planned events nature, throughout the years these events performed as tools for reaching specific goals within social, economic, public policy and other crucial spheres of human life. Meanwhile, nowadays the tendency of such events having the same influential character have not changed or disappeared but expanded:

"Much of the recent growth in the numbers, size, cost, and impacts of festivals and events is attributable to their instrumentalist value in serving diverse policy domains such as urban and economic development, alongside social marketing efforts to encourage community integration, participation in arts, environmentalism, and healthy lifestyles. Mega-events, for instance, in particular serve political ambitions and country branding" (Getz, 2012:178)

Despite that, the meaning of event should be separated from the goal of event, since all of the events can have their purposes, but not all of them might have obvious or hidden meanings. The meaning of events is tightly connected to such concept as experience, since every event has some unique experience to understand and to feel. As far as an experience can contain nothing else but pleasure without any specific meaning or significance, in other words - being "purely hedonistic" (Getz and Page, 2016:18).

The special, or planned events can be seen or determined as a specific group of events, where all the events have a set of common characteristics; such characteristics of special events were already given previously (Goldblatt's approach) in comparison with the characteristics of the daily routine happenings. Here are the common characteristics of the planned events according to Getz and Page' work (2016):

1). Timelessness: planned events are inherent in all societies throughout the historical retrospective; the planned events are moreover integral to civilization itself;

2). Global level of importance: planned events are crucially important in the framework of public policy, industry and corporate strategy;

3). Professionalism in event management: professional practice of event management, which is growing and expanding within recent years, representing itself in such fields as event tourism and event policy careers;

4).Appreciation and recognition attitude: recognition of the fact that planned events are crucial to the experience economy and to the nature of leisure and culture concepts and their involvement;

5). High level of student demand: planned events and referring to them event management require more and newer human resources, thus there is a "proliferation of event management programmes globally, many with specializations, which in turn fosters further academic research and publication to advance knowledge in the field" (Getz and Page, 2016:32) as one of the characteristics.

The key elements of the planned events, discussed above, are celebration and experience, where celebration distinguishes the special events from the everyday routine, and experience can be seen and clarified as a goal of a planned event, its first purpose and final

outcome, no matter what kind of experience it is going to become. While an event is being created/planned/staged, people who are responsible for its organisation will aim to deliver some experience to the participants of the event. The planned events and their types can broadly vary, they can have many different core goals and meanings (or they can have no specific symbolic meaning, excluding "having fun", at all), though there is always one or another intention to create experiences (both individual and collective) for the event stakeholders, for those the event is made for. As far as the concept of experience is heavily inconstant and can vary, especially - individually, there are always new forms of experience created within the diversity of planned events.

All planned events have different aims and provide various experiences; according to that, it is possible to classify all such events, grouping them after the main characteristics, goals, outcomes. The following classification which is going to be used in current paper was offered by Getz (2007a); he claims that this classification is based on, first and foremost, the form of the planned events, where the form contains differences between program and the core goal of one or another event. Some of them aim to celebrate some happenings, publicly or privately, when others are planned for purposes of entertainment, competition, business, socializing, etc. The special events, according to Getz (2007a), are divided into cultural celebrations (festivals, carnivals, commemorations, religious events); political and state (summits, royal occasions, political events, VIP visits); entertainment and arts (concerts, award ceremonies); business and trade (meetings, conventions, consumer and trade shows, fairs, markets); educational and scientific (conferences, seminars); sport competitions; recreational (games and sports for fun); private (weddings, parties).

## **2.2 Festivals**

### **2.2.1 Introduction**

Planned events contain various types of happenings, which are defined according to their goals, nature, traditions and other vital characteristics. Previously in work at hand the special events classification was introduced, where the festivals were placed within the event hierarchy, namely - they represented the cultural special events. Festivals are commonly well-known as a way of celebrating one or another event, special occasions, which occurs due to, first of all, public – people who take part in the festivals, who attend them; moreover, they would not occur without the other stakeholders who give one or another festival a life. Activities

provided at a festival are often themed to support the core goal of celebration. Contemporaneously with people's everyday routinized lives, festivals perform as a symbol of holiday, fun, leisure, entertainment; festivals are connected to and can be described with such words as extraordinary, unusual, distinct, generally – antonymic to “day-to-day” concepts and terms.

Festivals in their nature are a productive activity, which is capable of creating income, serving an image builder for particular destinations, developing tourism and other industries, in addition, festivals perform as an element of cohesion and welfare (Herrero et al. 2012). According to Del Barrio (2012), festivals make important benefits to local communities since they increase the supply of available recreation and culture; they provide meeting places, being the source of creativity and sometimes – promising business opportunities (Del Barrio et al. 2012). Moreover, a festival is a complex phenomenon, because it is not only cultural celebration, accumulated in one or another place, but it is rather a process of displaying its own cultural identity, involving a dynamic cultural process (in constant progress), which has no intention to achieve any precise institutional structure (Del Barrio et al. 2012; Devesa et al. 2009).

### **2.2.2 Defining and categorizing the festivals**

When it takes to give a "festival" precise definition and determine what place in the hierarchy of the special/planned events the festival has, there are many authors, works and approaches should be taken into consideration, since different approaches and different works on it can more or less differ. The festival as a concept contains the rich and diverse meanings and can perform different roles, depending on various circumstances. Though, the most simplified and widely used definition of a "festival", which majority of the authors agree on, is that the festivals are themed and public celebrations. In order to get deeper and more fully understanding of the festival and its concept, which current research will require further, it seems necessary to review several approaches on the festival definition and its nature.

Festivals are extremely common and popular forms of cultural practice throughout years and history; the majority of the festivals all over the world have been founded relatively much more recently (Getz, 2007). Turning to the precise facts and numbers: according to the statistics of The international Festivals and Events Association (IFEA), there are over 4.5 million recurring festivals worldwide each year (“IFEA”, n.d.). Festivals are both a particular kind of

cultural event, which have their own history, traditions, the core goals and a specific form of celebration.

One of the most noticeable works on the festivals was Falassi's "Time Out of Time: Essays on the Festival" (1987), where he claimed that festivals are a social phenomenon found in inherently all existing human cultures. From the point of social sciences, a festival means:

"...a periodically recurrent, social occasion in which, through a multiplicity of forms and a series of coordinated events, participate directly or indirectly and to various degrees, all members of a whole community, united by ethnic, linguistic, religious, historical bonds, and sharing a worldview" (Falassi, 1987:2).

In the same social framework, festival has both social function and the symbolic meaning, which are closely related to the exposed values that the community recognizes as "essential to its ideology and worldview, to its social identity, its historical continuity, and to its physical survival, which is ultimately what festivals celebrate" (Falassi, 1987:3). Contemporaneously with looking at the festivals through the prism of social sciences, Falassi also gives an overview on the modern meanings of a festival from the linguistic point of view; author mentions that a festival term in modern English has following meanings:

- a sacred or profane time of celebration, marked by special observances;
- the annual celebration of a notable person or event, or (of) the harvest of an important product;
- a cultural event consisting of a series of performances of works in the fine arts, often devoted to a single artist or genre;
- a fair;
- generic gaiety, conviviality, cheerfulness.

Previously in current paper it was mentioned about Getz as the leading tourism and event-studies scholar, that is why few Getz' works from different years are worth to be mentioned in terms of the festival and its definition and nature. According to Getz (1997), generally events can be described as tourist attractions, development catalysts, and image builders for attractions and destination areas, and festivals included in the event hierarchy. Nevertheless, sometimes he mentions the festivals distinguished from the special events:

"Festivals and special events are one of the fastest growing forms of leisure and tourism related phenomena; these events are often seen as an expression of the social norms and values of the community" (Getz, 1997:41).

Regarding the term "festival", Getz (2007) asserts that it suffers from overusing and misusing by the festival stakeholders, and not only them:

"Some so-called festivals are nothing more than commercial promotions or parties. Indeed, 'festivity' is often used in the same way as 'having a good time'. Many community or broadly programmed festivals seem to forget what they are celebrating, or at they do not interpret the meaning" (Getz, 2007:41).

According to this, the term "festival" has often been reduced to a public entertainment programme, act of having fun, or a special time for various fun activities, rather than a celebration and getting some specific experience. The author highlights that even arts festivals "are guilty of using the term without paying attention to the meanings" and asking a rhetorical question "Is it a festival if there is nothing more than a series of musical performances?" (Getz, 2007:79). Festivals are also seen as concept beyond the special events by other event researchers:

"Festivals and special events are a cultural demonstration of community life, tradition and values, and have several impacts such as creating or enhancing a positive image and bringing money to the community economy. Therefore, the development of the new festivals in a region is one strategy for celebrating their assets or recognizing their identification, and for marking the attractions of that tourism destination" (Lee et al., 2000:156).

Here is one more definition of the festivals from Sonder (2004), who determines a festival and its place within the events in a different way. He claims that festivals are in the same group with such happenings as parades and fairs, and all of these are "particular types of themed events that may simultaneously contain historical, cultural, ceremonial, religious, patriotic and social themes" (Sonder, 2004:18). Moreover, Sonder argues that the word "festival" can be used in many different meanings, depending on the particular event organisers and their goals. Thus, a "festival" can describe a broad range of various event forms - from short themed celebrations of a particular culture/place/etc. to events that long in days or weeks and can involve colossal numbers of venues, performers and participants.

All the festivals, as was stated before, are the temporal phenomenon by their nature; temporary settings of festivals last only for a few days, which fact, according to Toraldo, Contu and Mangia (2016) has particular consequences for the symbolic meanings, which are associated with the experience that participants of the festival get.

"The creation of spatial and temporal "events" symbolically differentiated from "the everyday" is used to create symbolic inversion from daily routines. The fun at festivals is fostered by their temporary



atmosphere, where the ordinariness of everyday life is suspended and forgotten about” (Torraldo et al., 2016:1133).

Moreover, festival can be a place for escape, for both local and non-local attendees:

“Attendees of the festivals can escape the realities of normal existence and experience a more authentic sense of self. For international tourists, festivals and events provide a chance to experience cultural elements of a new destination that they otherwise would not have the opportunity to explore” (Bachman et al., 2016:42).

There are many existing classifications of the festivals, suggested by different authors and researchers. One of them is the festival classification suggested by Bowdin (2006), who, in turn, used South East Arts' classification in order to divide festivals into seven types: high-profile celebrations, festivals that celebrate a particular location, art-form festivals, celebration of work by a community of interest, calendar, amateur arts festivals, commercial music festivals.

Festivals as such are not isolated celebration events, they both are involved in complex value chains and do contribute to them, having innovation aspect as one of the basic. Festivals with their various groups of attendees, both local and non-local, seen as an essential link in the recreational value chain, namely – they have their own place within the tourism industry. In order to experience such event as a festival, dedicated to any type of celebration/, having any precise theme, created within any kind of genre (or their mix or overlapping), potential festival attendees who live outside the festival area, aim to travel to the destination one or another festival takes place. Such cases of non-local festival attendees are reviewed within the event tourism - field of study, where both festival as an event and event tourists are in the focus.

### **Cultural festivals**

Among different approaches and theories on the festivals and their classifications, there is, usually, a group of cultural festivals differentiated from the others. Cultural festival is not only accumulation of the cultural manifestations, which are to find within a festival itself, exhibited, presented or expressed, but it's also an event reflecting its own cultural identity and involving growing cultural processes within it (Del Barrio et al. 2012; Devesa et al. 2009). Cultural festivals attract a wide range of attendees, since they contain in themselves and bring to the people many various activities, which respond to many different interests and goals, a lot of new cultural experience for wide range of festival participants.

Special events have their certain place within the tourism industry and moreover – have their own concept of event tourism, which reviews relations of tourism and events as touristic attractions/destinations. Cultural festivals as one of the event types, is tightly connected to such phenomenon as cultural tourism. Throughout the last decades, cultural tourism has found itself a vital place within/a segment of the modern tourism industry, where production of cultural festivals is an essential part of cultural tourism and its further development. Cultural festivals can often present a broad range of various activities, traditions and participants, and this can be a reason of their attractiveness and popularity to a broad range of people, for both local population and tourists.

### **Film festivals**

Film festivals can have many different goals and various types of activities, activities, which would be able to cover various interests of the attendees. Film festivals usually not only offer the actual screenings of the film program, where the program with its content itself can be an attracting point for the attendees. Film festivals can also serve as a meeting place for particular groups of people – for instance, adults, children, youngsters, students, etc. Moreover, serving both as a meeting place and film lovers and enthusiasts attraction, film festivals offer a market-place to professionals within the film industry (Ba´ez and Devesa, 2014). Moreover, the film festivals, according to Valck (2007), perform as a meeting place for discussing the issues of political relations and nationalities, both economic sustainability or profitability are realized:

“Film festivals, in other words, play a role in numerous areas. They accommodate culture and commerce, experimentation and entertainment, geopolitical interests and global funding. In order to analyse the network of film festivals, it is necessary to investigate all of these different levels on which the festival events operate” (Valck, 2007:16).

In terms of the program content and its diversity, film festivals are able to gather quite broad spectrum of people to attend it. National and international film festivals can have both local and non-local attendees, where there are not only spectators taken into consideration, but film directors and their crews, press and media and volunteers.

### **Arts festivals**

According to Waterman (1998), the arts festivals are an essential part of culture as such, which is engaged in the relationship with the main, key values of social life and other biggest

institutions. The arts festivals aim to present artistic or intellectual masterpieces of one or another artist, sometimes they commemorate already deceased artists; arts festivals give their attendees an opportunity to get acquainted with one or another particular art and/or its genre. Arts festivals, despite their content, are never unplanned or improvised, but they, as the other festivals, are controlled and arranged carefully (Henderson, 1991). In terms of attendees and the character of attendance of the arts festivals, some of the researchers (e.g. Waterman, 1998) claim that attendance of such festivals can be interpreted and seen as a group celebration:

“...people ostensibly attend festivals to participate in an aesthetic event, their attendance can also be seen as a group celebration of shared mythologies and values through managed interaction among performance, audience and place at which they share in the production and consumption of artistic performances and creations by artists. The arts festival here is a `cultural framework' reflecting the world view of a distinct socioeconomic section of modern society” (Waterman, 1998:59).

In the framework of arts festivals locations and their meaning for one or another location, Quinn (2010) claims following:

“Arts festivals offer possibilities for crystallising, galvanising and articulating local identities. Historically, they represented opportunities for local agents to act and influence their localised arenas. Until recently, in both urban and rural areas, the majority of arts festivals emerged as ‘bottom-up’ initiatives and developed organically, often crystallising around the energies of a small group of highly committed artists and arts enthusiasts” (Quinn, 2010:269).

Arts festivals are the cultural commodities, they serve as meeting place for possible discussion about and interpretations of how people understand culture, how they understand, see, feel and perceive culture and art itself.

## **2.3 Volunteering**

### **2.3.1 Introduction**

Both concept and content of volunteering and being a volunteer are well-known, there are only frameworks, facilities, structures and responsibilities of the volunteering that vary. Being a volunteer in a common sense means contributing with miscellaneous resources to different institutions without being paid in a monetary way. Turning to the generally agreed statements, reflected in the row of theoretical works, the volunteer is one who offers help/service, personal time and own skills in order to benefit others (Beighbeder, 1991),

voluntary personal aid in order to develop communities (Clark, 1978), which, as a process, gains mutual learning, friendship and adventure (Gillette, 1968). There are three key characteristics of the volunteering, pointed out by Cnaan, Handy and Wadsworth:

“Volunteering is a specific process with three main characteristics: first, it’s a free will; this free will doesn’t suppose any monetary rewards; finally, there is always a formal organisation, where the volunteering process occurs, where the volunteers help to the beneficiaries, or strangers” (Cnaan et al., 1996:366).

Regarding both human services and recreational organisations, they are quite dependent on volunteering as such, and the volunteers is their largest and the most vital labour force, and not necessarily only in a budget-saving perspective, but also as the whole movement, which gathers interested people together, and often – people from different places and even parts of the world.

### **2.3.2 What are the event volunteers?**

Throughout the history the concepts of volunteer and volunteering were perceived and interpreted in a connection with altruism, charity, unselfish aid to people in distress, e.g. when people think of volunteering, there are such organisations as Red Cross or miscellaneous African volunteer programs that come on mind. Nevertheless, volunteering covers a much broader spectrum of various types of activities volunteers can be involved in, and many different organisations that rely on volunteers and moreover, are crucially dependant on volunteer force. The event universe, from the tiny local events to the large international events of global meaning, is a colourful example of how volunteers can build up the whole happening and make it possible to occur at all.

The volunteers’ contribution within the events is always more visible on the bigger examples: for instance, at such high profile mega events as the Olympic Games, which are totally created due to volunteer force, that is why Olympic volunteers are often called ‘Games Makers’ or ‘unsung heroes’ (Karl, Peluchette, Hall, 2008). Such huge events work with volunteers on the professionally high level, they start volunteer management processes a few years in advance of the actual event. For instance, the organisational committee of XXI Winter Olympic Games Sochi-2014 started from the very beginning – first they established 26 brand new volunteer centres all around the country, in 17 different constituent entities of the Russian Federation and recruited 25000 volunteers who successfully performed their duties in Sochi. Such concept as volunteering and event volunteering was never broadly and commonly

acquired in Russia before the Games. However, when newly established volunteer centres took the first steps in attracting people's attention, advertising the Olympic volunteer recruitment in 2011, the whole country talked about this enormous process. By the time recruitment process had officially started in 2012 and lasted until 2013, the volunteering concept became the new wave, the movement which involved completely different people of different ages, occupancies and lifestyles who had one common interest and goal: to contribute to the Sochi-2014 Olympics as a volunteer. Such experience brought new understanding of volunteering to Russia, created completely different image of it and let the whole country fuse in one common conversation around "Are you going to volunteer at the Games?" before the event and "Did you volunteer there?" after.

Regarding volunteering at the smaller events, where the volunteer contribution is less visible and less advertised or pronounced - such events are often local community events e.g. festivals, fairs, etc. In this case, volunteers are "the heart and soul" (Karl et al., 2008:72) of an event, where they often perform a few different roles, undertaking different tasks, i.e. multitasking, not having one narrow working goal or specific, "prescribed" position:

"Volunteers of community events and festivals often undertaking multi-faceted roles from event leadership through to operations and ensuring that these celebrations are made possible in the absence of big budgets and professional event staff" (Karl et al., 2008:73).

Event volunteers are engaged in the work that has temporary character, i.e. with the temporary nature of any event; thus, many event organisations that conduct and host one or another special event, involve their volunteers on a temporary basis, with the goal to deliver the event (Smith et al., 2012).

### **2.3.3 Festival volunteers**

If the festivals are considered as a type of special or planned event (e.g. Getz, 2005), it means that the festival volunteers can be named as event volunteers as well; thus, calling them like this means generalizing this concept. Since current research at hand focuses on the festival volunteers and peculiarities of their management, it is essential to differentiate event volunteers from festival volunteers, or to get them out of the event context, bringing into the framework of the festivals. In other words, festival volunteers can be and should be described in this work separately.

Festivals, as well as special events in general, heavily rely on volunteer labour, where volunteers help to create the whole festival, they run the festival and are an essential part of it (e.g. Monga, 2006). For instance, in cultural festivals area there are exactly volunteers that are crucial for making the whole thing happening, even from the economic point of view:

“One example is film and music festivals, whose needs for volunteers can vary from less than 100 to well over 1,000. If not for those volunteers, the cost of labour would make running almost all such events cost prohibitive and force management to stop operations” (Love et al., 2012:269).

Festival volunteering as a process can be described as an episodic volunteering, which occupies particular period of time, i.e. has a temporary nature, as well as the festivals themselves (e.g. Holmes and Smith, 2009). People who become festival volunteers always have their different reasons, whereof the most obvious of them can be personal interest in one or another festival content (e.g. Love et al., 2012), access to the festival venues and event, socialisation, etc.

When somebody decides to become a festival volunteer, he or she, first of all, consider own interests, desires. If volunteering process as such can be called as one of the ways for people to express their views, personal values, lifestyles (Haanpää, 2017), then festival volunteers choose to present their lifestyle that connected to festivity, which means that they are guided by both personal interests and the values they have. Moreover, when people decide to volunteer, they engage themselves in one or another kind of social relationship with other people who have alike interests, values.

In terms of the nature of the festival volunteering, Barron and Rihova (2010) described its educational character; they claim that festival volunteers, while being a part of one or another festival and working with miscellaneous tasks, develop their skills in many ways. They mean that festival volunteers are learning different and sometimes quite new things that are necessary for their working process in short periods of time (since the festivals have occasional nature), what makes this learning process effective (Barron and Rihova, 2010).

One of the main issues that connected to the festival volunteers and festival volunteering as such is how the festival organisation can recruit volunteers, how to coordinate them successfully, and, finally, how to make the festival volunteers come back again. All the named processes are the elements of one bigger process that is volunteer management, which deals with recruiting, positioning, coordinating volunteers and so on. Regarding significance of volunteer understanding in the framework of the festival organisation, Bachman et al. (2016) claimed following:



“If a better understanding of who volunteers are can be obtained, then festivals will be able to better market their volunteer program, recruit volunteers, and make more efficient and effective use of volunteers” (Bachman et al., 2016).

Thus, festival volunteers are not to be considered only as the main tool of festival building and functioning, or the most optimal human resource in terms of economic issues. The festival volunteers have to be considered as the part of the festival content as such, where each and every is significant, where the festival organisation needs to do a proper management work in order to recruit those volunteers the festival needs, to coordinate them so that the whole festival runs successfully.

The festival volunteers, in terms of the growing significance of special events within tourism, are tightly connected to the concept of volunteer tourism that has arisen in the last decades as well (Wearing and McGehee, 2013). Volunteer tourism is an activity of travelling out of the normal everyday sphere of regular activity in order to help and assist in organisations or events and festivals; from the motivational point, this activity is situated beyond commercial field, oppositely to the tourism industry as such, which, vice versa, belongs to commodified realm (Jæger and Olsen, 2016). Many festival volunteers travel somewhere in order to become volunteers, thus performing exactly as volunteer tourists. According to Wearing (2001), volunteer tourist is the tourist who:

”...for various reasons, volunteer in an organized way to undertake holidays that might involve aiding or alleviating the material poverty of some groups in society, the restoration of certain environments, or research into aspects of society or environment” (Wearing, 2001:1).

Since travelling is a way to discover things about the world and self, then volunteering abroad is a perfect way to get acquainted with another culture and gain new experience about another place. Thus, festival volunteer tourists aim to travel in order to become a part of an event, a celebration, where they can both gain new experience and share own experience with the others. In this terms, the experience that volunteer tourists get is socially constructed, that is why it is valuable only when it is shared by social interaction with the others (Wearing and McGehee, 2013).

## **2.4 Festival HR management**

### **2.4.1 Introduction**

The concept of “management” embraces the processes and definitions that create and build up a festival or event; management can be seen as the larger, broader process of creation and construction, with many other smaller processes going on within itself. Taking into consideration the fact that concept of management is discussed here within framework of the festival and event, definition of management suggested by Kreitner (1998) fits well in current discussion:

“Management is the process of working with and through others to achieve organizational objectives in a changing environment. Central to this process is the effective and efficient use of limited resources” (Kreitner, 1998:5).

Moreover, there are basic processes that management encompasses, or the basic, underlying management functions, there are planning, decision-making, organizing, communicating, motivating, leading, controlling (Kreitner, 1998).

The festivals, that generally “are viewed by their organizers and host communities as being social or cultural celebrations” (Getz and Frisby, 1989:7), have the main goal to make a celebration, which requires using both material, human and other resources. The whole process of going to the goal achievement can be named as the festival management.

In its turn, every festival starts from one’s idea, and in order to make this idea into a real happening, to make it come true, there is always groups of people or one or another organisation required. In other words, the first essential resource that festival requires is a human resource, what leads to such phenomenon as human resource management.

### **2.4.2 HR- and volunteer management**

Human resource management (HRM further in this work) encompasses such processes as establishing the working team or group, as recruitment, selection, induction, training, and performance management (Van der Wagen, 2007). HRM and its nature strongly depends on type of the event, its size and theme; these criteria can determine what type of specialists one or another event requires. Moreover, HRM of the events and festivals can often involve volunteer force. Moreover, HRM plays crucial role in the festivals and events of smaller sizes, when the whole happening is run by very few people:

“Events are not only challenging for management in their size, scope and timeline. Human resource management remains a key success factor in smaller, locally based events involving only a limited number of people, as the range of stakeholders and participants need to be brought to one purpose” (Van der Wagen, 2007:5).

HRM and all its processes are responsible for designing and staging special events and festivals. Usually there is a person (or a few) who is in charge of whether the whole HRM of parts of it, who is known as HR manager. HR manager deals with employees recruiting, training, etc., in other words, this is how this manager (or few of them) is responsible for the start of building an event or festival team.

As was pinpointed before, event and festival team quite often involves volunteers in order to stage the event or festival, both in forehand, during and sometimes afterwards the actual dates of the event or festival. Thus, part of HRM that takes care of volunteers and all the processes connected to their involvement, recruitment, dividing the positions/tasks, etc. is called volunteer management.

Safrit and Schmiesing (2012), being guided by the literature on both management and volunteerism, determine volunteer management as “the systematic and logical process of working with and through volunteers to achieve and organization’s objectives in an ever-changing environment” (Safrit and Schmiesing, 2012:8). Authors claim that volunteer management is focused on the volunteers as one of the key human resources, moreover – on the effective and efficient engagement of them as this human resource, which is worthy for the event organisation, valued and appreciated for their contributions to the organisation’s goals, one or another event (Safrit and Schmiesing, 2012). Within the logics of HRM and the HR manager, a person who is in charge of all the volunteer management processes, is called volunteer manager, or volunteer coordinator.

Analogically with the HRM and its processes or functions, volunteer management also contains the main processes/stages that are to be occurred with the volunteers; the sets of such processes or stages can be called volunteer management models (e.g. Macduff et al., 2009). Among all of the literature on volunteer management and event volunteer management there are few different approaches and models were suggested, with quite similar or slightly different processes such models encompass.

For instance, Safrit and Schmiesing (2012) claim that the processes of event management, suggested by Kreitner (1998) and that were mentioned earlier in this chapter, can serve as the volunteer management processes as well. Thus, in terms of volunteer management, Kreitner’s model can be described:

1. Planning: making a strategy towards recruiting, engaging and sustaining volunteers;
2. Decision-making: deciding on what volunteers organisation needs, to pick the suitable ones;
3. Organizing: deciding on who is taking responsibility on being a volunteer coordinator in the organisation, plus dividing job tasks among volunteers, scheduling the volunteers' work;
4. Staffing: recruiting and training volunteers;
5. Communicating: contact between both volunteers, volunteer coordinator and volunteers, employees and volunteers, in terms of technical and other issues;
6. Motivating: encouraging volunteers to contribute the organisation's goals;
7. Leading: the volunteer coordinator who acquires leading role-model for volunteers;
8. Controlling: supervision for volunteers, with applied corrections if necessary (Safrit and Schmiesing, 2012).

Stepputat (1995) suggested another volunteer management model, which does not contain processes or stages, but categories, which are, according to him, are crucially important and necessary for successful volunteer management, there are: recruitment; application, interview, and screening; orientation and training; placement; supervision and evaluation; recognition; retention; record keeping; evaluation; advocacy and education (Stepputat, 1995). Noticeably, here there are many of categories are the same as processes from the volunteer management model described above. According to Kim and Cuskelly (2017), HRM as such is quite widely variable in terms of its content, but yet it always involves specific practices of how to recruit, develop, and motivate volunteers. However, they also mention that volunteer HRM or volunteer management differs from the event or festival volunteer management:

“...managing event volunteers is fundamentally different to managing volunteers in organization settings”; “Events and festivals deal with a different set of volunteer management challenges because of their temporary or irregular nature, compared to managing long-term volunteers” (Kim and Cuskelly, 2017:86).

Thus, festival volunteer management, its content and processes that it encompasses, should be described separately from both HR- and volunteer management, yet relying on these concepts and considering the theory that is devoted to them.

### **2.4.3 Festival volunteer management**

Festivals, as was discussed earlier in this work, have temporary nature, i.e. they last whether days or weeks. Majority of the festivals, no matter whether it is huge and international,

or tiny local celebration devoted to something specific, they all partly or fully rely on volunteer force. Thereby, in order to make a festival staged successfully, festival organisation should pay proper attention to the volunteer management issues at the festival.

The way how the festival volunteers are managed plays significant role not only for the festival general success; volunteer management at the festival can be crucial also from the volunteers' perspectives. Foremost, it can matter for the festival volunteers' retention; Love, Sherman and Olding (2012) claim that the right and skilled, well-conducted volunteer management can create positive experience for the volunteers, so that they might want to come back to volunteer again:

“Operations at any festival are often inherently chaotic, but good management can help enforce the expectation that volunteers will work together, which can help create the positive experience of individuals working together to accomplish the often challenging task of running a festival. Expectations related to the psychological contract of festival volunteers are likely related to being appreciated for being a volunteer, as they are, after all, giving away their time for free and, of course, feeling that their efforts make a difference to others” (Love et al., 2012:278-279).

Second, successful volunteer management can also cause volunteers' engagement, which, in turn, can also cause volunteers' retention:

“Engagement is a positive affective-motivational state and could be a desirable outcome for volunteering”; “...engagement may also encourage people to continue to volunteer in the future, thereby fostering volunteer retention” (Allen and Bartle, 2013:45).

Since volunteers are those people who offer their labour, free time, their skills, knowledge and experiences, sometimes – some other resources beyond the named ones, and all – with no monetary award, that, as Monga (2006) highlights, challenges the volunteer coordinators (managers). Volunteer coordinators and festival or event organisations are challenged with question of how to obtain, maintain and retain the volunteers (Monga, 2006).

Festival coordinators are supposed to use an appropriate approach or model of managing volunteers; it should be such model that the festival volunteers will feel perceived organizational support and perceiver supervisor support (Aisbett and Hoye, 2015). Perceived organizational support (POS) and perceived supervisor support (PSS) are “the set of beliefs that individuals hold in relation to how their organization and supervisors value their contribution and care about their well-being” (Aisbett and Hoye, 2015:352), and exactly the model of management chosen by volunteer coordinator can let the volunteers whether feel POS and PSS or not.

Aside from the role of volunteer management and the chosen model by which volunteer coordinators manage the festival volunteers, it is also the figure of volunteer coordinator himself/herself plays significant role in terms of both management, volunteers' satisfaction and retention and the festival success:

“Effective supervisors of event personnel have the ability to motivate and inspire, and are admired by their subordinates. This relationship created between a supervisor and their subordinate, if perceived as positive, is more likely to lead to a successful event. The volunteer will more likely be satisfied with their experience, based on positive support provided by the supervisor, which will lead to them being more committed”;

“...for some volunteers the team leader may have come to embody the organization...” (Aisbett and Hoye, 2015:364).

Thus, volunteer coordinator of the festival not only is supposed to choose correct, efficient and appropriate model of management, but moreover – to be involved in the processes of volunteer management, not only coordinating, but giving volunteers support and inspiration.

Referring back to the festival volunteer management and its models or approaches, among the literature, as was mentioned before, there are different approaches to find, and all of them describe different concepts as categories, processes, approaches, etc. Regarding the festival volunteer management, there is a model suggested by Yi (2000), which was called by its author as an ideal model of festival volunteer management. Yi suggests that in an ideal state there are seven processes within which the festival volunteers are coordinated, there are planning, recruiting/positioning, training, supervising, recognition, retention, evaluation.

#### 1. Planning

Here the objectives regarding the festival and its requirement in volunteer force and timetable are to be set, determining positions and roles for the volunteers at the festival;

2. Recruiting/positioning (Recruitment of volunteers, dividing the tasks and positions among the chosen volunteers). When coordinator is scheduling shifts for volunteers, he or she, first of all, prioritise volunteers' preferences:

“While addressing preferences may be of secondary importance in scheduling paid workers, it is of utmost importance in our problem. Volunteers who are dissatisfied with the schedule are much more likely to refuse to serve than paid workers. Events that cannot accommodate volunteers' preferences may lose volunteers to competing events that can” (Gordon, Erkut, 2004:371).

3. Training (Orientation according to the shifts and roles divided among volunteers);



4. Supervising (Managing communication between organisation/festival staff and volunteers, communicating regarding the tasks, tracking and coordinating volunteers' work, evaluating their work);

5. Recognition (Grateful process of the management: saying thank you to the volunteers by organizing a volunteer party, making certificates for them, awarding with some festival souvenirs etc.);

6. Retention (Keep the volunteers informed and updated about the festival news, keeping in touch, sending newsletters, creating social network tools for volunteers' further communication, etc);

“Given the importance of retaining volunteers, it is imperative that organizations create an internal marketing plan focused on increasing volunteers' commitment and long-term loyalty” (Karl et al., 2008:73).

7. Evaluation (Getting feedback from volunteers by evaluation scheme, analysing the results and reporting them to the organisation).

The model of festival volunteer management described above can function without one or another element in the structure, as far as it was suggested by its author as an ideal model (Yi, 2000). Nevertheless, when one or another model of festival volunteer management is analysed or used on practice, festival organisation and volunteer coordinator should pay attention to such thing as significance of the volunteer coordinator figure. As was described earlier in this chapter, volunteer coordinator and the character of his/her engagement with the volunteers can be significant for both volunteers and festival success as such.

## **Chapter 3. Methodology**

### **3.1 Introduction**

The current chapter, dedicated to methodology of the research, is aimed to describe the nature of research in terms of the used inquiry and its methods it is been designed by. In the particular research, the form of multi-sited autoethnographic qualitative inquiry was chosen, and this chapter gives an explanation on the reasons for choosing exactly this type of inquiry and particularly – those methods that were used in order to answer the research question. As the methods for collecting data, I used method of participant observation, through involving myself in the fieldwork. Hence, method of semi-structured interviews was used, as far as precisely this method lets effectively gather all the necessary data from the informants. In order to conduct interviews, I developed interview-guides, for three different groups of informants: volunteers, volunteer coordinators and festival directors.

Methodological chapter gives an overview on the methods that were used in order to gather data. First, method of participant observation through the fieldwork. Second, semi-structured interviews, namely - process of both constructing the interview-guide, with reasoning for every block of the questions it includes, and conducting the interviews with the chosen informants. Third, I explain why I decided on conducting this research in the form of autoethnographic inquiry.

Regarding the research ethics, I am going to present theoretical point of view on it, yet describing the ethical grounds, which were vital precisely for my research, with concrete examples and claiming, why the approach I used was efficient, appropriate and convenient, and in which ways it contributed with the captured valuable information to data gathering.

### **3.2 Qualitative research**

Any research spins around its main question. In the case of my research question, I found the method of conducting my research which I applied to the following: how does the volunteer management of the festivals perform reliance on local and non-local volunteers?

To answer my research question, I would need to communicate with specific groups of people, in order to find out their opinion, to share their experience and to gather relevant data. This research, in order to get to the main point, did not require specific amount of participants

and did not need precise numbers (e.g. participants were not supposed to be of one or another specific age). My research, vice versa, had its target, which required only empirical materials as such. It would not have been possible to predict what characteristics those materials would have required. In these terms, there was only qualitative inquiry that would be appropriate and effective, as far as only qualitative research has:

“...ability of to provide rich, in- depth knowledge from multiple viewpoints along with its emphasis on *verstehen*, ‘empathetic understanding’ ” and includes “participants and other empirical materials, which have relevance to the research focus” (Jennings, 2012:309, 311).

In order to conduct the research and find the answer to the research question, it was obviously necessary to implement the researcher into the field of events, which were chosen as a case, so that researcher could collect the data, interacting with participants personally. Epistemology of my research presumed that the data, the knowledge that myself as a researcher aim to gain, would be “created” within the participants-researcher interaction. From epistemological point, according to Jennings (2012), within exactly qualitative inquiry knowledge is generated by both participants and the researcher, both sides contribute to the construction of this knowledge while they interact, thus establishing mutual exchange (Jennings, 2012). She also claims that it is not only epistemologically, but as well as ontologically, qualitative research and its interaction between informant and researcher – the field where both knowledge and realities of the research are being co-constructed:

“What is being created as knowledge in the qualitative research act is not data but empirical world knowledge and realities originating in and arising from empirical world materials. Such knowledge and realities are subjectively and actively co-constructed. You also will find that terms such as trustworthiness, authenticity, groundedness, participant checks, resonance, originality, credibility, dependability, usefulness, transferability, conformability, goodness of fit and boundedness are used to discuss the outcomes of qualitative research processes” (Jennings, 2012:313)

Qualitative approach gives a broader spectrum of possibilities in terms of one’s research, when it is a must to co-create and co-construct new knowledge about one or another social phenomenon with informants and people who participate in the research process. Conducting this particular research, I aim to create an empirical world that contains both gained experience, co-created knowledge and answer to research question and proposals for further inquiry on given topic. In order to construct such an empirical world, the researcher needs to use all of the sense organs in addition to mental resources and intelligence in a common way;

it will also require collecting in-depth perceptions and descriptions of targeted events, processes, informants.

In order to co-create and co-construct both knowledge and empirical world of the research with the informants, accordingly – to answer the research question as such, I was meant to choose an efficient and suitable method for gathering data and conducting the research. According to my research question, the target groups that research is focused on, and finally, the events which both serve a research field and are an essential part of the research, I chose qualitative semi-structured interviews as the main tool of conducting my research. The main purpose of these interviews, according to Kvale, is “to gather descriptions of the life-world of the interviewee with respect to interpretation of the meaning of the described phenomena” (Kvale, 1983:174). In other words, qualitative interviewing aims to get informant’s perspective on a given research topic and to find out, how the informants come to have one or another perspective and to understand its roots. The core goal of my research is to investigate volunteer management under two particular festivals and follow, how the reliance on local and non-local volunteers is included in the framework of both management and the event itself.

In order to answer this research question, I needed to conduct semi-structured interviews, as far as exactly this interview technique would let me see and hear different perspectives on the topic from different target groups (volunteers, volunteer coordinators, festival directors). Semi-structured interviews do have space for opening a discussion or having a dialogue – they have open questions that not only tolerate, but initiate dialogue creation (Kvale, 1983).

For such research, when it concerns particular people and their personal experiences and thoughts that strongly matter for the research outcomes, semi-structured interview, according to McGehee (2012), is rather suitable:

“This method is well-suited for issue- oriented research questions or problems, or when the researcher wants to learn about the experience and perceptions of the informant. Interviewing is valuable when the researcher wants to capture an informant’s ideas, thoughts, and experiences in their own words. Perhaps the most important role of interviewing is its ability to give voice to the experiences of persons who are often marginalized in traditional, survey-based quantitative studies” (McGehee, 2012:365)

Due to semi-structured interviews, I could open up specific examples of situations and actions from informant’s experience within the event they belonged to, I could invite my informants to discuss their experiences and thoughts around it, where open questions made it suitable and decent.

### **3.3 Why autoethnographic research?**

Back then, when I entered my first university in Russia, in the age of 17 I became a volunteer in miscellaneous activities and had been doing it as a student of my home university during four years. Mainly I got engaged in special events, festivals, conferences, both local and national and international, where I took part voluntarily. In 2011 the Volunteer Centre was established on the base of my university, and back then the main aim of it was to recruit, select and train the volunteers for XXI Winter Olympic Games Sochi-2014, which were hosted by Russia in Sochi. After just few months of effective and various volunteering as an attached to the centre volunteer, I was trusted to take part in the process of selection of volunteers all around Russia and beyond its boundaries – there were many foreigners who desired to become an Olympic volunteer as well. Thus, it is when and how, for the first time, I acquired a dual role of an ordinary volunteer and an insider of volunteer management processes, simultaneously this is when my understanding of a volunteering concept broadened.

The next chapter of my engagement in volunteering is dated 2015, the period of time when I moved to northern Norway. As Smith (2001) suggested, the process of volunteering can be a noticeable factor in terms of social integration or self-development among the young people and students, since due to volunteering they can meet new friends, learn some new skills, and gain a different perspective on things and life in general (Smith, 2001). Considering this fact, volunteering can help to integrate within new community, and even at the new place. Being guided by motives of my personal interest and social integration in the brand new community to me, I resumed my volunteer activity practically the same weeks I moved to Alta, Norway. Throughout my two student years at the UiT, I had volunteered at the tourist and business conferences, at the student house (local concert space), sport event and film and art festivals, where I gained new knowledge and rethought volunteering by looking at it from other angles.

Thus, when I decided on the topic of my research and formulated the research question, I knew that I would absolutely need to use my own experience and background regarding event and festival volunteering, in interpreting collected data, especially – when I knew, that my research studies two festivals, where I volunteered myself before. Autoethnographic form of qualitative inquiry, according to Atkinson, Coffey and Delamont (2003), is framed with personal, reflexive researcher's views of the self:

“Their ethnographic data are situated within their personal experience and sense making. They themselves form part of the representational processes in which they are engaging and are part of the story they are telling” (Atkinson et al., 2003:18).

This form of research let my experience and my own thoughts on volunteering processes in the frame of fieldwork be visible, it made it possible to involve my researcher self into the text I produced. The valuable of conducting autoethnographic research is that “the researcher’s own feelings and experiences are incorporated into the story and considered as vital data for understanding the social world being observed” (Anderson, 2006:384). Autoethnography as the form of research can be whether evocative or analytic (e.g. Anderson, 2006). Evocative autoethnography spins around researcher’s subjective experience, it aims to make the reader feel what the others feel, and this form requires quite detailed narrative and good expressional skills from the author:

“Evocative autoethnographers have argued that narrative fidelity to and compelling description of subjective emotional experiences create an emotional resonance with the reader that is the key goal of their scholarship” (Anderson, 2006:377).

Analytic autoethnography, in turn, still has a “researcher self” visible in the text, but the nature of the reflexivity in the text is analytic and committed to the theoretical background. In my research, I tried to use the average between analytic and evocative autoethnography, joining the key characteristics of both of them. On one hand, I made an effort in order to fulfil text with my own narrative, which expressed my attitudes and let the reader share my experience and others’ experience I described. On the other, I still referred to the theoretical background in order to explain and interpret one or another observation, founding or any piece of collected data generally, not carrying away with too much emotional context.

### **3.4 Participant observation and fieldwork**

In order to conduct my autoethnographic research, I chose the method of participant observation for gathering data, which I did being “in the fields” of both festivals, TIFF and Barents Spektakel. Participant observation, an example of method for both anthropological and sociological studies, is described as systematic description of studied event or social setting (Marshall and Rossman, 1989), the process of involving researcher’s self into the field of studied event and its activities, with the goal to conduct research “in the natural setting through observing and participating in those activities” (DeWalt & DeWalt, 2002). The main

advantages of this method – being a participant within the studied field - in terms of the study at hand, that it gives researcher an access to collect that data, which would be unreachable for extern observer. Second, conducting fieldwork as an integrated participant lets the researcher acquire more roles than just a researcher, what can give more space for miscellaneous observations and result in collecting broader spectre of data, finally - getting more valid and objective data.

Yet, there are challenges that researcher can face, in terms of using participant observation in the fieldwork. First of all, it is not always easy to get an access to the studied field in the role of natural participant. Second, during the fieldwork researcher can influence the subject of his/her study. Third, it can become chaotic, when one or another event is going on, where the researcher has to both participate, playing the field role, and observe, conducting own research and making field notes (Wadel, 1991). As for my experience of fieldwork and conducting participant observation, I did not face the biggest challenge named above – getting the access to the field – since, as I mentioned in this work earlier, my volunteer experience at TIFF and “Barents Spektakel” from before provided me with necessary contacts, I got acquainted with festival people from before.

Thus, I turned to both festival organisations not asking for an access for me as a participant, since the idea that I got at that time was broader. I took contact with employees of the festival organisations by official letters of request, where I explained who I am (earlier – a volunteer, now – a researcher that studies volunteer processes), what I aim to do (to conduct my research using this festival as the field) and how the festival can benefit from it. I offered to both festivals myself as the festival intern sat in the position of the assistant of volunteer coordinator – an assistant, who would also be capable of helping out with other tasks under the festival (and few days in forehand of the festival start if necessary), with the main focus on the volunteer issues, attached to the volunteer coordinator. I expressed my desire to not only be an intern, assistant of volunteer coordinator, but continue with my volunteer part, which I used to take before. I did not ask for any kind of financial support or reward for my internship, I offered my help totally voluntarily, and both festivals accepted my offer. Thus, I got an access to my fieldwork, with a permission for performing three roles during the festival.

In order to get the research conducted successfully, during participant observation in the fieldwork, and being an insider, researcher has to constantly broaden his/her own role repertoire. Thus, if you are a researcher in the fieldwork, you should be “your own sociologist for yourself”, i.e. that a researcher can use himself/herself as an informant as well, plus – to use productively any role researcher gets to perform (Wadel, 1991). Thereby, during my research

and fieldwork, I acquired three-roles repertoire, whereof I used each of them in order to gather data:

1) Researcher – I conducted participant observation in the autoethnographic fieldwork, where I gathered data with help of observation and field notes, that developed my own understanding of things and processes, as well as I conducted semi-structured interviews with three groups of informants: volunteers, volunteer coordinators, festival directors;

2) Festival intern – I got a position of the assistant of volunteer coordinator, which meant that I participated in processes of volunteer management and had an access to all documents, programs and online tools that dealt with volunteer management. If necessary, volunteer coordinators asked me for help in scheduling volunteer shifts, spreading the information among volunteers, etc.

3) Volunteer – aside from all work, I still was an ordinary volunteer, who had whether more shifts than the others (TIFF), or less (“Barents Spektakel”).

This three-roles repertoire provided me with broader spectre of research possibilities, it made possible to study things I focused on at the closer distance. Such multitasking for the researcher can become challenging, for instance, Haanpää in her work (2017) claims that even the dual-role of volunteer-researcher was challenging for her:

“My peer volunteers of course knew about my research endeavours, however, and from time to time we would chat about it with my immediate team members or other volunteers I met during the tasks or my free time. I somehow felt that my role was to convince them that I was just one of “us volunteers” and not to emphasise my role as a researcher. This also meant that in the field work I did not focus so much on the writing of notes but was instead dwelling in the field, being there as I had always been before” (Haanpää, 2017:52);

“...in some cases it evoked questions from my fellow volunteers, since we were living in common accommodation and there was no privacy to make the notes. While volunteering I would carry a piece of paper in my pocket and write down keywords when I felt it was necessary” (Haanpää, 2017:56).

However, in my case I did not have any difficulties in multitasking three roles or having a peer contact with the other volunteers. One of my tools of communication that helped me constantly was my linguistic background: since I can speak Russian, English and Norwegian, I could freely communicate with volunteers or colleagues from many different countries, being an insider for particular linguistically differentiated groups. For instance, my language skills helped me mostly at “Barents Spektakel” festival, since it is a cross-border festival that gathers



many Russians, as well as Norwegians and other international participants, volunteers, attendees, etc. (“Barents Spektakel”, n.d.).

### **3.5 Interview-guide**

My research question has a complex and many-sided structure, as far as its area involves not one, but three participating target groups, whose experiences and thoughts was crucial to get: volunteers, volunteer coordinators and festival directors. In order to answer the research question, It was necessary to collect data not only by observation and field notes, but also through interaction with representatives from all of the named above groups. Thus, it required to create three different interview-guides, where each of them would be meant and designed especially for one or another particular group of informants.

First interview-guide was made for the volunteers. By interviewing festival volunteers, I aimed to investigate who volunteer at one or another festival, to realize volunteers’ experience, intentions and impressions. Volunteer interview-guide contains five blocks of questions:

- 1). “Get-to-know” information (the main goal here is to find out whether a volunteer is local or not);
- 2). Relation to this festival (these questions are supposed to clarify how a volunteer became a volunteer at a particular festival);
- 3). Working tasks (everything regarding volunteer’s position and responsibilities this volunteer has);
- 4). “How I was managed” (this block of questions is aimed to get an informant’s impression on how volunteer coordinator managed him/her as a volunteer, intentionally avoiding direct questions about volunteer coordinator or volunteer management as such).

Second interview-guide was designed for volunteer coordinators, which has the most complex structure and biggest amount of questions. Volunteer coordinators at the festivals are those responsible persons, who conduct the volunteer work and perform their management at all the stages: recruiting, dividing shifts and responsibilities, informing, etc. Volunteer management is one of the main focuses of my research, through the prism of management stages (from recruiting to gathering volunteers’ feedback) I aimed to review not only volunteer strategy and traditions at one or another festival, but moreover – to understand the place local and non-local volunteers take in the volunteer hierarchy of the festivals. This interview-guide was divided into two big blocks of questions: 1 – festival strategy, 2 – volunteer management. Within the “festival strategy” block, coordinators were supposed to answer the questions

regarding festival volunteer strategy, the image of their festival volunteer (set of characteristics and skills), finally – to pinpoint the role of local and non-local volunteers working at the festival. Second block dedicated to “volunteer management” had the main goal to find out, how coordinators conduct the volunteer work, what they take into consideration while coordinating volunteers.

Third “interested party” in terms of the research was the festival directors, who brought rather unique and meaningful data into my research. Since both festival directors have been occupying their positions for more than few years, they have been following the volunteer management and have been witnesses to any changes or shifts the volunteer structure might have had throughout the years. And if both volunteer coordinators that were interviewed worked in such position at this particular festival for the very first time, the directors could provide the research with another perspective.

Interview-guide created for the directors contained some of the questions for volunteer coordinators, i.e. there were identical questions, which were to meet in both directors’ and coordinators’ interview-guides. The aim was to get another perspective on the same volunteer management processes, from the directors’ more experienced point of view, to hear their perception of volunteer phenomenon as such within their festivals. There are four blocks of questions to festival directors:

- 1). Festival strategy (the goal is to find out, if there are any volunteer traditions and principles of the festival, and what they proclaim);
- 2). Festival volunteers – who are they? (here directors share their meaning on the image of the festival volunteer and volunteer’s characteristics and skills);
- 3). Role of local and non-local volunteers (the goal is to determine, from the directors’ point of view, a place for both local and non-local volunteers within the hierarchy of the festival volunteers);
- 4). Volunteer coordinator (This block contains only one open question regarding the choice of the volunteer coordinator, directors clarify how the process of getting a coordinator occurs, and what it takes or requires to work as a coordinator at their festival).

### **3.6 Ethics**

Ethical side of the research is responsible for making research harmless, attentive to all its participants and the data that is collected from them; it praises respect, honesty and tactfulness, directed to informants, colleagues and even to researcher self. Christians (2005)

suggests: “Science is amoral, speaking to questions of means but with no wherewithal or authority to dictate ends” (Christians, 2005:141). Here author makes a point that science is the field where researchers establish their own ways to conduct inquiry, to interact with informants and to get acquainted with people they need to in terms of their research, and there is no such thing as determined, “officially registered” boundaries – no one, except ethics of research.

Ethics and its codes in terms of social sciences play the role of moral principles (Christians, 2005). Thus, like a social human being has own moral principles, a human within professional and academic associations, i.e. – a researcher, has moral principles of the ethic research. In order to conduct my research in the framework of moral principles and get an ethic research as a result, I turned to those principles of ethic research, which were highlighted in the academic world of social sciences already by 1980s (Christians, 2005).

First of all, all of my participants agreed on being my informants absolutely voluntarily. Beforehand, all of them were informed about my intentions and the area of my scientific interests, thus, they knew what to expect from our meeting and what kind of questions they were supposed to answer. Moreover, taking into consideration the fact of my three-parts role in the research (festival volunteer, festival intern, researcher), ethically it required more than that. In order to become such “one-man band”, I had to get a permission from both of the festivals I was aiming to work and research at, to get a place of assistant of volunteer coordinator, so that I could be involved in a volunteer processes from both sides simultaneously and to collect data as a researcher. Even though none of the festival organisations originally didn’t need an intern, when I first took contact with them, informed about my research and offered myself as unpaid intern willing to help out regarding the volunteer issues and eventually further than that, both agreed on that with pleasure. Hence, fully informed about my intentions, festival organisations voluntarily agreed to my offer, therefore this part of a research construction was ethically appropriate.

Deception: The straightforward application of this principle suggests that researchers design different experiments free of active deception.

While conducting interviews with my informants, I assured them about their personal confidentiality, so that none of their answers were not supposed to be represented in my research being connected to their names, neither their names in general would be uncovered in my final work. The ethic code of privacy and confidentiality is one of the leading ones, precisely this ethic research principle exists within any classification of the social research (or any research) ethics. This code is aimed to protect identities of the informants; all their personal data that can be revealed during the interview must be secured and can become public only in

the case of anonymity. Nevertheless, here I faced an issue of imminent recognisability of some of my informants, and here I mean the festival directors who became my informants as well. Even though I do not bring up their names, they are quite public persons and can be easily followed up and revealed. In order to avoid implementation of unethical research, I contacted with both of the interviewed directors in order to inform them about recognisability of their identities within my research; both of them reacted positively on that and did not have any discomforts or disagreements. This issue was an excellent example of what Bernard (2006) argued regarding importance of ethics in a research:

“The biggest problem in conducting a science of human behaviour is not selecting the right sample size or making the right measurement. It is doing those things ethically, so you can live with the consequences of your actions. I am not exaggerating about this. Ethics is part of method in science, just as it is in medicine, business, or any other part of life. For while philosophers discuss the fine points of whether a true science of human behaviour is really possible, effective social science is being done all the time, and with rather spectacular, if sometimes disturbing, success” (Bernard, 2006:26).

After all the data gathering and interview conducting, I carefully transcribed all the records into written form, without misrepresenting my informants’ words or changing them in any way, what corresponds to one more ethic code, code of accuracy (Christians, 2005). Finally, one of the most evident yet essential ethic principles of any research is conducting research beyond deception (Christians, 2005). Here I can claim that all of my data was collected, not fabricated, there was no place for plagiarism, all used literature or Internet sources were quoted/cited according to the rules, plus – they were included in the literature reference list of the research.

Finally, there is one more aspect in terms of ethics is to be mentioned while conducting autoethnographic research: this type of research should take into consideration the author. As Haanpää claims, the author herself has to make a decision about how much personal information the author can share and expose, in the name of representing evocative part of autoethnographic fieldwork, and in the name of particular research generally (Haanpää, 2017). Since, as was mentioned before, I did not aim to construct fully evocative autoethnographic research, I had no need in exposing maximum of my thoughts or feelings that were whether acquired or born within the fieldwork. Nevertheless, I was prepared to share my thoughts and experience with the reader in order, first of all, to conduct autoethnographic research, second, to make my point visible, so that the reader could see the volunteering from different perspectives: of researcher-volunteer, experienced volunteer, first-time volunteer, etc.

## Chapter 4. Analysis

### 4.1 Introduction

*“Being a complete member typically confers the most compelling kind of “being there” on the ethnographer” (Anderson, 2006:379).*

While describing the fieldwork, its nature and the way from actual field observation to the written text, Wadel (1991) fairly pointed that one thing is to get an access to the festival venues and to become an insider, conducting fieldwork. Yet to take all the gained experience and data gotten from the fieldwork and turn it into a solid text, is totally different thing (Wadel, 1991). This point became a motto of my work on presenting and analysing the data, since my research encompassed autoethnographic profile, it was multi-sited because of few methods I used for data collection (participant observation and semi-structured interviews). Since I aimed from the very beginning to engage both personal volunteer experience, newly-gained insider experience and the festival volunteers’ and staff’ experience, I knew that I must acquire more than one additional role, and that it had to go beyond volunteer-researcher multitasking.

My own way from experienced volunteer to the researcher did not seem neither long and complicated nor noticeable to the naked eye. As was mentioned few times in this work before, I have been volunteering at sport and cultural events and festivals since I started getting my first degree, i.e. 8 years ago. All these years of such different, colourful yet in some ways common experience have been forming, shaping the volunteer knowledge and the event knowledge that I am lucky enough to have by now. Some authors that also had used to volunteer and after that acquired a new role of researcher-volunteer, describe this way as a shift between their previous knowledge to a new one, and as a shift between these two roles (e.g. Haanpää, 2017). However, I did not feel a big change when I turned from an ordinary volunteer to a volunteer in the field, conducting the research and being a festival assistant.

In this chapter, I introduce the results of my autoethnographic three-roles fieldwork at two festivals, film festival TIFF (Tromsø) and arts festival “Barents Spektakel” (Kirkenes). The findings I got with help of the field notes and semi-structured interviews with volunteers, volunteer coordinators and festival directors, are entwined with my previous and the newly-gained volunteer experience.

Semi-structured interviews were conducted with three groups of informants, whereof all of them were guaranteed and provided anonymity; therefore, all of the answers are marked with code system as I1, I2, etc. From each festival I interviewed 10 volunteers, so 20 volunteers from both festivals in total; in addition, there were two volunteer coordinators and two festival directors who participated in the interviews.

During the analysis chapter, systematically I am presenting the findings in two blocks: first, I describe fieldwork at TIFF, then – fieldwork at “Barents Spektakel”, presenting there the most significant for the research data, and analysing it.

In order to answer research question of how the volunteer management of the festivals perform reliance on local and non-local volunteers, I discuss the findings in the relation to theoretical background, whereof theoretical background on event and festival volunteering, and event and festival volunteer management has the key role.

#### **4.2 Fieldwork №1: TIFF**

Tromsø International Film Festival was first commenced in 1991, and it has been serving as an essential meeting place for both the international and Norwegian film industries, where the representatives of both industries can exchange their experience, film cultures and traditions. TIFF has created a "cutting edge" profile in terms of art, with quality of the films as the essential key element, which concerns both festival itself and other TIFF activities.

The core goal of the festival and its screens is to challenge high-quality films for a local, national and international audience. According to the official TIFF website (“Tromsø International Film Festival”, n.d.), the festival is quite popular for its audience; taking into consideration exact numbers, with every year the festival has constantly growing progress. Since the festival was introduced in 1991, it moved way much forward, so if back then TIFF numbered 5200 admissions in total, the last year's statistics showed much higher results: thus, in 2016 there were 60619 admissions in total. Referring to the TIFF website again, this fact makes the festival Norway's biggest film festival (“About TIFF”, n.d.).

And, as a big international cultural event, TIFF requires many volunteers in order to make the festival happen, with all the events and screenings it contains. Every year TIFF recruits volunteers with help of the announcements on the official festival web page and via social networks, where there is a detailed description of how person can apply for volunteering, what the volunteers are for, what the volunteers get becoming a part of TIFF, and what the festival requires them to do in terms of duties. Volunteer recruitment announcement is written

in quite informal style, where TIFF staff encourage people to become a volunteer in an easy-going, "friendly" tones, what shows that becoming a volunteer under TIFF, person automatically becoming a part of the festival team:

"We are lucky enough to have a great group of volunteers who help us create a fantastic and eventful festival. As a volunteer you represent us to the audience, and you and your efforts are central to a smoothly run festival. Whether you're checking tickets, driving a car or taking care of our guests, the role you play is important to us. In return for your help we can offer an exciting week, new challenges and new acquaintances. Not to forget: a lot of good films! Sounds like fun?" ("Volunteer", n.d.)

Announcement contains the list of benefits that one can get becoming a volunteer (festival pass, shirt, volunteer party, etc.), conditions for volunteering (for instance, the first and the main one - a person must be at least 18 years old in order to volunteer at TIFF), information about working positions volunteers can choose to have. Finally, there is an application form that can be filled out online.

As of my previous experience of TIFF, there are two main things. First, TIFF is well-known far beyond Tromsø and Northern Norway, this I can say for sure as a girl born and raised in Arkhangelsk, Northern Russia. While being in my hometown, I always attended the FFN (Films from the North) screenings, the travelling tourney of the TIFF's program for shorts and documentaries. Second, only in 2016, living in Northern Norway, I got a possibility to both attend the festival and even make the festival happen, i.e. - to become a volunteer at TIFF, and that is how I discovered the festival in its natural habitus – in Tromsø.

Going back to my first-time volunteering at TIFF, the first thing I can recall from then is quantity. One of the biggest events in Tromsø, that accommodated both local spectators, tourists and festival guests, had a volunteer force, consisting of about 300 people, as the main engine of making the festival happen and function. It was noticeable that TIFF is one of those festivals that are heavily "reliant on volunteers, who undertake important tasks once the event starts, for their success" (Monga, 2006:47). Aside from ordinary volunteers, festival functioning was run by responsible for precise venues volunteers, and performed as well as contact person for the group of volunteers who had shifts in the same venue.

Coming back to the festival in 2017 showed quite the same amount of volunteers and the same system of dividing the responsibility on the venues. Spending a couple of hours walking around the cinemas, refreshing festival memories and observing everyday working process of TIFF 2017, I have made following field note:

*This year's volunteers are hardly not-to-be-recognized: there are "soldiers" of the festival army wearing bright blue and pink t-shirts, easily noticed even in the biggest queue to the cinema hall. By very few people wearing pink colour and prevailing amount of people wearing blue, It is possible to deduct that responsible for venues volunteers are dressed in pink this year.*

The place I was supposed to start the whole fieldwork from, and what would be my main area for observation, was the volunteer office. Same as in 2016, it was to find on the main pedestrian street, fused with the festival souvenir shop. Festival volunteer office was made with functions of the information centre, meeting place for volunteers between their shifts, and recreational zone with sofas, hot coffee, sweet and salty snacks, "discussion club" with one unchangeable topic "What movie should I watch?", and, certainly, friendly and always being-there-for-you volunteer coordinator.

Volunteer coordinator is the first person representing the festival that volunteers meet; it is the person that through all of the management processes volunteers are guided and leaded by, what obviously contains quite big responsibility. According to Eisenberger and Stinglhamber (2011), any individuals have higher level of satisfaction and joy of working process, when they get proper positive support from their supervisor or in this case – coordinator (Eisenberger and Stinglhamber, 2011). It leads to more efficient work among volunteers, and thus, it enhances the level of the whole festival generally, it leads to successful functioning of the festival as such. This fact makes volunteer coordinator an essentially important figure for the volunteers.

Volunteer coordinator at TIFF 2017 (considering the guaranteed anonymity, in further text and direct quotations is called as VC1) was newly employed in this position, what meant that back in 2016, being managed by another volunteer coordinator, I was going to meet the brand new experience, the experience of both assisting to and being managed by another coordinator.

Since I was set in the position of the assistant of VC1, first we took contact in December, then we had two conversations on Skype, where we got to know each other. Then VC1 also shared her experience in work with volunteers at the other festivals and provided me with an access to the online volunteer management program, which turned out to be the main tool of many festivals in Norway, as I found out later. From the beginning, we decided that VC1 would use my help if necessary, while mainly I would be an ordinary volunteer with more shifts than the others had, yet with the access to inner processes of volunteer management. Thus,



considering my assistant position and my research, mostly I had shifts in the volunteer office, the place idyllic in terms of observation and data gathering.

During my work on interpreting and presenting gathered data, I had been guided by Yi's model of seven processes or stages of the festival volunteer management, which was represented in my work within theoretical background (Yi, 2000). On the base of this model and its processes I group, analyse and discuss findings of my research; the processes of the festival volunteer management I discussed my findings within embrace planning, recruiting, positioning and supervising.

In addition to model of festival volunteer management, that was used in order to analyse findings and further answer the research question, I decided to use one more concept – the figure of volunteer coordinator. As was mentioned in theoretical chapter, the volunteer coordinator plays significant role in the volunteer management and creation of volunteers' experience, namely - coordinator's engagement with volunteers, interaction of coordinator and the volunteers (e.g. Elstad, 2003; Aisbett and Hoye, 2015). Considering this fact, I decided to include relationship of coordinator and volunteers as one of the groups, within which I analysed the data. Even though relationship of coordinator and volunteers can not be named as a process of festival volunteer management, it still can reflect and reveal more information, data for current research.

### *Planning*

When I conducted semi-structured interviews with both VC1 and the festival director of TIFF (considering the guaranteed anonymity, in further text and direct quotations is called as FD1), the first thing I aimed to find out was the festival strategy in direction of volunteers. Since I was scientifically focused on and interested in a broader sense in the role of local and non-local volunteers at the festival, looking at it through the prism of volunteer management, I was eager to know what ideas, mottos or principles were underlying the festival politics towards volunteers. Moreover, my goal was to find out, what kind of volunteers the festival needs and wants to have, i.e. what skills, characteristics and interests the volunteers should have, whether they preferably should be local or non-local, etc. According to the festival director, TIFF is welcoming diverse and most importantly - efficient and enthusiastic volunteers:

“Our volunteers are an integral part of our identity. They are not only the driving force of our logistics, they also make up a considerably large part of our audience. They reflect the essence of our artistic profile: diversity, humanity, quality. They are important ambassadors, meaning they also recruit more audience

by telling of their experiences both as volunteers and as audience themselves. Our strategy has essentially been to welcome anyone who reports for service and accepts the conditions we offer until we have the number of people we need” (FD1).

VC1 claims that the volunteer strategy of the festival is reliable on the volunteer coordinator and his/her style of managing. Thus, describing the festival strategy regarding volunteers, she describes the main elements of her own management style:

“They want to be the best in volunteers. Strategy is pretty much mine - volunteers for the TIFF are easy to find. I aim to give the opportunity to all volunteers to choose which job they want to perform, I’m always using individual approach (I’ve been working as a volunteer coordinator at the many festivals in Norway).” (VC1).

Regarding the profile of the volunteers the festival needs and wants to have, the key elements that were highlighted by VC1 and FD1 are following:

“The perfect TIFF-volunteer can be anybody, as long as they are service-minded, willing to learn and want to work for us” (FD1);

“We always have and want to have movie-interested people, who enjoy movies, so that it can be a good reason why they are longer with us. It also can be the volunteers who like volunteering itself, socialization, enjoy being together and making the event. These two groups we need, they are equally important for TIFF” (VC1).

Meanwhile, having precisely whether local or non-local volunteers did not appear to be one of the important issues in the volunteer strategy of the festival; both VC1 and FD1 pinpointed that other volunteers’ characteristics prevail for them, mainly – enthusiasm, strong desire to be a part of a team and ability to perform tasks efficiently:

“It is valuable to have both local and non-local volunteers, since different people bring different vision, points of view regarding different things. Yet, there is no focused aim to recruit and to have one or another category, since we are spoilt in terms of volunteers; many people want to be a part of the festival. We even have waiting lists. But basically, everyone interested is welcome” (VC1);

“We welcome those who report for service and can make use of their resources in an appropriate way, the goal being to ensure that they are able to master the job at hand. The number of international volunteers (whether they live in Tromsø or come to Tromsø specifically for volunteering) has grown in recent years. This contributes to fulfilling a goal in the festival strategy as defined by the board of directors, which is to be international at all levels: content, staff, audience” (FD1).

## *Recruiting*

TIFF is an international festival and one of the biggest international events in Tromsø, that is why having 350 volunteers who make the festival go on did not seem like a big surprise to me. Since both VC1, my friends and volunteers around told me many times that TIFF is quite popular and huge event in the local meaning, so that many people want to be a part of it, it was easier to realize why the festival “is spoilt in terms of volunteers”.

From the point of my observation and second year of volunteering experience, international exchange and full-time students form the most noticeable category of volunteers, and majority of them found out about volunteer opportunity at TIFF through one or another social network, e.g. the Facebook page of their university or International students’ community Facebook page:

“I’m a member of an “International student of UiT” Facebook group, and there was a post from our international student coordinator, he was inviting people to try to become a volunteer, and I just applied online” (I6).

Yet, according to VC1, international exchange and full-time students did not turn out to be the biggest volunteer group at TIFF: conducting an interview with VC1, I got answers regarding the main groups of volunteers at the festival. The biggest group of volunteers that had been recruited was a group of local students and young people; the rest groups were:

- Local adults in the age of 50-60;
- Exchange and full-time international students;
- Local and non-local TIFF- and film enthusiasts;
- Non-local volunteers (adults, film enthusiasts, youngsters)

The last group of non-locals was the smallest one, that means that there are not many people that travel in order to volunteer, or not many tourists that join the volunteer team of TIFF. Nevertheless, there still are some examples of such volunteers, and TIFF still has some amount of them – yet small in number. When I found out about one such example – the volunteer that kept coming to TIFF every year during the last seven years in order to volunteer, I was in hurry to interview her:

“Originally I’m from Tromsø, but at the moment I live and work in Oslo. Over the last few years when TIFF is coming, I sign up for volunteering, take one-week vacation and go to Tromsø to become a part of this huge celebration. This is my old good tradition” (I1)

### *Positioning*

After the process of recruitment is done, volunteer coordinator starts scheduling the shifts for volunteers, or planning their workload, dividing the tasks and roles among the volunteers. VC1 mentioned the more individual approach that she uses in order, first of all, to get to know the volunteers before festival starts, so that she can figure out their preferences, skills, things they are good at, or things they burn for to do at the festival:

“As for their wishes and working preferences, I am trying to be as flexible as possible. But of course it’s not possible all the time. I brought a new personal approach to the volunteer management under TIFF: to talk with people before, ask about their preferences, explain their job responsibilities to them in advance. In order to adopt people to specific work responsibilities, I try to remember their names and personal information, stuff about them, to get to know them already before the festival begins” (VC1).

Thus, during positioning process VC1 pays biggest attention, first of all, to volunteers’ preferences – one of the most crucial things regarding volunteer management (e.g. Gordon and Erkut, 2004); VC1 calls it her strategy – to use individual approach in order to divide tasks and roles to the right people, and so that volunteers like the things they do:

“My strategy- right kind of job is to the right person, that’s why I get to know people before the festival starts. For instance, if a person never volunteered, I explain it first and divide the shifts according to that. This is my system in working with volunteers. It heavily relies on specific volunteer coordinator and his/her style” (VC1);

During positioning the volunteers, as was described above, VC1 uses mostly her own impression of what the volunteers’ interests and profiles are, what skills they have, what they are capable of doing, and what working preferences they have. Regarding to locality or non-locality of the volunteers, VC1 says that in terms of some specific tasks and volunteer roles she also pays attention to that:

“Of course, locals can do transportation, guest contacts also are for locals, since they are well-oriented in the city. It all depends on impression from the application which I get, and from phone conversation” (VC1);

Thus, VC1 takes into consideration whether volunteers are local or non-local, but partly she decides on what task the volunteer can get using her own feeling and impression she got from the volunteer, via direct contact that she used to establish in forehand before the festival started.

### *Supervising*

The working ongoing process of coordinating volunteers, or supervising, I was both experiencing myself, observing as a spectator and found out about from the perspective of volunteers, who were an object of this coordination.

Since TIFF uses an electronic online tool for festival management, and VC1 uses the same tool for both recruiting and positioning (dividing the tasks systematically, with scheduling the shifts), the biggest part of work with coordination relied only on managing communication between volunteers – volunteers, volunteers – staff, volunteers – attendees. Moreover, this process dealt with managing task-oriented issues that could occur in the process, for instance, when some venue was lacking a volunteer, or, vice versa, there were some volunteers that were not necessary and could do something else.

Regarding the VC1 supervision, I asked the volunteers in order to find out, whether they were satisfied with it or not:

“My tasks were manageable though would be nice to have more proper information about what I supposed to do, whether from volunteer coordinator or my team leader on the venue” (I2);

“All the work regarding us and our tasks is well-managed” (I3);

“Information about some changes came to me quite fast, and I always knew what I do, let us say, the next shift and even more. Plus, we got these sms-reminders, which is nice and cute” (I4);

Referring to the research question, I was also interested in VC1 supervising in terms of locality / non-locality of the volunteers. I wondered if they were provided additional information about the city, venues locations, transport information, etc., in other words – all the information that the volunteers need or might need in order to perform their working tasks, to do work efficiently and effectively.

Here there are the volunteers’ opinions about if the provided by VC1 and the festival organisation information about the city and venues was full-fledged, and if they faced some difficulties in orientating themselves in the city/among the venues:

“Yes, there is a little map in the festival catalogue, and for me it’s enough to be well-oriented in the city. They didn’t show us the city or something like that, but maybe it’s not their responsibility either, so if I need to find out something more I can always go to the tourist information office” (I5);

“...the city is big and have different islands, and here all the venues are really close here. So you need to know only the city centre, where all the festival venues are located, and plus I have to know where my bus stops are located” (I8);

“Not really a lot of info, but we’ve got the map in the program, but it was easier for me to ask people or find out things by myself” (I3).

### *The volunteer coordinator figure*

*During my Skype conversation with VC1, I have got the strong feeling of that this person is experienced volunteer coordinator, who knows how to treat volunteers, she knows the value of volunteer labour in the framework of an event, and appreciate their contribution. VC1 tells quite often about her individual approach, which includes both the way how volunteers are treated, how she communicates with them both regarding festival work and beyond that. Since I did not see a lot of my volunteer coordinator at TIFF the last year, and practically could not tell anything precise about her approach and her engagement with volunteers, I felt curious to see VC1 at the festival, to observe how she is going to communicate with volunteers, what kind of coordinator she is going to be.*

The note that was taken even before going to an actual TIFF field represent the impression and feeling I got from the second Skype conversation with VC1. Arrived to Tromsø and started working at the volunteer office, simultaneously I started to observe and carefully listen. As far as VC1 began memorizing names of volunteers and miscellaneous information about them, in order to both divide tasks according to their preferences and interests, as well as supervise them in more informal way, so that volunteers got to know her and felt more comfortable working at the festival.

VC1 was mostly attached to the volunteer office, where she helped volunteers by providing any necessary information, taking care of the place as the main meeting place for volunteers (for instance, such practical things as making coffee, ordering lunch for those who had a gap between the shifts and relaxed at the office, etc.). VC1 tended to talk to every single volunteer in order to get updated about their shifts, how they feel about work, if there any troubles or inconveniences; moreover, she tended to ask volunteers about how they are generally, informally.

### 4.3 Fieldwork №2: Barents Spektakel

*"Would you like to work as a volunteer during Norway's most border-crossing festival?" ("Volunteer with us! Vær med oss som frivillig! Будьте нашим волонтером!", n.d.)*

The arts festival "Barents Spektakel" is organized by the collective Pikene på Broen, based in Kirkenes. As a foreword for overview of "Barents Spektakel" itself, it would be essential to give a brief description on Pikene på Broen.

Pikene på Broen is a collective of curators and producers, whose residence is based in Kirkenes. The collective Pikene på Broen was established in 1996, and their main headline front of work is focused on cross-border issues, cooperation and cross-border cultural projects. Since they have been established, collective "has spent the past 20 years realising large and small scale cultural projects – they call these 'border-crossing exercises' which provide new perspectives on the north while initiating discussions on themes relevant to the Barents Region" ("About Pikene på Broen", n.d.).

The location where the artistic collective based themselves, Kirkenes, serves a perfect cross-border meeting place in terms of its destination (it's located 15 km from the Russian border and 50 km from the Finnish border), what makes easier to create cross-border projects and events, which could gather people from three or even more different countries, the place where Barents and Arctic cooperation and cultural exchange can successfully occur. One of the events which Pikene på Broen organize, aside from the festival, is Transborder Cafe, which can be organized few times a year, whole year through. Transborder cafe is both a meeting place and a concept which involves open discussions related to current political and/or cultural issues, discussed by politicians, artists, musicians, writers, researchers;

"Pushing the boundaries on topics relevant to the north, the format invites audiences as active participants and the events are often flavored with theme-related food and drinks. The evening is concluded with musical performances" ("Transborder café", n.d.).

Pikene på Broen, besides that, host the artist-in-residency program, BAR International. The program is open for the artists who are interested in "exploring the Barents borderland in transition – an area which is a gateway to Russia, a crossroad for political decisions in the Arctic and a laboratory for creative solutions to economic, cultural and social challenges in the border region" ("BAR International", n.d.).

Finally, one of the getting-together cross-border events, and the main one that organized by Pikene på Broen, is the annual arts festival “Barents Spektakel”, international event taking place every February in Kirkenes. The very first festival was organized in 2004, and since then every year Pikene på Broen gather artists of all possible genres, and the artists that work across miscellaneous genres. As Pikene på Broen describe their biggest event of the year, “Barents Spektakel” is:

“...Norway’s most border-crossing festival! The festival is a cultural-political cocktail with contemporary art and music, theatre and performance, literature and architecture and seminars and debates as its ingredients – all spiced with current issues related to the Barents Region and the High North in general” (“The Barents Spektakel is Norway’s most border-crossing festival!”, n.d.).

“Barents Spektakel”, as an international festival, which, in addition, a border-crossing, requires the volunteer labour to make the festival happen, and relies on volunteer help, as well as TIFF, but in own special way and with own unique features, that connected to the festival nature.

Despite all of my eager to volunteer at the festivals and my volunteer experience I had gained by that time, It was paradoxically that the first time I became a volunteer of this festival, was not my own decision, but more an opportunity I had been suggested. During the first university year of Master of Tourism program at the Arctic University of Norway, UiT, me and my classmates had a course of “Event tourism”. Within the course our teacher presented us the festival “Barents Spektakel” and got us acquainted with Pikene på Broen collective as well; later, she came up with an idea of conducting a case study in the field of “Barents Spektakel” festival, that would be a topic for our course assignment. Luckily enough (for those of us who was passionate about volunteering and festivals), we were offered to join the festival as volunteers, and to acquire the double-agent role of volunteer-researcher, gathering data for our assignment devoted to the festival volunteering.

Volunteer experience from “Barents Spektakel” 2016 proved the statement I quoted in this work earlier – the statement about getting often chaotic nature of the festival operations (Love et al., 2012). Back then, the role of volunteer coordinator performed one of the employees, i.e. the festival staff member, and our group of volunteers got our tasks and shifts often “one the way”, and sometimes there could be some unpredicted shifts or tasks that came up unexpectedly. Since we were not recruited, but assigned for the volunteering through our teachers, I did not capture the way how the rest of the volunteers were recruited, what also added an effect of unknowing the situation fully.



Nevertheless, volunteer experience within such artistic plus border-crossing atmosphere became quite special. First of all, having an border-crossing profile, “Barents Spektakel” fused the volunteers primarily from Russia and Norway, and far beyond. Second, this festival performed as colourful example of the arts festival which Quinn (2012) described: “Barents Spektakel” is the festival that articulates local identity, which is, in turn, a border town Kirkenes. Finally, even though the arts festivals are never unorganized or unplanned (Henderson, 1991), still, because of its artistic profile, the nature and the content, the volunteer tasks and roles within “Barents Spektakel” were never determined or fully established in their content, and there was always quite a bit of space for both variety, improvisation and unpredictable changes or additions.

Coming back to this festival with a goal of working there in a broader roles-repertoire, I was curious about the way they would manage volunteers this year, and the innovations they would bring. For the festival of 2017, Pikene på Broen designed a new online application for signing up for volunteering in three languages: English, Norwegian, Russian, what reflected both international and border-crossing profile of the festival:

“Volunteer with us! Vær med oss som frivillig! Будьте нашим волонтером!”;

“What would you like to work with?/Hva ønsker du å jobbe med?/В каких областях Вы хотите работать?”;

“Tell us when you are available to work/Fortell oss når du er tilgjengelig/Расскажите, когда Вы доступны и желаете работать” (“Volunteer with us! Vær med oss som frivillig! Будьте нашим волонтером!”, n.d.);

However, since I was going to be a festival intern in a position of assistant of volunteer coordinator (considering the guaranteed anonymity, in further text and direct quotations is called as VC2), for me it was not necessary to be recruited in an ordinary understanding, via the application form. Unlike my assistant position at TIFF, when I got positive answer from Pikene på Broen, my contact with volunteer coordinator did not occur way forehand the festival, and was not multiple. Since the festival organisation, In the same manner as TIFF organisation, had employed VC2 precisely only for the festival time, we got to see each other only one day before the festival start, and the first contact was taken via social network, where we just got acquainted and let each other know that we were going to work together.

At “Barents Spektakel”, even though I had the same three-roles repertoire as at TIFF, and was set in the same assistant of volunteer coordinator position, yet here my role of assistant

differed quite noticeably. If at TIFF I was performing the roles of volunteer and researcher more, here at “Barents Spektakel” I integrated the festival in all three roles equally. As an assistant, I helped VC1 in terms of volunteer management and had more access to the volunteer processes than at TIFF. As a volunteer, I had my shifts yet less shifts than ordinary volunteers had, so that I could have time to perform other roles. As a researcher, which integrated the volunteer group without troubles and observed, conducted interviews and made field notes.

Previously in this work I referred to Haanpää (2017) and her autoethnographic research on festival volunteers, where she also acquired a volunteer-researcher role and faced certain difficulties in terms of integration in the volunteer group. Unlikely, my experience of multitasking in conducting the research openly in front of both festival staff and volunteers was successful. Moreover, during the fieldwork at “Barents Spektakel” I experienced higher level of trust from my informants, than I did at TIFF: for instance, here informants did not ask me to make sure that their names will not be mentioned at any point, under any circumstances.

### *Planning*

The volunteer strategy of “Barents Spektakel”, as it turned out, have had a rich history of its formation, transformation, modernization – in other words, the volunteer strategy has been going the long way and has been varying from year to year. In the very beginning of the festival history, according to the artistic director of “Barents Spektakel” (considering the guaranteed anonymity, in further text and direct quotations is called as FD2), volunteer management had been quite an issue:

“First years of the festival we had such problem regarding volunteer management: we did have volunteers, but we did not have experience of managing them, assigning the tasks, ‘cause we (festival administration) ourselves were not capable of managing them” (FD2);

Throughout the years, Pikene på Broen had been trying different approaches:

“...So we never had a pure volunteer strategy, we try different things and see what would be the best approach, learning by doing” (FD2);

From the words of FD2, “Barents Spektakel” have never had “pure volunteer strategy, yet, the festival staff have always known what kind of volunteers they needed and wanted to have at the festival – the volunteers would have to be “in unison” with the festival nature and character, which is, in turn, both artistic, international and border-crossing:

“We do not have any written strategy and methods of dealing with volunteers, but for us the whole thing is very clear from the very beginning. Our festival is a border-crossing festival, with so many events having both Russian and Norwegian participants, other international participants as well, so it is clear that we do need volunteers who are multilingual, who represent other nationalities, so that we can accommodate the needs of the artists and participants of the festival, which represent various nationalities as well” (FD2);

Thus, unlike the strategy of TIFF that does not have such precise goal of having international or multinational and multilingual volunteers, “Barents Spektakel” does have such need; the festival, due to its nature, requires, first of all, Russian and Norwegian volunteers. Since Kirkenes is a border town, and many Russians live there. Yet, even though they are both local and Russian, there is a challenge in using them as volunteers at the festival – challenge of time:

“Challenges regarding volunteers on the Norwegian side were linked mostly to the time - locals do have their jobs and studies during the daytime, but they can do their volunteer job during the evenings” (FD2);

Thereby, having both local and non-local Russian and Norwegian volunteers, as well as volunteers of other nationalities, is one of the main aspects in the festival volunteer strategy. VC2 mentioned about the festival tradition of Russian-Norwegian cooperation regarding the festival volunteering, that proves that the festival relies on having a group of non-local Russian volunteers:

“Non-local volunteers happen to be the most reliable. They are already there and have no distractions from their tasks like home, family, jobs, etc. There is a good tradition bringing to the festival a group of volunteers from Murmansk and Arkhangelsk – mostly students or people involved in arts or Barents cooperation” (VC2);

Moreover, FD2 highlights the big value of having both local and non-local volunteers in terms of sharing the experience and both volunteer and cultural exchange:

“It’s the best to have both local and non-local volunteers, in this case you accommodate internal and external perspective, it’s like working with the artists – it’s nice to attract both local artists and artists from outside, and put them together in one art space. So the exchange goes on, this is how you learn from each other, and the same with volunteers: when the volunteer team has both locals and non-locals, they do share experience, what is the most valuable regarding volunteering” (FD2);

Clayton (2016) claims that the festival volunteers share their knowledge and experience through peer-to-peer learning during the festival, or situational learning, as well as collective

learning; moreover, the festival volunteers can share their experience and knowledge through repeat volunteering (Clayton, 2016).

### *Recruiting*

*Back in 2016 I felt a bit panic, since no matter how good I checked, I did not manage to find any recruitment tool, any application portal or web page for the volunteers. Back to the festival now, in 2017, I can see that things with volunteers are going to be organized. And even though I am not obliged with filling this application out and go through the selection process, I feel happy for both “Barents Spektakel” and their potential volunteers – this year way more people will get to hear about the festival, and the new-comers are going to fuse with the “good old” volunteers.*

The field note that was taken by me “out of a field”, i.e. – in December, reflects the changes volunteer recruitment process has gone through from 2016 to 2017; and, as was mentioned before, an online application form appeared on the official web site of “Barents Spektakel”. Hence, according to FD2, there have always been two ways of recruiting volunteers:

“In terms of recruitment, we used it simply via two ways: social media, festival web-page (online tools in general) and “word of mouth” (our established network of repeat volunteers who worked here before)” (FD2).

“Barents Spektakel”, being an arts festival, always requires volunteers in many different positions, that would be capable of doing various, broad spectre of tasks, which can pop up unexpectedly, if, for instance, on or another artistic production of the festival needs volunteer’s help in something specific. According to some of the volunteers, even online application form reflected this specialty of “Barents Spektakel”:

“Being a volunteer here - is all about helping. I was ready to do anything, I am capable of anything. Application form on the festival web page did not mention specific fields of work the volunteers are going to perform; it just required whether you can help or not, and the dates when you can help – this is how I saw the application form” (I1);

Following the characteristics of the volunteers that festival required, from the words of both FD2 and VC2, my further goal was to find out, what volunteers or groups of volunteers were the primary at the “Barents Spektakel”.

According to VC2, the biggest group of volunteers that had been recruited was a group of non-local young people and students in the age 18-30 y.o., mainly consisting of volunteers from Russia. The rest of groups were:

- Non-local international students willing to take particular tasks, in the age 23-35 y.o.;
- Locals aged 25 – over 60 y.o.

VC2 noticed that the smallest group was the group of locals aged 25 – over 60 y.o., where the reason for that could be the time issue, that was discussed before. Still, VC2 also mentioned that the mix of volunteers the festival got this year turned out to be quite broad and various, including both locals and non-locals, young people and older people, etc.:

“This year we had amazing representatives from all groups, including locals. Even though they had to work during the week, they were very helpful on weekends” (VC2);

The group of non-local volunteers that comes from Russia to the festival every year, is “an old tradition”, as was pinpointed before. Among them, there are many “good old” volunteers, i.e. return volunteers. This says about their continuance commitment, that was described by Elstad (2003) – when volunteers are whether eager to become a volunteer again. In current case of “Barents Spektakel”, according to VC2, there might be several miscellaneous reasons for such continuance commitment among non-local volunteers:

“Travelling volunteers often happen to have experience in volunteering at other cultural events, which is a big bonus in their favor. People want to volunteer year after year to be a part of the movement, get access to great art pieces, travel to Norway, learn about different cultures, find new friends or meet with old ones, contribute and just have a good time” (VC2);

### *Positioning*

Regarding the volunteer management and its process of scheduling and positioning, dividing tasks and roles among the volunteers, I asked VC2 if she had some particular approach in doing this work, what she took into consideration while dividing tasks. Analogically with TIFF, here volunteers’ preferences and interest were crucial, they were on the first place for VC2:

“First, they say about their preferences in the application. Second, we know some of them from previous co-productions and know what they are good at or what they like doing. It all combined gives you a picture” (VC2);

The way festival volunteers got their shifts at “Barents Spektakel” strongly differed from the system of TIFFF: if at TIFFF, with 350 volunteers and few prescribed positions and roles, it was possible to create schedule and shifts in advance, using online management tool, at “Barents Spektakel” it was not possible in terms of its nature. “Barents Spektakel” is an arts festival, with different art productions all around Kirkenes, that had been constructed, or the performances that had to be prepared and rehearsed. In such and many other situations the volunteers were required, yet it was often not predictable what kind of help the artists, or one or another art production might need. Thus, considering this, VC2 was positioning volunteers day by day:

“We had a day-to –day plan with all productions and their needs. The rest of the people you get to know on the way and it is important to get feedback. When you know how they felt about particular task, it makes you efficient in assigning new tasks and makes them happy to do what they want/what they are good at. And I think it is important to make shifts for one person as diverse as possible so that they had a chance to experience more of the festival” (VC2);

During positioning the volunteers, VC2 also took into consideration locality and non-locality of the volunteers, when the tasks or roles required specific people:

“Driving, guiding, shopping, working with local kids – are tasks primarily for the locals in terms of locations and language. Sometimes you have to assign certain tasks to locals to follow the law (like serving alcohol, for instance). Day jobs most likely go to non-local volunteers while locals are at work” (VC2);

### *Supervising*

“Barents Spektakel”, in terms of its artistic profile, had quite different from TIFFF form of volunteer management, namely – its process of supervision, or coordinating itself. As was pointed above, VC2 was coordinating volunteers day after day, updating them about tomorrow’s shifts in the end of the day, since there were constantly changes coming to VC2 from the productions of the festival.

While supervising, VC2 was a contact person between the artists and the volunteers, staff and volunteers, plus – technical personnel, sometimes – guests or media. Moreover, VC2 let the volunteers know if there were any changes in their schedule, or updated with other festival information.

When I asked volunteers about how they felt about the way they were coordinated and divided the tasks, many of them highlighted flexibility in the relationship between them and coordinator and festival staff:

“Our tasks are not precise, you never know from the very beginning what you are going to do, but that what gives you flexibility. The festival crew and coordinator let you pick that job which you would like to do. If you are not flexible, you are not able to be efficient in performing these tasks. The festival has an approach – to give volunteers the job they would like to perform” (I4);

“Volunteer coordinator was quite flexible with our desires or special situations. For example, my friend did not feel well, probably caught a cold or something, yet she had to volunteer in the ice setting, outside, for few hours. Then she just asked our coordinator to give her something else, and she got it straight away. Reactions from staff and coordinator in general were superfast” (I7);

Since “Barents Spektakel” relied mostly on non-local volunteers and they formed the majority this year, it was essential to find out how they were supervised and coordinated regarding the town, festival venues, generally – all the information that would be necessary for them to know in order to perform their tasks. Most of the non-local volunteers agreed on that it was not necessary in such small place as Kirkenes, yet, they were not provided with much of such information, and they mentioned only the city map they got:

“I did not have problems, but it is important generally, not to get lost, all the volunteers should know the city, to know the shortcuts, etc.” (I2);

“You have to only know where the exhibitions are” (I6);

“We had a map, it helped us, but though it is not that important” (I3);

“Maybe if we would have known the place better, we could have had more responsibility - like team leaders, not simple volunteers” (I1);

### *The volunteer coordinator figure*

VC2, as I stated before, was employed as volunteer coordinator precisely for this year’s festival time period. Since VC2 previously was one of the “good old” repeat volunteers of “Barents Spektakel”, I observed that she could find a way or approach to coordinate the volunteers using her own volunteer experience.

According to one of my observations, VC2 dealt effective in terms of logistics for non-locals, since she already knew how the festival works towards those volunteers that come over

the border from Russia, she acquired that knowledge from before, which, apparently helped her in the position of volunteer coordinator.

VC2 never said of her or another approach towards volunteers, but she seemed to understand volunteers' needs and appeared, according to the volunteers I interviewed, to be flexible coordinator that could help the volunteers with one or another issue within a short period of time.

Originally, according to FD2, it was supposed to be two volunteer coordinators, in terms of the border-crossing nature of the festival, one Russian and one Norwegian:

“The idea for us is to explain what needs to be done and then – to give space for their creativity and that responsibility which the volunteers can take themselves. But then, of course, they have to be checked. We used to have two volunteer coordinators, Russian and local Norwegian, so they were complementing each other, it was a good system” (FD2).



## Chapter 5. Discussion

The film festival, TIFF, and the arts festival “Barents Spektakel” turned out to be quite different structures not only in terms of festival management as a whole, but regarding volunteer strategy and in terms of volunteer management as well. The core goal of this research was to answer the question of how volunteer management of these two festivals perform reliance on local and non-local volunteers. In order to do that, I analysed collected by field notes and semi-structured interviews data through the processes of the volunteer management of both festivals; as a result, volunteer management of TIFF and “Barents Spektakel” showed totally different level of reliance on local and non-local volunteers.

The processes of planning and recruitment told me about the strategy festivals had regarding volunteers, it reflected the festival goals of what kind of volunteers festivals require and want to have most. Cuskelly and Boag (2001) claimed that these processes reveal organisational goals and values, which is why they can show how the festival organisation rely on specific volunteers. As analysis showed, TIFF volunteer strategy did not contain reliance on specifically local or non-local volunteers, since such characteristics as service-minded, willing to help, eager to work at TIFF, prevailed. One more reason for such indifference about local and non-local volunteers can be the festival genre with its need in big amount of volunteers, namely – 350. According to Love (2012), exactly film and music festivals have a larger amount of volunteers, from 100 and more.

The volunteer strategy of “Barents Spektakel” represented quite different results. The festival from the very beginning points out the need in both local and non-local volunteers, since the festival and its volunteer strategy and the recruitment are both border-crossing. The festival thereby requires having volunteer tourists, that both share and co-create experience and new knowledge (Wearing and McGehee, 2013; Jæger and Mathisen, 2017), that was mentioned as one of the main values of the festival volunteer processes at the “Barents Spektakel”. Thus, through the volunteer strategy “Barents Spektakel” as an arts festival, crystallise their local identity (Quinn, 2010), the identity of border-crossing, multilingual and multinational festival, that requires the same volunteers. Thus, among 44 festival volunteers, 15 were non-local volunteers from the Russian side, 9 – non-local volunteers of other nationalities, whereof the rest were local volunteers of different nationalities. According to these results, “Barents Spektakel” is the festival that requires to have and relies on volunteer tourists or non-local

volunteers, – the volunteers who travel from Russian side to Kirkenes in order to partake in the festival (Jæger and Olsen, 2016).

The process of positioning volunteers, i.e. dividing the tasks and roles among them, in the volunteer management of both TIFF and “Barents Spektakel” represented approximately the same level of reliance on locals and non-locals: both volunteer coordinators relied on that in specific tasks (both mentioned the transport and logistics issues as the most locals requiring). The locality/non-locality as the criteria for positioning was not the decisive one, as far as the volunteers’ preferences and interests was the priority, which is, according to Gordon and Erkut (2004) is crucial to accommodate.

As for supervising volunteers, I made an accent on how the volunteer coordinators dealt with non-locality of volunteers. Both coordinators (and the festival staff) provided non-local volunteers with minimal necessary information about both city and festivals venues. Yet, the volunteers mainly did not find it necessary to get some special, or additional treatment or information on that, since they found it quite easy to orientate themselves and work at the new place, since both TIFF and “Barents Spektakel” non-local volunteers considered Tromsø and Kirkenes as quite small places.

Finally, as one of the elements of volunteer management through which I analysed the role of local and non-local volunteers, I used the figure of volunteer coordinator, in order to find out if it somehow influenced the role of local and non-local volunteers. As a result, only at “Barents Spektakel” the figure of volunteer coordinator was crucially significant in two ways. First, getting positive response from and comfortable relationship with coordinator is crucial in terms of volunteer continuance commitment and retention (Eisenberger and Stinglhamber, 2011; Elstad, 2003; Aisbett and Høy, 2015; Allen and Bartle, 2013).

Since “Barents Spektakel” relies heavily on having both local and non-local volunteers, and namely – on both new-comers and return volunteers, so it was significant within this festival to have well-established relationship between volunteer coordinator and volunteers. Second, as was suggested by festival director of “Barents Spektakel”, it is a good approach to have both local and non-local volunteer coordinators in the ideal state. Since the festival requires equally both local and non-local volunteers, it is crucial to accommodate needs of both groups. Thus, having two volunteer coordinators can help to both groups of volunteers to establish comfortable relationships with that coordinator they find “closer”. Since non-locals travel in order to become festival volunteers, they leave their comfort zone of everyday life (Jæger and Olsen, 2016), this is why they can find more support from their non-local coordinator and get more information regarding the town from the local one.

## Chapter 6. Conclusion

The research at hand was conducted within a qualitative autoethnographic tradition, which has got its multi-sited character due to two different festivals, TIFF and “Barents Spektakel”, used as fieldworks for three-roles participant observation. The core goal of the research was to find out if the volunteer management (and its processes or stages) of both festivals rely on having local and non-local volunteers, and if yes, how they perform it through the volunteer management processes.

As a result of analysing and discussing the data collected by field notes, semi-structured interviews and implementing my own volunteer experience as a background of autoethnographic research, I found out that the volunteer management of “Barents Spektakel” performed higher level of reliance on both local and non-local volunteers than TIFF. This conclusion can be made by referring to the nature and profile of both festivals. While TIFF is an international film festival that focuses on having the volunteers that can deliver service, willing to work for TIFF and are both movie- and volunteering interested, “Barents Spektakel” is an arts festival that has border-crossing profile and requires, aside from other skills and characteristics, people from both local and non-local areas. Thus, for the festival it is crucial to have volunteer tourists from Russia, who are multilingual and represent different nationalities, the same as the whole Barents region does.

As for the festival volunteer management and its reliance on local and non-local volunteers, I would like to suggest topics for further research in the same area and direction. First, regarding coordinator’s supervision, It would be natural to research how the festival volunteer coordinators discover the non-locals’ need in additional information of the city and festival venues, and, basing on that, how they provide those volunteers with that information. Second, in the same framework of local and non-local festival volunteers, it would be interesting to research the volunteer coordinator figure, and to find out, what person in the role of volunteer coordinator the festival needs, and if it is necessarily local or non-local person. Moreover, inspired by “Barents Spektakel” ideal structure, what festivals require more than one volunteer coordinator, and the reasons for that. And, finally, in terms of volunteer tourism and the festivals in such places as Kirkenes, I would suggest to research phenomenon of festival volunteer tourism in the rural areas and its values for local, rural areas’ communities.

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## **APPENDIX: I. Interview-guide for volunteers**

### **Name/Age**

1. Have you volunteered at this festival before? Or is it your first time here?
2. Where do you come from? / Where do you live?
3. How did you find out about volunteer possibility at this festival?
4. What position/tasks/field of work do you have here as a volunteer?
5. In order to do this job, do you need to be well oriented in the city/know the city well?
6. Did the festival administration/volunteer coordinator provide you with some information/maps in order to get well oriented in the city?
7. Have you ever been volunteering at other festivals?
8. Why did you decide to volunteer at this festival?
9. What do you think about the tasks you get as a volunteer at this festival? Are they easy/medium/hard to perform/to do?
10. Would you like to become a volunteer for this festival next year as well? Why/Why not?

## **APPENDIX: II. Interview-guide for volunteer coordinators**

### **Part 1: Festival strategy**

1. Does the festival have particular strategy regarding volunteers?
2. What kind of volunteers does the festival need/require? What kinds of volunteers festival administration wants to have at the festival?

Here is a table of volunteer groups in terms of their locality/non-locality. Highlight those groups, which are presented at the festival, describe the main characteristics of the groups (specific interests of the volunteers, age, occupation, etc.):

Various groups of volunteers			
Norwegian volunteers		Foreign volunteers	
Locals	Non-locals	Locals	Non-locals

3. Image of the volunteer: who is your primary volunteer (here the experience of previous festivals can be taken into account)? Here are some examples on the volunteers:

- Young people/students;
- Adult people;
- People connected to the specific area of the festival and its content;
- Other?

What meaning does it have for the festival to have local and/or non-local volunteers? Is there such aim to recruit more local and/or non-local volunteers? Does it matter to the festival organisation?

### **Part 2: Volunteer management**

1. Does the process of volunteer management have specific strategy in dividing working tasks among volunteers?
2. Are there some criteria in dividing working tasks/shifts/positions among volunteers? If yes, do you take into consideration whether volunteers are local or non-local?
3. While dividing working tasks/shifts/positions among volunteers, what are other criteria taken into consideration? (E.g. language skills, general abilities, etc.)

## **APPENDIX: III. Interview-guide for festival directors**

### **Name/Festival**

1. Does the festival have particular strategy regarding volunteers (their recruitment, management, image of the perfect volunteer, other)?
2. What kind of volunteers does the festival need/require? What kinds of volunteers festival administration wants to have at the festival? (for instance: locals/non-locals; age rating; students/adults/pensioners; according to specific skills/interests; personal characteristics; other characteristics?)
3. Image of the volunteer: who is your primary volunteer (here the experience of previous festivals can be taken into account)? Here are some examples on the volunteers:
  - Young people/students;
  - Adult people;
  - People connected to the specific area of the festival and its content;
  - Other?
4. What meaning does it have for the festival to have local and/or non-local volunteers? Is there such aim to recruit more local and/or non-local volunteers? Does it matter to the festival organisation?
5. According to the historical retrospective: what group of volunteers, in your opinion, does prevail at the festival throughout the last years, locals or non-locals?
6. How does the process of selecting a volunteer coordinator occur? Does this person have to be familiar with this specific festival? What does it require to become a volunteer coordinator at this festival?