

A study of festivals in Møre and Romsdal and their cooperation with the tourism industry in the region.

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Abstract

Festivals represent exciting experiences for us as human beings and have also become important tourist attractions. Aspects that should motivate good cooperation between these two sectors as tourism could provide festivals with audiences and festivals could increase the attractiveness for destinations in a tourism context, which could benefit both parties.

In order to investigate the nature of cooperation between festivals and the tourism industry in Møre and Romsdal, Norway, a survey among all known festivals was conducted. Thirty-six (36) festivals answered my extensive survey and gave me valuable knowledge about the festivals as well as insight regarding cooperation between festivals and the tourism industry. An interview with two employees from a Destination Management Organisation (DMO) as a representative of the tourism sector was conducted with the aim of getting information from that sector. Participant observations were performed, which have given me valuable insight in how to plan and run a festival. This information has been valuable for me during my work on this Master's thesis.

As an answer to my research question, that is : *“What is the nature of cooperation between festivals and the tourism industry in Møre and Romsdal”*, I can say that it is not optimal. Cooperation might be improved with just some simple activities, activities that can take cooperation in the right direction.

This thesis contributes in knowledge not only regarding cooperation between festivals and the tourism industry, but also information concerning festivals in the county. The thesis concludes with some suggestions on how to improve cooperation between the two sectors.

Keywords : Festivals, tourism industry, cooperation, adventure tourism, visitors, volunteers, Møre and Romsdal.

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1. Introduction

1.1 Background and introduction to the theme of this Master's thesis

About 15 years ago, when I had just started working as a tourism development adviser at the county council in Møre and Romsdal, I gave a presentation at a culture conference held in my county. After my presentation, and during a discussion with some of the participants from the cultural sector, it became evident that they were not convinced that more visitors would solve any challenges or result in a better economy for the cultural institutions and businesses. On the other hand, the tourism industry did not see many of the cultural institutions and businesses as attractions in a tourism context. This was a catalyst for me, I got inspired and motivated to convince the two sectors that good cooperation between each other would be beneficial for all and that I wanted to contribute to such a process.

At that time as now, I worked closely with the Department of Culture in the county council and the Department of Agriculture (local government/state). Together, three of us came up with an idea to organise some courses over several days where we gathered participants from culture, tourism and nature, meaning those engaged with activities in nature, and farmers who could offer local produce. Some other counties in Norway had organised such courses and they were very satisfied with the outcome. We adopted their successful course format and arranged a course called “Culture, nature and tourism in Møre and Romsdal”, which was run several times. When we had built “a pool” of participants, who wanted to build knowledge, along with knowledge about each others’ professional platform and competence, we started to arrange an annual conference which became very popular at the time. These courses and conferences resulted in increased respect for each others’ work, profession and opinions. This demonstrates that such meetings foster respect between people from different professions when people have the opportunity to know each other, to break down professional barriers, and even to visualise that they may have common aims such as building stronger and more attractive tourism destinations. Resultantly, the cultural institutions can receive more visitors and enhance their economy and the tourism industry may become more attractive as the destination has more experiences to offer.

When I started as a part-time student at UiT - The Arctic University of Norway, Alta, I had no idea of a topic for my Master's thesis. But, when I took the “Event Management” course, over time an idea emerged and became clearer. Related to my background mentioned

before, I thought it would be interesting to gain better knowledge about cooperation between festivals and the tourism industry in Møre and Romsdal. Since I worked and still do as an adviser responsible for all kinds of tourism related aspects within the county council of Møre and Romsdal, this topic was both personally interesting and inspiring, but also relevant for my job and my employer. I wanted to look deeper into aspects that were interesting and relevant for me in my job, but also contribute to some new, informative and useful knowledge for my employer. This was my motivation for choosing this topic for my Master's thesis.

The county of Møre and Romsdal is located on the western coast of Norway, which in a tourism context is called "The Fjord Norway region". The county has quite a few festivals. These festivals covers a wide range with regard to main themes for festivals, size, age and duration.

There are at least two angles to investigate cooperation between festivals and the tourism industry. One, how important are festivals for the tourism industry ? Two, how important is the tourism industry for festivals ? My angle of incidence is the festivals and the importance of the tourism industry for them. Being able to investigate the cooperation between festivals and the tourism industry, I conducted a survey of 36 festivals in Møre and Romsdal and interviewed two employees from one representative of the tourism industry, specifically a DMO (Destination Management Organisation). As a consequence of conducting this survey among the festivals in Møre and Romsdal, I gathered more information concerning cooperation from a festival perspective than from a tourism perspective. This was the intention of my study since I wanted to look into this topic from a festival perspective.

Researchers in other parts of Norway (Jæger, Kvidal and Viken, 2012) and in other countries (Getz and Page, 2015), have identified results that indicate that cooperation between festivals and the tourism industry may not be optimal. This piqued my curiosity, I wanted to investigate the situation in Møre and Romsdal with regard to cooperation. I wondered, could the same pattern be observed here as in other regions? These observations of others, lead to my research question:

What is the nature of cooperation between festivals and the tourism industry in Møre and Romsdal?

My aim through a survey of 36 festivals in Møre and Romsdal was to find answers to my research question. A further important question related to my research question was why such cooperation is important and perhaps even for whom? To illuminate these aspects of the research question, I used a sub-question:

- What are the upsides for improving cooperation between the tourism industry and festivals and what can they achieve with such an improvement?

As mentioned previously, other researchers have come up with results that indicated that cooperation between festivals and the tourism industry may not be optimal (Jæger, Kvidal and Viken, 2012 and Getz and Page, 2015). Festivals and other events contribute in making destinations attractive, increases their competitiveness (Getz, 2008), and in serving as a showcase for a town or a village (Jæger, Kvidal and Viken, 2012). Culture and festivals as such may also be used as a tool for “signalling destination distinctiveness” (Quinn, Mottiar and Ryan, 2013, p 1), meaning standing out from other destinations. Popular festivals have attracted tourists for decades (Wollan, 2009), which is good also for tourism businesses. Visitors to a region need somewhere to stay and somewhere to eat and drink, which may result in increased turnover for tourism businesses (Jæger, Kvidal and Viken, 2012 and Hervik, Bræin and Bryn, 2013). Good cooperation between festivals and the tourism industry will benefit all involved as more visitors may result in increased turnover for both festivals and tourism businesses. Additionally, festivals may contribute to increased attractiveness for destinations as they have more experiences to offer. The last argument is important as today’s tourists choose destinations according to which destination can offer the experiences they are seeking (Quinn, Mottiar and Ryan, 2013) and one of these experiences might as well be a cultural experience as a typical tourist attraction (Quinn, Mottiar and Ryan, 2013). These aspects are discussed later in this Master’s thesis.

The main contribution to this topic from the findings of my survey of 36 festivals in Møre and Romsdal can be presented in one sentence, and that is: The cooperation between the festivals and the tourism industry is far from optimal. Optimal meaning the possibility of achieving potential benefits mentioned in the paragraph above. Even in the category that actually are cooperating with the tourism industry, only three festivals are working together with the tourism businesses in their region on a strategic level as in planning the program for

the festival. Some festivals are not working together with the tourism industry, and others are working either with the tourism industry on concrete issues or just marginally with the tourism industry. More about the findings from my survey are presented in chapter 4.

1.2 Festivals and tourism - impact, importance, correlations and national strategies

In this section of this chapter, I will look into the importance of tourism, the importance of festivals in a tourism context and festivals as an experience for visitors. By putting the festivals into a context, it clarifies what the correlations between tourism and festivals might be.

1.2.1 Changes in perspective from cultural tourism to nature-based tourism to adventure tourism

Tourism is said to be one of the fastest growing industries in the world (UNWTO). The UNWTO's trend and forecast analysis, for the year 2030, indicates that the number of international tourist arrivals worldwide will increase from about 940 millions in 2010 to about 1,8 billions in 2030 (UNWTO: Trend and forecast 1950 -2030).

According to Quinn, Mottiar and Ryan (2014) cultural tourism represents 360 million international trips every year, which is about 40% of all global tourism (OECD, 2009). This tells us that cultural tourism has become a very important market segment within the tourism industry. The UNWTO stated in 2004 that cultural tourism is the fastest growing of all tourism segments. In 2009, the UNWTO stated that nature-based tourism was "the most rapidly expanding sector within tourism" in Europe, and this was also the case for other places (Fredman and Tyrväinen, 2010, p 27). This shift in focus, clearly demonstrates that the perspective of what is important and which segment is increasing the most, changes rapidly.

Today, many are talking about adventure tourism. Recent research and different statistics shows that "adventure tourism is one of the fastest growing categories" within tourism (UNWTO, 2014, p 10). Adventure tourism is quite a broad term and is often divided into soft and hard adventure. According to how I interpret adventure tourism, cultural tourism

is a natural part of this tourism segment and can be classified as a soft adventure. My interpretation is supported by ATTA (Adventure Travel Trade Association) that defines adventure tourism as “a trip that includes at least two of the following three elements: physical activity, natural environment, and cultural immersion” (UNWTO, 2014, p 10).

ATTA uses amongst others, the following illustration when they are explaining what adventure tourism is all about.



Illustration by ATTA – The New Adventure Traveler (2017).

In 2005, ATTA worked with researchers from Michigan State University to define adventure tourism. The resulting definition noted that adventure tourism is a mix of nature, physical activity and culture. As a part of that research, it was found that “[t]he importance adventure travellers place on culture was a significant finding” (ATTA, 2017).

At many tourism conferences in Norway today, adventure tourism is one of the topics. Just a few years ago, it was all about hard adventure as in the more adrenaline generated through the activity, the tougher and more risky the better. Today, this focus has changed to more soft adventure, which influenced the illustration from ATTA above. Both Innovation Norway and Fjord Norway AS have changed their image and focus in marketing from the tough and spectacular activities that often scared tourists instead of attracting them, to a softer focus, which is obvious and visible in Innovation Norway’s newest tourism strategy.

With the interpretation of adventure tourism illustrated above, are festivals as a cultural experience, a natural part of the adventure tourism segment.

1.2.2 National policy and strategy - culture and its importance in a tourism context.

In 2017, two important national papers emerged, one from the Norwegian Government and the other from Innovation Norway. These papers are both important for the development of tourism in Norway and also for cooperation with the culture sector as shown below.

“Meld. St. 19, Opplev Norge – unikt og eventyrlig” (White Paper Number 19, Experience Norway – unique and extraordinary) was published by the Norwegian Government in spring 2017. The tourism industry in Norway had been waiting for a new strategy for tourism development for many years since the existing White Paper was 17 years old. The expectations for this new paper were high within the tourism businesses regarding what the Norwegian Government would highlight as important and in what direction the tourism industry should develop. White Paper Number 19 stresses the importance of better cooperation between tourism and culture and says that if Norway is going to have positive development within tourism, it is important to develop more cultural tourism products.

In April 2017, Bente Bratland Holm, the head of the Department of Tourism in Innovation Norway, presented their new strategy for tourism development and growth for our country at the Norwegian Travel Workshop (NTW). One of the aims of their new strategy was the generation of 20,000 new jobs in the tourism sector by 2025. The strategy deemed able to achieve this aim was better cooperation with producers of and use of local food, culture and art (2017).

1.2.3 Festivals as a concept – change in perspective and understanding of this phenomenon.

What is actually a festival? Is the understanding of festivals as a phenomenon the same nowadays as it was some years ago? There are many different understandings of what a festival might be as well as many definitions, but many researchers agree that a festival is a themed celebration, it is open for the public and it is a temporal phenomenon (Getz, 2005). More about the notion of festivals and definitions in chapter 2.2.

As stated above, there are many understandings and definitions of what a festival might be. This difference in understanding and interpretation results in difficulties in being able to concretely state the numbers of festivals both in Norway and elsewhere, because the number is dependent of which definition is being used. Over time, the number of festivals in Norway has increased and the same phenomenon can be observed elsewhere in Europe as well as in other western countries (Prentice and Andersen, 2003, Tjora, 2006, Jaeger and Mykletun, 2009, Ryssevik and Dahle, 2015.). In fact, Prentice and Andersen (2003) refer to an “explosion in festival numbers” (Prentice and Andersen, 2003, p 8) when they discuss the development of festivals.

The same phenomenon was also found in my survey. The oldest festival in my survey was established in 1961, but the majority of festivals are quite new. Twenty-four (24) out of the 36 festivals in my survey were established after the year 2001.

Due to the increase in numbers of festivals and the increase in numbers of festivalgoers, many researchers describe this phenomenon as a festivalisation of the cultural life in Norway (Ryssevik and Dahle, 2015). Keeping a complete overview of all the festivals may be difficult, because some new festivals are established every year and other festivals are terminated. Most of the festivals are arranged during summer time, which also can be observed in my survey. Seventy-four point three percent (74.3%) of the festivals in my survey were held in June, July and August.

Additional to the growth in number of festivals, we can also observe a development of more specialised and more narrow types of festivals, meaning that the diversity in different types of festivals has increased both concerning genre and activities (Goraoy et al., 2004 cited in van Aalst and van Melik, 2011).

1.2.4 Introduction of the main topic – cooperation between festivals and the tourism industry.

An interesting aspect concerning this growth both in number of festivals and also the growth in different types of festivals, is cooperation between festivals and the tourism industry.

Tourism can offer festivals both audiences and participants, which can result in a better economy for the festivals. Who then is actually a tourist in a festival context? It is nearly impossible to separate a tourist from other visitors, from local inhabitants as well as volunteers that are working at a festival (Wollan, 2009, Jæger and Olsen 2016). On the other hand, festivals can contribute in making destinations more attractive, in framing a stronger image and extend the high season. Subsequently, festivals have the potential to respond to a drop in tourism business demand. Some festivals are even a reason to go. This suggests that good cooperation between festivals and tourism businesses could be mutually beneficial.

Over time, tourism has changed and evolved from a “passive gaze to encompass more active forms of involvement by tourists in the everyday life of destinations” (Richards, 2011, p 1233). In the early days of tourism, most tourists travelled in bus-groups and some individually travelled in a car on a road-trip. The main experience was looking at scenery either from the bus- or from the car-window. The modern tourist has already visited several destinations and experienced quite a number of experiences, which often results in a mature and demanding tourist. Tourists want and expect quality in every aspects of their holiday. Tourists of today want to use all their senses, meaning that they want to see, hear, smell, touch and taste. They are more adventurous, they want to learn new skills and participate in whatever the destination has to offer. Passive watching is just not enough anymore to fulfil the experienced tourist’s expectations of a holiday. According to Picard and Robinson (2006), participating in events and festivals is “an increasingly significant aspect of the contemporary tourist experience” (Picard and Robinson, 2006, p 1).

Previous and well-recognised research has revealed that there is little or no cooperation between festivals and tourism businesses at many destinations. Getz and Page found in their research that sometimes there was “no relationship established between events and tourism” (Getz and Page, 2015, p 600). In a case study from Calgary (Getz, Andersson and Larson, 2007 cited in Getz and Page, 2015), it was found that the DMO (Destination Management Organisation) did not have any knowledge of approximately seven festivals in their region. The same case study reported that the DMO expressed little or poor interest in festivals as possessing tourism potential.

In this context, is it interesting to investigate the situation in my own home county. What is the nature of the situation in Møre and Romsdal concerning cooperation between festivals and the tourism industry and what knowledge does the DMOs have concerning festivals in their own region? That among other interesting aspects concerning the cooperation

between the festivals and the tourism industry in Møre and Romsdal such as what they actually are cooperating about as well as if they have any suggestions in how to improve this cooperation, is what will be illuminated in this Master's thesis.

In chapter two relevant theory about festivals, tourism in a festival context and also some theory about why festivals are important to us as human beings will be considered. Chapter three describes the methods used to generate this Master's thesis. Chapter four describes and analyse what was found in the survey of 36 festivals in Møre and Romsdal. In chapter five, I discuss my findings relating to relevant theory. And finally, in chapter six I draw some conclusions and offer some suggestions for further research.

2. What is a Festival and why are they important to us as human beings

“Now it’s festivals, festivals everywhere. Big ones, small ones, wild ones, silly ones, dutiful ones, pretentious ones, phony ones. Many have lost purpose and direction, not to mention individual profile. Place a potted plant near the box office – whoopee – we have a festival.” (Bernheimer, 2003, cited in Quinn, 2005, p 939).

I chose to use the citation above as an introduction to this chapter, because there are discussions going on concerning what a festival actually is and why festivals are so important to us as human beings. The citation above illustrates many elements in these discussions, which will be illuminated in this chapter.

2.1 Festivals as a phenomenon in a historical perspective

Festivals and other events play an important role for the local community and the people that live there. Festivals are is not a new phenomenon. According to Quinn (2010) festivals are “known to have existed for a very long time” (Quinn, 2010, p 267). Some festivals have a long history and have become a tradition, while other festivals are rather new. What they all have in common, is that they all represent a kind of cultural celebration (Getz, 2005). In 534 BC, the very first festival that we know of, was arranged in Athens. This festival honoured the patron of wine, feast and dance - Dionysus (Quinn, 2005 cites HOLND FSTVLS, 2002). In all centuries since then, festivals have played and still play an important role “both in public and private, religious and secular spheres” (Quinn, 2005, p 929).

Festivals as such are in a constant development. According to Falassi (1967/1987), festivals have retained “its primary importance in all cultures” (Falassi, 1967/1987, p 7) and are still the most used, common and significant way to celebrate life itself.

Falassi (1967/1987) said in his essay “Time out of Time” that elements of symbolic abstinence from work and the normal everyday life for instance were important elements in why festivals are so important to us as human beings. Maybe it is not like that anymore? In Innovation Norway’s recently released strategy for tourism development and growth, they

stated that tourism is no longer a break from everyday life, but it is a part of normal everyday life. Jæger and Olsen (2016) have noticed the same phenomenon and stated that there is “a rather blurred distinction between tourism, leisure and ordinary everyday life” (Jæger and Olsen, 2016, p 2). According to Wollan (2009), tourism and festivals are closely connected and maybe since the border between everyday life and holiday is getting more blurred, maybe that is also the situation for festivals and holidays. Many people today have longer holidays, more money and travel more often. On the other hand, employees are more available when they are actually on a holiday, checking e-mail via cell-phones, tablets and computers, answering phone-calls and so on, which means that they have not completely checked-out from work.

The number of festivals has increased in the last years, both in Norway and in the rest of Europa (Jaeger and Mykletun, 2009). It is nearly impossible to have a complete list of festivals, because every now and then a festival is terminated or a new festival is established. This situation was also demonstrated when I tried to get a complete list of the festivals in Møre and Romsdal. Neither the culture departments in the municipalities nor the DMOs (Destination Management Organisation) had a complete overview of festivals in their own region.

Festivals, particularly within popular music, have had a “phenomenal growth in most parts of the world for a considerable time” (Tjora, 2006, p 64) and “festivals are increasingly embracing a wider range of cultural events” (Tjora, 2006, p 64). The increase in number of festivals are at such a level that, as already noted, Prentice and Andersen (2003) are using the expression “explosion in festival numbers” (Prentice and Andersen, 2003, p 8) to explain the development in festivals. This increase in number of festivals in Norway, has resulted in many are describing this development as a “festivalisation” of the Norwegian culture (Ryssevik and Dahle, 2015). This increase in number of festivals may also lead to increasing competition between festivals since many communities now have “at least one festival a year” (Crompton and McKay, 1997, p 426), which means that competition can occur both with regard to getting popular artists and enough audiences. This potential competition may also force the festivals to be more innovative and to bring in new elements or activities if they want to continue being attractive for audiences (Richards and Wilson, 2005).

Another aspect concerning the development of festivals and their numbers, is that the number of festivals may vary in relation to which definition of the concept of festivals is

being used (Jæger and Mykletun, 2009). More about definitions and description of festivals in section 2.2.

Festivals are not only important to the ordinary people and the community, but also for the artists since their main income now is from concerts (Ryssevik and Dahle, 2015) and not from selling records.

What is actually a festival and why are they important to us as human beings? Those questions will be illuminated below. Festivals may have many different functions. They may be “a reason to go” (see section 2.4), they may serve as an attraction for a destination (see section 2.4) and they are important for people who live and work in the region (see section 2.3). All these functions are important for the local society. Festivals often make people proud of living at a particular place because it is the hometown of a popular festival. More about these different aspects below.

2.2 What is actually a festival? Definitions and descriptions

In this section, I will try to define and describe the concept of festivals. Festivals and other events play an important role for the local community for many reasons (Getz, 2008). Why is this so? Destinations “facilitate and promote events of all kinds to meet multiple goals” (Getz, 2008, p 405) such as attracting tourists and enhancing the image for a destination (Getz, 2008). Festivals and other events are eagerly used to promote a destination not just as a place to visit, but also as a place to live and work (Getz, 2008).

There are many definitions and descriptions used to explain the concept of a festival. Some are short and some are quite extensive, but many definitions have some of the same elements.

According to Getz, a festival is “a public, themed celebration” (Getz, 2005, p 21) and explains further that a festival is a temporal phenomenon (Getz, 2005). This is a short and concise definition, but in my opinion it does not cover the whole concept of a festival.

Jæger & Mykletun (2009) have a more descriptive definition wherein their definition actually explains the whole concept of a festival. Their definition is: “A festival is a public, themed celebration with a formal program. It has a core activity and additional activities. The

festival has a timescale, in which it accomplishes both the core activity and additional activities” (Jæger and Mykletun, 2009, p 332). Festivals are often complex arrangements with many different activities, both core activities and additional activities which is included in the definition by Jæger and Mykletun (2009). As an example, a music festival often has a market where local produce is sold as well as food and alcohol for sale. This was also demonstrated in my survey where “performances by professionals” were the most popular activity and most likely the core activity for the festival. Food and alcohol for sale were the second and third most popular activities, indicating that these activities were additional activities. Jæger and Mykletun (2009) include “a formal program” in their definition, which is important for the audience in helping them to plan their days at a festival.

The notion of a festival is wide and covers many different events, such as small and bigger musical arrangements, sport competitions and tournaments (Jæger, Kvidal and Viken, 2012), just to mention a few. Festivals are diverse both concerning age, size, budget, number of visitors, length of the festival, core and additional activities and main themes for the festival, which were also found in my survey of festivals in Møre and Romsdal. More about that in chapter 4.

As noted previously, festivals are temporal phenomena (Getz, 2005) and every festival is unique although it might be held at the same location and at the same time every year. The setting, the program, the expectations and moods of the people that colour the atmosphere at each festival is unique, which makes it impossible to replicate a festival. If you are not there, “it’s a lost opportunity” (Getz, 2008, p 404). “This uniqueness of events” (Getz, 2012, p 37) and festivals, is what makes them so attractive and compelling (Getz, 2012). A festival is meaningful only for those who are attending (Wollan, 2009).

Why are festivals important to us as human beings? Most of the grown-up population in many western countries live in a hectic time with tight time-schedules, which often results in stressful lives and a lot of pressure from many angles. It is expected that we are successful in every matter or at least many feel that this is expected from them, and for everybody else this is so. It is further expected that we are serious and responsible all the time and that we cope with every situation. Most of us have many commitments as adults and have many different roles such as being parents, carers, employees, wives/husbands/partners and have mortgages with banks, just to mention a few. The result is that often we do not have much time for being with friends, to relax, to just live and have fun. The need is there to sometimes forget all this pressure, have some fun, be with friends and celebrate life itself, or to just have

some “Time out of Time” (Falassi, 1967/1987, p 4). Falassi (1967/1987) describes festival-time as a “Time out of Time”, which means that the “daily time is modified by a gradual or sudden interruption” and “a special temporal dimension devoted to special activities” (Falassi, 1967/1987, p 4). This need to celebrate life itself, enjoy, have fun and free time are all reasons why we arrange so many festivals and other events. “They are not only accepted but expected” (Getz, 2012, p 40).

Festivals often result in a wide “range of modalities” (Falassi, 1967/1987, p 3) compared to what we think of as norms in the daily normal life. When it is festival-time, it is time to act and behave differently to what you usually do, it is actually a kind of not to do and behave according to daily routines (Falassi, 1967/1987). Festival time means doing something completely different from everyday life and that is why Falassi (1967/1987) also calls it “Time out of time”. There are special norms for behaviour during a festival, festival-norms, which may be different from the norms that most of us follow during our normal everyday life. These norms can be challenged during a festival-time, meaning that boundaries and taboos can be put aside. Picard and Robinson (2006) describe these special norms of behaviour as “carnavalesque inversions of social roles, permitted sexual intercourse, the right to meet and dance, the excessive and abusive consumption of food, alcohol and drugs” (Picard and Robinson, 2006, p 11).

Another expression used about being a participant at a festival and describing the atmosphere, is liminality. According to Wollan (2009), liminality is a kind of free-zone, which you enter when joining in a festival. One of the festival respondents in my survey provided an additional comment concerning festivals and their importance for the local society that in a way demonstrates liminality. This particular festival respondent answered that their festival contributed to building community across generations and other differences, meaning that normal norms and borders were partially erased or at least these borders were more blurred during the festival.

Many festivals are cyclical meaning that they often are arranged every year or every second year (Van Aalst and van Melik, 2011). That fits very well with what I discovered in my survey of the festivals in Møre and Romsdal. Many of the festivals in my study were arranged on a regular basis and most of the festivals were arranged every year. Ten festivals were arranged on a more irregular basis, for instance every second year.

According to Getz (2012) the word festival is often misused and overused. Getz (2012) raised the question if there is just different kinds of musical performances, is it a festival? He asks this question because in his opinion it seems like the organisers and the community have forgotten what they are actually celebrating at a particular festival or at least they do not tell the story to the audience.

2.3 Festivals and their impact on local society and synergies

Tourism development has been used as a tool for regional development for decades (Moscardo, 2007). Every county council in Norway has tourism advisers, who are working with these issues, which demonstrates that they are aware of their role as a regional development actor within tourism. According to Moscardo (2007), festivals as a tool for regional development represent a newer policy. County councils have recognised the importance of festivals, which are the reason why many county councils are funding many festivals in their own region.

Festivals are often well rooted in local societies and many festivals are established with the desire of contributing to business development, enhancing the identity as well as being a brand for the place where the festival is arranged (Ryssevik and Dahle, 2015). Local culture is important for local identity, belongingness as well as “a source for economic growth” (Ryssevik and Dahle, 2015, p 15).

Event and festivals as such, are “highly valued as attractions, catalyst, animators, place-marketers and image-makers” (Getz, 2008, p 406). Festivals and tourism are closely connected (Wollan, 2009) and festivals contribute in getting publicity for places where festivals are arranged, which is important for the local society (Jæger, Kvidal and Viken, 2012). More about these aspects in the two sections below.

2.3.1 Attractive as a place to visit, to live and to work - urbanity

Festivals are important for many and varied reasons. They are important for a destination’s attractiveness, they are important for the image of a place, they represent good

commercial options and may serve as a showcase for a place (Jæger, Kvidal and Viken, 2012).

Festivals are particularly important for local society with regard to local identity and belongingness (Ryssselvik and Dahle, 2015). Festivals often contribute to a society being seen as attractive as a place to visit, to live and to work (Ryssevik and Dahle, 2015), which is important for every community. For a place or a city, urban or rural, this is important, and many and different experiences contribute to such attractiveness. Festivals and other events are examples of such experiences. Attracting sponsors who want to invest in new cultural attractions and events that again attract visitors are important when it comes to both urban and rural development (Richards and Wilson, 2004). For many, experiences are an important component of quality of life (Getz, 2013) and experiences that perhaps were established to attract tourists, have also become experiences that are offered to local inhabitants and may enhance their wellbeing, and the meaning of their quality of life.

Many places and perhaps mostly small places, are often struggling with getting competent employees. Young people move to bigger cities to gain an education and also to get a job, but some young people move because, for a period of time, they are seeking more urban qualities. For such places, it is important to have other qualities that can be of great importance in attracting and keeping youngsters in the region. Family and nature can be such qualities, but a festival of a certain size and quality that for a period of time can transform a small city (Johansson and Kociatkiewicz, 2011) to a lively place and even give the inhabitants a kind of urbanity, is of great importance in this matter (Hervik, Bræin and Bryn, 2003). It is important for young people to move to bigger cities or places to gain an education and knowledge, but it is also important for small places and cities to be attractive enough to encourage these people to move back or attract young people from other places.

For the municipalities, it is important to attract skilled, well-educated young employees of a fertile age. This is important for the locale community and for local authorities because they are dependent on both the labour and the possibility of growth in number of inhabitants or at least not a decrease in number of inhabitants, which is a challenge in many rural areas in Norway. The result is that many places lack well qualified employees in both public administration and in private businesses. There is no doubt that the publicity that a festival can achieve can attract new businesses as well as highly competent employees (Morgan, 2007). A festival can in other words strengthen the impression of a city or a village of being attractive, urban and an exciting place to both visit and live. Festivals of a certain

size and popularity that in people's mind are "connected to a certain location" (Van Alst and van Melik, 2011, p 197), gives that place a particular image (Van Alst and van Melik, 2011), which often enhances the attractiveness of these places. Festivals that are closely connected to the place where the festival is arranged are categorised as Hallmark events (Getz, 2012).

According to Quinn, Mottiar and Ryan (2013), urban destinations are "on the rise and culture is the source of urban attractions" (Quinn, Mottiar and Ryan, 2013, p 1). Cultural products such as festivals, literature, arts and crafts will be packaged and then distributed and sold as experiences for visiting tourists in a more extensive way than is done today (Quinn, Mottiar and Ryan, 2013). Olsen (2012) stated that festivals are important for urban revitalisation as well as attracting visitors and locals. Innovation Norway have until today used the slogan "Powered by Nature" when they have marketed Norway as a tourist destination abroad. Recently they launched another slogan "Powered by culture", which fits well with the picture described by Quinn, Mottiar and Ryan (2013) and Olsen (2012).

2.3.2 Festivals and place-development

Many local governments focus on place-development as a tool to increase the attractiveness of a city and to create more urban places in their region. This attractiveness can give increased attention to the region and to the identity of the region. According to Ryssevik and Dahle (2015), the increase in number of festivals can be viewed from this perspective.

Festivals offer a great variety of experiences to the people that live close to the place where the festivals are arranged (Jæger, Kvidal and Viken, 2012). These experiences may not have been possible to offer at small places without the festival (Jæger, Kvidal and Viken, 2012). De Bres and Davis (2001) state that during the week or a weekend that a festival is arranged, the inhabitants are provided with home entertainment.

Festivals can give positive effects for local business and they create activity, especially within the tourism sector (Jæger, Kvidal and Viken, 2012). During festivals, at least festivals of a certain size, there is an increased demand for goods and services. Many people are visiting the festival and they need to buy food and beverages, some need accommodation and transportation, and restaurants gain more guests. I choose to use Moldejazz to exemplify how important a festival can be for a local society. Not only the hotels in Molde are sold out, but

also festival-guests have to travel to the neighbouring cities to get accommodation on the most popular days. The festival is also important for local shops. Many shops are quite satisfied with their turnover during the festival-week, which for many represents an extra week with “Christmas shopping” (Mosnes, 2010). That is consistent with other research on this field that states that “local culture can serve as a source for economic growth” (Ryssevik and Dahle, 2015, p 15).

Festivals are important in making destinations attractive from an image perspective, they are valuable in a marketing perspective and not to forget how important they are in attracting visitors, which may result in visitors who spend money. This can give economic impact for the businesses in the region, which is important also for the local government (Getz & Page, 2015). Festivals and other events have great impact for the tourism industry because they increase a destination’s competitiveness (Getz, 2008).

Festivals and other events are usually considered as tourist attractions, but are also often “used in place marketing and destination image-making strategies” (Getz and Anderson, 2008, p 1). Marketing popular festivals can increase the attractiveness of a place in more than a touristic manner. A festival is also important for the residents in a region, not for just having a good time, but it is also a lot about pride and identity.

A few years ago, again using Molde as an example, Molde gained a new multi-cultural house called “Plassen”. Moldejazz, Teatret Vårt (a regional theatre), Bjørnsonfestivalen (a literature festival), the library in Molde, Kunstnersenteret i Møre and Romsdal (Art Gallery) and Storyville Jazz Club are all located in this new house. Without doubt, this house would never have been built if it were not for all these cultural organizations pulling together for realising this house in the centre of Molde. Today, Plassen offers many different activities during the whole year, such as different kinds of concerts, theatre, exhibitions and of course the activities in the library.

As their main purpose, some festivals are not focussed on attracting tourists. For some, festivals are often about creating something good and interesting for the people that live and work in the community with their own interest or hobby as a base (Jæger, Kvidal and Viken, 2012). More about purposes of the festivals in Møre and Romsdal in section 4.2.5.

2.4 Festivals as a reason to go

Festivals has been a “reason to go” for decades (Picard and Robinson, 2006). Not only for cities, but also for more rural places that have a popular festival. Festivals can contribute in building image for a destination. When a festival is connected to a certain location, it “provides the city with a particular image” (Van Aals and van Melik, 2011, p 197) and in this way the festival and the city can gain a shared image and identity, which may be important in the increased competition in attracting tourists to a region. Event tourism and festivals as a part of that segment, has become important business at a global scale and some events have become important tourist attractions. For many, the festival is their “reason to go”. They choose that particular destination because the festival or the event is arranged at that destination and no other places (Getz, 2013) and by offering many different experiences which cannot be experienced other places, makes this place “a reason to go” (Blichfeldt and Halkier, 2014, p 1588).

For destination management offices (DMOs), it is an advantage to have many different experiences to market, because this makes the destination more attractive, strengthening the competitiveness and it is also a way destinations can differentiate their offerings from one-another. Promoting different experiences such as different kinds of activities, festivals and other events gives visitors “a variety of reasons to visit an area across the seasons” (Hjalager and Kwiatkowski, 2017, p 2).

Festivals and other events may also be a reason why visitors prefer to stay longer in a region and thereby affect tourism value (Getz, 2012). On the other hand, festivals may also have the effect of “keeping people and their money at home” (Getz, 2012, p 157) because they want to participate in what the festival has to offer.

We also know that visitors often do not have any information about festivals and other events in the regions they are visiting, and just by accident or “just came across” (Richards, 2007, p 39) the events.

2.5 Festivals as meeting-places

Cultural events can be important meeting-places between businesses and customers and between the event and its sponsors. It is also a trend that different kinds of seminars, meetings and conferences are arranged in periods close to a festival or actually within the festival period (Jæger, Kvidal and Viken, 2012) and often offer artists from the festival program as entertainment (Hervik, Bræin and Bryn, 2003). As an example, Jazzgas is a national conference that has been arranged for many years and is still arranged during Moldejazz with participants from the oil and gas companies/industry.

Festivals can also be a meeting-place for creative people and young talents and can serve as a “breeding ground for talents” (Van Aalst and van Melik, 2011, p 197). Festivals are attractive for many different kinds of audience and the festival can serve as a meeting-place for different kinds of competence, such as musicians, producers, specialists within sound and light, chefs, painters just to mention some. Some festivals arrange workshops where young talents can learn from professionals. To put it in Van Aalst and van Melik’s words “meeting places for creative people – the audience, the makers and the producers” (Van Aalst and van Melik, 2011, p 197). One of the festivals in my survey answered that their festival had created a meeting-place between professionals and young talents. This answer fits well with the article from Van Alst and van Melik (2011).

Often, private events are arranged within the same period of time as festivals and other events. The reason for this is that people, who have moved to other places, travel back home to participate in the festivals and in this way, are in their hometown (Hervik, Bræin and Bryn, 2003). At the same time, many people that are living in the region stay at home to participate at the festival (Hervik, Bræin and Bryn, 2003), which makes it adequate to arrange private events such as weddings, birthday celebrations and different kinds of anniversaries.

2.6 Festivals as a mean to combat seasonal drops and extend the “main” season

Today there is a visible peak of ordinary tourism traffic during the high summer season, which is June, July and August. Many festivals also take place during summer-time and nearly every summer there are some new festivals that are established.

Festivals can be a tool to extend the high summer season for the tourism businesses. Today there is a distinct peak of both ordinary tourism traffic and within events and festivals during the high summer season. This represents a challenge for tourism businesses as well as for the destination management organisations in the region (Getz, 2008). June, July and August are actually nearly “sold out”, and it is difficult to find places to sleep and eat in many regions which may represent a challenge for the visitors, and also for the DMOs (Getz and Page, 2015) and the tourism businesses.

My survey revealed that 74.3% of the festival respondents answered, that their festival was arranged during summertime, meaning June, July and August. Only two festivals were arranged in what can be called the off-season in a tourism context, meaning between October and March.

Festivals can be important in overcoming seasonality issues by providing tourism businesses with domestic visitors and in this way contribute “to fill the gap left in the off-peak season” (Getz and Page, 2015, p 594). They can also be important in spreading the visitors geographically throughout a region, a county or a country (Getz, 2005). This is quite consistent with Innovation Norway’s new strategy for tourism development and their corporate slogan, which is “All over Norway – the whole year through”.

When establishing new festivals, is it important to motivate the initiators to perhaps avoid the high-summer season where there already are many other arrangements going on. If possible, it could be smart to use new events to fill the gap in the off-peak season. By doing so, the festival could be a tool in decreasing the negative effects of a drop in tourism demand during the off-peak seasons. This advice was very clear in the interview with one of the destination companies (DMO) in the county.

2.7 Festivals and tourism

During the last decades, there was a growing consciousness of the importance of culture as both an attraction, but also as a motivator for tourism (Quinn, Mottiar and Ryan, 2013). As a consequence of this consciousness, culture is also used as a tool for “signalling destination distinctiveness (Quinn, Mottiar and Ryan, 2013, p 1).

Festivals and tourism are closely connected and popular festivals have always attracted tourists (Wollan, 2009, p 34). Events and festivals are often looked upon as tourist attractions (Getz and Andersson, 2008) and one of the purposes for many festivals and other events is to attract tourists and to give them a good experience (Hjalager, Thuesen, Fisker and Finke, 2016).

Many events and festivals are established without thinking of a potential tourism appeal and often there is just no relationship established with the tourism businesses in the region where a festival is arranged (Getz and Page, 2015). The result may be that the DMO does not have information about all the festivals in their own region (Getz and Page, 2015), which also was confirmed in an interview with one of the DMO's in my county. The consequence of this lack in information is less marketing for the festivals through ordinary tourism marketing channels.

Tourism of today has changed compared to tourism just a few decades ago when the tourists were satisfied or at least used to looking at the scenery from the bus- or car-window. Tourists of today want to be active, use all their senses, participate in whatever the destination has to offer and sometimes even gain new knowledge. Tourists choose destinations according to which destination can offer the experiences they are seeking and this is not necessarily only what is considered to be tourist attractions (Quinn, Mottiar and Ryan, 2013). It might include experiences that are "not provided by the tourist sector alone" (Quinn, Mottiar and Ryan, 2013, p 14), such as experiences provided by the cultural sector, for instance historical sites, festivals and other events and perhaps even the possibility to learn new skills (Quinn, Mottiar and Ryan, 2013). This acknowledgement should motivate and encourage cooperation between the tourism and the cultural sectors to accommodate, fulfil and satisfy the demand from potential visitors (Quinn, Mottiar and Ryan, 2013).

Who is actually a tourist in a festival context? This will be illuminated in the two sections that follow.

2.7.1 Visitors

Many tourism organisations stress international visitors (Getz, 2012), this is also the case in Norway. This is done although national statistics in Norway (SSB), which clearly

demonstrates that there are more Norwegian tourists than foreign tourists in our country. In Møre and Romsdal, Norwegian tourists represent about 70% of all tourists and foreign tourists the other 30%.

The same goes for festivals. Most of the festivals are dependent on the local and regional visitors (Jæger, Kvidal and Viken, 2012, Getz, 2012). This means that it is the people, who live close to where the festivals are arranged that also represent the main audience-group. A consequence of being highly dependent on local visitors is that festivals are quite dependent on repeat visitors (Crompton & McKay, 1997). Festivals and other events may also have “the effect of keeping people and their money at home” (Getz, 2012, p 157) because they want to participate in whatever the festival has to offer.

Festivals attract many kinds of visitors such as festival goers who actually buy festival-tickets, but there are also people, who just want to be in the region and be a part of the festival-atmosphere, who are classified as additional visitors. Additional visitors, as ordinary festival-goers are good for both “retail, leisure and other businesses” (Morgan, 2007, p 1) in the region, as everybody needs something to eat and a place to sleep, in other words, “developing tourism” (Crespi-Vallbona and Richards, 2007, p 116). In this mixture of people, it is nearly impossible to separate festival visitors from the ordinary tourists or even the local people (Wollan 2009, Jæger and Olsen, 2016).

According to Richards (2007), foreign visitors are often not aware of festivals at places they visit in advance. They are often “pleasantly surprised by the liveliness of the city” (Richards, 2007, p 34) and then become “accidental cultural tourists” (Richards, 2007, p 34) when they happen to visit a region when a festival is arranged.

How the situation is at festival in Møre and Romsdal concerning from where the visitors come, will be presented in chapter 4.2.2.

2.7.2 Volunteers

Many festivals are dependent on volunteers as labour (Haanpää, 2017), so also is the situation for the festivals in Møre and Romsdal as only three out of the 36 festivals did not use volunteers as a work force.

It is not unusual that festivals have volunteers that do not live in the community where the festivals are arranged. This means that the volunteers have to travel to the hometown of the festival. Volunteers do not only work for free for the festival, but they also pay for their own travel costs to the festival as well as for food and accommodation during the festival (Jæger and Olsen, 2016). Some festivals have quite a number of volunteers, some of them several hundreds of volunteers. Volunteers are not only a valuable resource for the festival as labour, but also valuable for the whole community since they pay for accommodation, food and drink, and additionally most likely spend money on shopping and pleasure (Jæger and Olsen, 2016).

Volunteers are people, who travel to a festival and are using their money on food, beverage and accommodation like other tourists, which makes them a kind of tourists. As mentioned above, it is nearly impossible to separate tourists from local people, festival guests and from volunteers that are working at the festival (Wollan 2009, Jæger and Olsen, 2016).

3. Methodology

3.1 Introduction

On a daily basis, I work as an adviser within the county council in Møre and Romsdal, in the Department for Trade and Industry, where I am responsible for tourism development. I have also been the acting project-manager for a period of time, until 10th of April 2018, for the recently launched project “Tourism, food and culture in Møre and Romsdal” mentioned in this Master’s thesis.

Through my work as an adviser, I have many different roles. I am, as the title says, an adviser and as part of that role, I am a member in both project-groups and steering-groups for projects. The county council has some public funding, which can be applied for, and I am a case-worker for the applications that are tourism oriented. My employer has a clear and outspoken policy concerning being an active owner. This means that in businesses where we are a stakeholder, either in corporations or foundations, we are supposed to have a seat at the board. This policy has put me in a position as a board member for some of the festivals in the county. When I started to work on this Master’s thesis, I was a board member in one of the festivals, which participated in my survey. Currently, I am not a board member for any of the festivals, but I am for some tourism businesses that are more in the segment of a typical tourist attraction. I am also responsible for the annual tourism conference in the county.

One of the consequences of my different roles and positions, as an employee within the county council, is that I meet a lot of people during a year. This also includes meetings with people, who are working at the intersection of tourism and culture. This intersection, has been particularly obvious lately when I have been the acting project-manager for the project mentioned above.

To find answers to my research question and sub-question, I drew on both quantitative and qualitative methods. I used an online-based survey that was sent to all known festivals in Møre Romsdal, which provided me with good information about the festivals in my county. I also conducted a semi-structured interview with two employees from a representative of one of the destination companies in the county in order to include a representative from the tourism sector. Participant observation was also performed, although it might be questioned whether it actually was participant observation in academic terms.

It might be appropriate to reiterate the research question to keep this in mind with regard to the use of different methods.

What is the nature of cooperation between festivals and the tourism industry in Møre and Romsdal?

As well as the sub-question, which is derived from the research question:

- What are the upsides for improving cooperation between the tourism industry and festivals and what can they achieve with such an improvement ?

By using the different methods mentioned above, I have gained good insight regarding the cooperation between festivals and the tourism businesses in Møre and Romsdal. More about the different methods used in this Master's thesis in the sections below.

3.2 Quantitative research

In order to achieve as much information about the festivals in Møre and Romsdal as possible within a reasonable time, a quantitative approach was selected. A survey to all known festivals in Møre and Romsdal was chosen. As a method, the survey gave me the opportunity to gain information from many informants at the same time. According to Hannam and Knox (2010), surveys are *not* optimal in getting a deeper understanding concerning motivation, desires, feelings and opinions. With this knowledge in mind, questions where it was important to gain detailed information were formed as open-ended questions, and the informant could write as much as they wanted. The survey gave me a solid platform of information about the festivals in the county. This information was particularly chosen for my purpose in writing my Master's thesis (Baggio and Klobas, 2011).

3.2.1 Designing the questionnaire

A questionnaire was designed in Norwegian as an ordinary text-file. Since I used my personal job-PC, I had some limitations in what digital solutions I could choose. SPSS was not an option due to our policy concerning choice of digital tools. In dialogue with and after

listening to advice from people working in the Department of Planning and Analysing within the county council, I chose to use Questback when transforming the questionnaire from a text-file to a digital survey.

Questback is an online-based questionnaire. The use of electronic surveys are considered by many survey experts “to provide valid, reliable and relatively error-free results” (Baggio and Klobas, 2011, p 6). By using a tool like Questback, there was no need for punching the data into a system for further analysis (Baggio and Klobas, 2011), which reduced the possibility of errors. The choice of a digital solution was discussed with my supervisors at UiT – The Arctic University of Norway, who approved my choice.

When designing the questionnaire used in my survey, I obtained knowledge from other researchers, particularly Kari Jæger, UiT – The Arctic University of Norway and Anne-Mette Hjalager, University of Southern Denmark, who both have conducted similar research earlier respectively in Northern-Norway and in Denmark.

Before the survey was launched, I had meetings with the Department of Culture in the county council discussing the questions in the survey. I also wanted to give them the opportunity to put in additional questions that could be important for their jobs. I had also some meetings with the Department of Planning and Analysing concerning formatting the questionnaire since this is their profession. They formatted the Questback based on my questionnaire and sent out the survey via their system. In the introduction-letter that followed the survey, I introduced myself as a student at UiT – The Arctic University of Norway and not as an employee within the county council.

The questionnaire consisted of 48 questions and was a combination of close-ended questions where it was possible to give several answers, and open-ended questions. Many questions had a space for comments, which made it possible to give additional answers. This was important because the informants could have answers or comments of which I had not thought when designing the questionnaire (Hannam and Knox, 2010). In other questions, the informants were invited to answer using a Likert-type scale with values from “strongly agree” to “strongly disagree” (Hjalager and Kwiatkowski, 2017).

The questionnaire was quite extensive containing more formal background questions like number of employees, age of the festival, duration, which year the festival was established, budget, economy, activities, main theme for the festival, impact for local society, and more specific questions related to the topic of my Master’s thesis concerning the

cooperation between the festivals and the tourism industry. These questions and answers are often classified as quantitative data and categorical data (Baggio and Klobas, 2011).

Quantitative data are data that can be measured “using a numerical scale that reflects a quantity” (Baggio and Klobas, 2011, p 11) such as for instance age of the festival, number of employees and economy. Categorical data are data that afterwards can be categorised (Baggio and Klobas, 2011), which I have done with the questions particularly related to cooperation between festivals and the tourism industry in chapter 4.3.

3.2.2 Collecting data

There exists no complete list of festivals in Møre and Romsdal. Attempting to get the very best overview of festivals in the county, an e-mail was sent to the Departments of Culture in all the municipalities in Møre and Romsdal asking for information of festivals in their municipality. Some of the municipalities had a good overview of festivals in their own region, others did not have that kind of overview.

Before sending out the survey, another meeting with the Department of Culture within the county council was held with similar intentions. “Kulturnett” in Møre and Romsdal were also contacted as they are supposed to have a good overview of all cultural activities in the county. These contacts provided me with good knowledge of all known festivals in Møre and Romsdal. The list was most likely not complete, but my contacts were supposed to have a good knowledge about festivals in the region. A list of 70 festivals should form a good representation of the festivals in Møre and Romsdal.

An e-mail was then sent to all the listed festivals to check that the contact information and e-mail addresses were correct, but also to give them the very first information about my survey. Many of the festivals answered. Some of them just verified the contact information and some gave me new contact information.

A test survey was sent to two festivals with the aim of getting feedback on the questionnaire. A test survey is important, and provided me with the option to adjust questions based on feedback from the test-pilots (Baggio and Klobas, 2011). The two test-festivals were invited to identify any questions that were difficult to understand or answer (Baggio and Klobas, 2011). I picked two festivals that I knew quite well from the inside. I have been a

volunteer at one of the festivals for many years in different roles. At the other one, I have been a board member for about 10 years from the start of this festival. This last position was done as a part of my job. I terminated this position two years ago. One of the festivals answered and gave me positive feedback. I sent some reminders to the festival that did not answer the test survey, but without any luck.

Finally, the questionnaire was sent out to all known festivals in Møre and Romsdal, that is, the listed 70 festivals. Three festivals did not accept the survey and five festivals did not complete the survey, meaning they did not push the send-button. Thirty-six (36) festivals completed the survey, which is a response-rate of 54% that is fairly good, especially when you take into consideration that the questionnaire was very extensive. One reminder was sent automatically to the festivals that had not completed the survey, without any new answers. A personal reminder was then sent to every festival that had not answered, but with the same result, no new answers. There were no incentives provided for festivals to complete the survey.

The knowledge of 36 festivals can be characterised as a representative selection for the festivals in Møre and Romsdal, but the selection is too small to be characterised as representative for Norway or in general.

3.3 Qualitative research

According to Hannam and Knox (2010), there are three main groups of methods that belongs to the category of qualitative methods. They are “participant observation, interviews and focus groups, and discourse analysis” (Hannam and Knox, 2010, p 180). I chose two different approaches from the field of qualitative methods for my thesis research, and they were interview and participant observation.

3.3.1 Interviewing a DMO (Destination Management Organisation)

An interview is an appropriate method when the purpose is to gain in depth information from an informant that for example could represent a sector in a research project,

which was the case for me. To get some information from the tourism sector, an interview was conducted with one of the DMOs in the county. This was a DMO with many members and which covers a wide region with 19 municipalities, which makes them a good representative for the tourism sector.

A semi-structured interview was chosen as the most appropriate approach because this approach allows for a more informal conversation which makes it easier to ask follow-up questions and even change direction now and then (Hannam and Knox, 2010).

An interview guide is important to assure that the researcher gain wanted and needed information. I designed this as a checklist to ensure that I got the information I needed for my thesis. This checklist enabled me to shift focus throughout the conversation (Hannam and Knox, 2010) without losing sight of the purpose of the interview. The interview was recorded supported by notes, and lasted for one and a half hours.

Questions asked were particularly related to cooperation with festivals in their region. The DMO representative involved two employees, who were invited to describe such cooperation, in what field they were cooperating and what was functioning well or not well. They were asked if they had any thoughts or theories regarding why the situation was like it was. They were also invited to offer suggestions on how to improve cooperation between festivals and tourism businesses. At the end of the interview, they were asked to think big and draw a pipe dream and describe what efforts had to be done to reach this wanted situation. The DMO did not receive the questions before this interview.

The interview was transcribed into written form word by word without any kind of interpretation. The transcribed document was then analysed especially looking for suggestions for better cooperation between festivals and the tourism industry. Some of these suggestions are described in chapter 5.3.

3.3.2 Participant observation and fieldwork

Participant observation enables the researcher to gather informal information. However, this method requires more time than other methods, as for instance, an interview. On the other hand, this method does allow the researcher to interact with the informant for a period of time (Hannam and Knox, 2010). It may also provide the researcher with some inside

information. It can prove challenging to gain access to organisations that you want to study (Wadel, 1991), but for me that was not an issue since I partly got access to these organisations due to my job and partly due to my work as a volunteer for many years.

I have been a board member in two of the festivals that participated in my survey. One of these positions was terminated before I started work on my Master's thesis. At the other festival, I was a board member at the same time as I conducted my survey. This position was terminated during my work with my thesis as was my own wish. Both these positions have resulted in my knowing the managers of both festivals quite well as well as members of the board.

I have been working as a volunteer in another festival for many years and in very different role such as a host, music relation (host for musicians) and one of the accountable persons for the daily music parade. I started working for this festival as a volunteer when I was 18 years old and have been doing so, on and off, ever since. One of my roles, as a volunteer, included meetings with the management of this festival.

It may be debated as to whether these roles can be classified as a participant observation or not. According to Hannam and Knox (2010), you are supposed to keep a research diary when doing participant observation, which I did not maintain in any of these positions. I did not think of myself as a researcher although some of them were performed at the same time as I started to work on this thesis. Nevertheless, through these roles I gained a lot of vital and informal information concerning organising, running and the daily rhythm of a festival. Information that I may not have been able to obtain without these different roles.

3.4 Ethics

There are some basic ethical principles to follow when conducting research. It is important not to do any harm and to protect the integrity of the researched organisation as well as the "wellbeing, safety and dignity of all researched participants" (Iphofen, 2018, p 1). It is also important that the researcher is "as objective as possible" (Iphofen, 2018, p 1). I have done my very best to follow these principles when doing my Master's thesis research.

The festivals that participated in the survey were assured that their answers were treated with respect and with anonymity. That is the reason why no festivals have been

mentioned by name in this Master's thesis. Møre and Romsdal is a small county and the festival-community is even smaller. Many of the festival-managers know each other and meet each other on a regular basis in network-meetings. Some people that know this milieu well may be able to identify some information such as year for establishment, number of visitors and budget. This kind of information is public, and should not cause any ethical problem for neither me as a researcher nor the festivals. I have not revealed any secrets or any information that could harm the festivals.

Taking into consideration a response rate of 54% on a survey that is quite extensive, I have to ask myself some questions. I do not know every festival managers, I know some of them. But, I am sure that many of the festival managers know of me and know my position within the county council. Many of the festivals get funding from the Department of Culture and some of them might have thought it would be smart to answer this survey because of the connections between the different departments within the county council. It might not be so, but the thought has struck me. It is important to be aware that some of the festivals may have felt that they were obliged to answer my survey and perhaps even worried for the consequences if they did not answer.

I know the two employees at the DMO that took part in the interview quite well, and we consider each other as collaborators or even colleagues. Even though I stressed my role as a student in this context before we started the interview, it was a kind of awkward. An interview with such a base tend to be informal and I may have gained more honest answers. Knowing the people that I interviewed and the tourism industry in the county well definitively made it easier for me as a researcher to ask follow-up questions.

It might just be a coincidence, but one of the festivals that did not answer the survey had just applied for funding and I was the case-worker. They received a refusal and I have thought that this may have been viewed as a kind of payback.

Nevertheless, I am impressed and grateful for the 36 festivals that answered my survey.

When performing participant observation, it is important to be conscious about how much and what kind of inside and informal information you gather in order to know what can be used for the purpose of research. The same goes for personal experiences, what can and should be revealed (Haanpää, 2017) without harming the source of information. Some of my own experiences, from both my job as a board member, but also as a volunteer is visible in

various places in this Master's thesis. These experiences and reflections have been chosen carefully with the aim of not exposing any secrets and not harming any of the festivals. The same goes for my role as an advisor within the county council where I have signed a form concerning confidentiality. Mutual trust and respect between the county council and the industry are crucial for good cooperation between public and private sector.

4. The festivals in Møre and Romsdal – what was found

4.1 Background and context

The findings presented in this chapter are based on a study of 36 festivals in the county of Møre and Romsdal. Primarily, the respondents were persons, who were responsible for each festival. As a matter of fact, 86% (N = 36 on this question) of the respondents said that they were the acting manager of the festival.

The questionnaire that was sent out to all known festivals (70 festivals) in Møre and Romsdal was quite extensive. The survey contained formal background questions like number of employees, age of the festival, duration, which year the festival was established, budget, finances, activities, main theme for the festival, impact for local society, and specific questions related to my research question: “What is the nature of cooperation between festivals and the tourism industry in Møre and Romsdal”.

The questionnaire gave me a lot of information about each festival, for example, their finances, ownership and sponsors and access to publically available information. In my Master’s thesis, I have chosen to focus on responses to questions that were particularly related to cooperation between the festivals and the tourism industry – the focus of my Master’s thesis. Those questions were:

- a) Describe how the festival cooperates with the tourism industry
- b) Describe what is functioning well in this cooperation
- c) What are the obstacles to cooperation and do you have any suggestions on how to improve cooperation?

In addition, I looked into background information on the festivals participating in this study with regard to theme for the festivals, activities, visitors, volunteers and purpose of the festivals. I deemed such information may be important for a tourism context. I have chosen not to focus on information concerning finances, ownership and sponsors because in my opinion, this kind of information was not that relevant to my research question.

First I provide background information, which I have called the mapping of the festivals in Møre and Romsdal. Then I look more closely into responses to question a), b) and c) above.

4.2 The festival landscape in Møre and Romsdal – mapping

The 36 festivals that responded to my survey provided me with quite good knowledge about the festivals in Møre and Romsdal. The 36 festivals represent a response rate of 54%, which is fairly good for this kind of survey and particularly because it was an extensive survey with many questions. There may have been some festivals that did not receive the survey because there are always some new festivals popping up. As a consequence, neither me nor the Department of Culture in the municipalities, knew about these potential festivals. Altogether, I assume that the 36 festivals forms a good representation of the festivals in Møre and Romsdal. The festivals are different when it comes to age of the festivals, genre, duration, number of visitors, finances, activities etc. I have to say – what diversity.

4.2.1 Background and more formal information

4.2.1.1 Age, number of visitors and duration

The oldest festival in my survey of festivals in Møre and Romsdal was established in 1961 and the youngest festival was established in 2015. Table 1 below shows the spread in age of the festivals:

Table 1: Year of establishment.

Year of establishment:	Number of festivals:
1960 – 1990:	3
1991 – 2000:	9
2001 – 2005:	7
2006 – 2010:	12
2011 – 2015:	5

Only three of the festivals were established between 1960 and 1990 and only five festivals were established after 2011. Twenty-four (24) festivals were established after 2001 and 17 of them after 2006. The majority (66.7%) of the festivals in this survey were established after year 2001. And, 17 festivals (52.8%) were established after 2006 which

demonstrates that most of the festivals are fairly young in age. Hjalager and Kwiatkowski (2017) found the same results in their recently published article about festivals in rural Denmark. They found that 56.2% of the festivals in their survey were established after 2000.

The number of visitors to the festivals in my survey vary from 110 to approximately 60.000. The budgets have a range from the lowest with an income of NOK 72,916 to the highest income, which is NOK 32 millions.

There is also quite a range concerning the number of festival programs. Five festivals had only one program. Although these five festivals had just one program, such programs consisted of several elements or different artists. Festivals are not about one concert with just one artist, just to mention an example, which it is not. Whether it is a festival or not according to the definition of a festival, is another question. None of the definitions that I have seen during my work with this Master's thesis says anything about duration or number of programs. Most of the definitions that I have come across, simply state that a festival is a themed celebration which is open to the public, the program is well known in advance and there is a timescale (Getz, 2005, Jæger and Mykletun, 2009). According to that interpretation of a festival, do all the above-mentioned festivals fit the definition of a festival. At the other end of the scale, does one festival have 150 programs.

The duration of the festivals in my survey varied from one day up to nearly three weeks. The majority of the festivals were organised during weekends or extended weekends, meaning Thursday to Sunday.

It may seem like there is a correlation between the age of the festival and number of visitors. The results in my research revealed that older festivals had a higher number of visitors than younger festivals, but there were also a couple of exceptions to that picture in my findings. The absolutely oldest festival in my survey, which was established in 1961, had approximately 60.000 visitors. The second oldest festival was established in 1985 and had the second highest number of visitors, which was 40.000. Again, this is consistent with the findings in Hjalager and Kwiatkowski's research from 2017. Hjalager and Kwiatkowski (2017) explains these results thus: it may take time to build up and establish a festival and this is linked to visitor numbers.

4.2.1.2 At what time of the year are the festivals organised - seasonality

The survey revealed that 74.3% of the festivals were held during summertime, meaning June, July and August. A few festivals were held in April, May and September and two festivals were held in February. None of the festivals were held in the months of January, March, October, November and December.

There may be many reasons why a few festivals choose to arrange the festival outside the summer season. Many of the festivals are held outdoor and the cold climate in the Nordic countries might be one of the reasons (Hjalager & Kwiatkowski, 2017). Towards the end of November and December, there is a tight time-schedule with many programs associated with Christmas such as for instance church concerts and many businesses organise Christmas dinners for their employees, which means that this is a quite hectic time for many people and perhaps not an optimal time for organising a festival. Unless it was a festival with a Christmas-related theme.

Events, and festivals can be an important way for destinations to «combat low tourist demand» (Getz and Page, 2015, p 613). At many destinations, there is a very visible peak for festivals during the summer time, which is also the busiest time for the tourism industry (Getz, 2008). My study of the festivals in Møre and Romsdal revealed the same phenomenon as 74.3% of the festivals were held during June, July and August. For many destinations in Møre and Romsdal the situation is that they are actually “sold out” at this time of year, which makes it difficult for festival goers to get accommodation or it may be very expensive. If it were possible to spread the festivals to other times of the year, it would be of great benefit for all. More about festivals as a means to extend the tourism season and also as an “all-year through” experience, in chapter 5. Discussion.

4.2.2 Visitors

Most of the festivals in Norway (Jæger, Kvidal and Viken, 2012) and also in other countries (Crompton and McKay, 1997) are highly dependent on local audiences. This means that the people that live in the surroundings close to a festival are the most important customer-group and so is the case in Møre and Romsdal. Local visitors are the most important

visitor group for nearly all the festivals in Møre and Romsdal. The main visitor group for 26 of the festivals in my survey were from their own municipality.

Tourism organisations stress the importance of international visitors (Getz, 2012) not only when we are talking about festivals, but tourists in general. National statistics (SSB) clearly demonstrate that Norwegians represents the highest numbers of visitors nearly everywhere in Norway with just a few exceptions. In general, for Møre and Romsdal, the figures are approximately 70% Norwegians and 30% foreigners. Typical touristic places, for example, Geiranger, are exceptions and have more international guests during a year than Norwegian guests.

There is a wide range in number of visitors for the festivals in Møre and Romsdal. The number of visitors vary from the lowest, which is 110 up to the highest which is 60.000 visitors.

The majority of visitors for the festivals in my survey were from the county of Møre and Romsdal. This is consistent with other research findings within this field (Getz, 2012). Every festival had visitors from other parts of the county in addition to local visitors. Twenty-six (26) festivals had visitors from other places in Norway.

Eight festivals had visitors from other countries and one of them indicated that international visitors represented the highest number of visitors. The one festival that indicated that international visitors represented the highest number (60% of the visitors) is a fairly new music festival with perhaps a small target group so far. It will be interesting to follow that festival and its development in the future. This particular festival is located in a rural area with sparse accommodation facilities, which may reduce their possibility to grow and evolve.

As mentioned above, many tourism organisations (Destination Management Organisation – DMO) place an emphasis on international visitors, but there “is no doubt that most festivals and events are dependent on local and regional audiences” (Getz, 2012, p 157). Getz says further in his book that events also can have the effect of keeping people at home because they want to be a part of the experience. I can support that theory and relate those findings to my own experiences in my own hometown. There is one week in July where most people in the city of Molde stay at home and that is the week for the annual international jazz festival. It’s the same week every year and people plan their vacation related to this week. The question is whether to have a vacation before or after the jazz festival for many people and

people try to avoid travelling away this particular week. In this way, the festival has the effect of keeping both the “people and their money at home” (Getz, 2012, p 157). There are always some exceptions, some people that do not like the fuss that “follows” such an event and some of them see a festival in their own environment as a threat for social stability (Gotham, 2006). For them, this is absolutely the one week they travel away.

4.2.3 Volunteers – a valuable and crucial asset for many festivals

Many festivals are heavily dependent on volunteers as a workforce (Haanpää, 2017). That is also the situation for the festivals in Møre and Romsdal. Thirty-two (32) festivals (91.4%) in this survey answered that volunteers were crucial as labour in making the festival possible, meaning that they are totally dependent on volunteers. Numbers of volunteers varied from four (4) up to 650 volunteers. The highest number of volunteers was associated with the oldest festival in my survey which also had the highest budget and the highest number of visitors. Only three festivals (8.3%) in my survey did not use volunteers as labour. Two of these festivals were quite small and the third festival that did not use volunteers was more commercially oriented and many of the visitors represented businesses that were related to the main theme of the festival. In a recently published study of festivals in rural Denmark, 95% of the festivals used volunteers as labour (Hjalager and Kwiatkowski, 2017).

The use of volunteers seems to be pretty stable as 24.2% of the festivals reported an increased use of volunteers and 12.1% reported a decreased use of volunteers.

The main group of volunteers are ordinary, local people from the municipality in which the festival is organised (78.8%). The other group of a certain size (63.3%) were members of local organisations such as different kinds of athletic clubs, choirs and marching bands.

Thirteen (13) festivals had volunteers that came from other places in Møre and Romsdal and seven (7) festivals had volunteers that came from other parts of Norway. Only three (3) festivals had volunteers from other countries.

Altogether, this means that many people travel to Møre and Romsdal to work for free as volunteers in festivals. Not only do they work for free, but also they use their holidays and pay for their own travel expenses to participate in the festival as well as pay for their own

food and accommodation (Jæger and Olsen, 2016). This demonstrates that the volunteers are valuable not only for the festivals, but also for the municipality and the local businesses since they pay for accommodation and food by themselves (Jæger and Olsen, 2016). These people are an extremely valuable asset for festivals and it would be nearly impossible for most of the festivals to be arranged without these people. This is consistent with previous international research concerning the importance of volunteers as labour (Jæger and Olsen, 2016).

Volunteers are valuable for the festivals not only as labour, but also by sharing their knowledge. Many volunteers work as volunteers at many festivals and in this way more knowledge is gained about organising and arranging festivals. This knowledge can be shared with other volunteers and also with the management of different festivals. Feedback and advice from volunteers was highly ranked among the festivals respondents in my survey as a valuable source of motivation and inspiration and also as a source for further development of festivals. Twenty-four (24) festival respondents, answered “strongly agree” or “agree” to the question that they got both ideas, information and inspiration from feedback and advices from volunteers. Volunteers were also mentioned as an “important source of information and knowledge” in the survey of festivals held in rural Denmark (Hjalager and Kwiatkowski, 2017, p 9).

4.2.4 Thematic activities

Most of the festivals have a key thematic activity along with additional thematic activities. The participating festivals respondents indicated up to five thematic activities from a list of 17 different activities. Altogether 26 festivals (72.2%) had music as a thematic activity, making music the most popular thematic activity. Nine (9) festivals had art/sculpture/handicraft and food/gastronomy as a thematic activity which makes these the second most popular thematic activities. The fourth thematic activity with a high score was outdoor life (Friluftsliv in Norwegian).

Table 2 below shows the thematic activities offered by the festivals in this survey.

Table 2: Thematic activity of the examined festivals.

Thematic activity:	Number of festivals:
Music	26
Art, sculpture, handicraft (kunsthåndverk)	9
Food and gastronomy	9
Outdoor life (Friluftsliv in Norwegian)	8
Literature	7
Sports	7
Nature and environment	7
Dance, drama or acrobatic	6
Hobby-activities	6
Photography, film, theatre	4
Historical events	3
Arrangements for a particular group of people (age, ethnicity etc.)	3
Animals	2
Health and lifestyle	2
Energy, technology	1
Politics, citizenship and democracy	0
Religion, philosophy, spirituality, alternative	0

Hjalager and Kwiatkowski (2017) and Hjalager, Thuesen, Fisker and Finke (2016) similarly found in two different studies of festivals in Denmark that music was the most popular thematic activity.

4.2.5 Experiences offered

Experiences offered by the festivals are many and covers a wide range. The festivals respondents could tick as many options as they wanted among 16 different experiences. «Performances by professionals» was the most popular experience with 91.4% of festivals having this experience as a part of their festival program. The very high score on this particular experience might indicate that “Performances by professional” is the core activity for many festivals and the other activities are additional activities (Hjalager and Kwiatkowski, 2017). Well-known artists are quite often the main reason that people travel, sometimes over long distances to attend to a particular festival (Hjalager and Kwiatkowski, 2017). The second most popular option was food for sale (74.3%), alcohol for sale was the third most popular experience (57.1%) and the fourth was exhibitions (51.4%).

As mentioned above, many festivals have both core activities and additional activities. As an example, a music festival can have and often do have food and alcohol for sale as well as a market where local produce is sold.

Table 3 below shows the experiences / activities that festivals in Møre and Romsdal can offer.

Table 3: Experiences / activities as a part of the festival program (N=35).

Experiences:	Percentage of the festivals:
Performances by professionals	91,4%
Food for sale	74,3%
Alcohol for sale	57,1%
Exhibitions	51,4%
Competitions	45,7%
Food experiences	42,9%
Arrangements for volunteers	40,0%
Arrangements for sponsors	37,1%
Debates, discussions	37,1%
Market – sale of local produce	34,3%
VIP-activities	28,6%
Activities in the nature	25,7%
Playing	25,7%
Training through demonstration	17,1%
Education	11,4%
Parade	2,9%

The findings in my survey were not precisely the same as the findings from Denmark. In the two studies of festivals in Denmark (Hjalager, Thuesen, Fisker and Finke, 2016 and Hjalager and Kwiatkowski, 2017) “food and drink for sale” was the most popular experience followed by performances by professionals. The third most popular activity in these two studies were exhibitions, which is consistent with the findings in my study if I set food and alcohol for sale as one activity, which was done in the two Danish studies.

4.2.6 The Purpose of the festival

The purpose of the festival and their impact for local society were both important and interesting aspects when I studied the festivals in my county. The festivals respondents were asked to answer some questions related to the purpose of the festivals and to indicate if the purpose was very important or not important at all on a Likert-type scale from “strongly

agree” to “strongly disagree”. The numbers in the table below are expressed as a percentage - a percentage of those who answered this particular question.

Table 4: Purpose of the festival.

Purpose:	Strongly agree	Agree	Neither nor	Disagree	Strongly disagree	Don't know
To enhance interest in the activities and the main theme of the festival (N=33)	84.8	6.1	9.1	0	0	0
To entertain (N=34)	64.7	29.4	2.9	2.9	0	0
To promote and market the local area where the festival takes place (N=33)	63.6	30.3	3	0	3	0
To create more social cohesion and pride for the local society (N=34)	58.8	32.4	5.9	0	0	2.9
To enhance knowledge or creativity (N=32)	46.9	37.5	15.6	0	0	0
To keep old traditions and culture alive (N=31)	25.8	32.3	29.0	6.5	6.5	0
To attract tourists (N=32)	18.8	50	21.9	9.4	0	0
To strengthen member engagement in associations and organisations within the main theme of the festival (N=31)	16.1	29.0	38.7	9.7	6.5	0
To create economic outcome for private artists, exhibitors etc. (N= 31)	9.7	16.1	41.9	22.6	9.7	0

It was possible for festival respondents to indicate optional/other purposes as well and one of the festivals respondents indicated that one of their purposes was to “exchange culture, peace, freedom and create new friendships”, which is quite idealistic. Another festival respondents answered that one of their purposes was to help the local sports association, which received income from the festival.

It is quite interesting to notice that “To enhance interest in the activities and the main theme of the festival” was the purpose that scored the highest of all the purposes, which is a kind of idealistic purpose. Eighty-four point eight percent (84.8%) answered “strongly agree” to this purpose and if you add those who have answered “agree”, altogether 90.9% (N = 33 on this question), means that this purpose is the most important purpose of all options. In other words, 30 festivals have this purpose as their main purpose. In their study of rural festivals in Denmark, Hjalager and Kwiatkowski (2017) observed the same. Only four out of 315 respondents in their study noted the purpose «To promote interest in the activities and topics directly associated with the festival» as irrelevant. The reason why this purpose received the highest score might be because the respondents were highly engaged in their hobby and their aim was to increase the interest for this particular thematic activity (Hjalager, Thuesen, Fisker and Finke, 2016).

The purpose that got the second highest score in my study was “To entertain”, which in advance, I thought would get the highest score since festivals are about being entertained, enjoyment, having fun, being with friends and so on. Again, this observation was coherent with the study of festivals in rural Denmark (Hjalager and Kwiatkowski, 2017), wherein the purpose “To entertain” received the second highest score.

The purpose that got the third highest score was “To promote and market the local area where the festival takes place”. This purpose is also important and interesting in a tourism context because it is helpful for tourism businesses and DMOs (Destination Management Organisation) in their marketing effort. Altogether 31 festivals respondents answered “strongly agree” or “agree” to this question, which indicated that most of the festivals sees themselves as an asset in marketing their region. The same purpose scored the third highest in the recently published study from Denmark (Hjalager and Kwiatkowski, 2017). In a study of cooperation between culture and the tourism industry in West-Ireland, many respondents answered that helping each other in marketing the region could result in more people visiting the region, which would be of great benefit for all (Quinn, Mottiar and Ryan, 2013). The findings were quite consistent concerning this purpose for all these three surveys.

Only six festival respondents (18.8%) answered “strongly agree” to the purpose of attracting tourists in my survey of festivals in Møre and Romsdal. If you add “agree” to this number, all together 22 festivals (68.8%) had “to attract tourists” as one of their purposes. Attracting tourists was also identified in a study of festivals and other events in Denmark, as a significant purpose (Hjalager, Thuesen, Fiske and Finke, 2016 and Hjalager and Kwiatkowski, 2017).

The purpose that scored the lowest score, was “to create economic outcome for private artists, exhibitors etc”. Again, my findings were consistent with the findings in Hjalager and Kwiatkowski’s study of rural festivals in Denmark (2017) were the purposes that reflected “economic oriented goals, including creating revenue for owners, organisers and exhibitors” (Hjalager and Kwiatkowski, 2017, p 6) received the lowest score.

It is quite interesting to notice that many of the findings in the study of festivals in Møre and Romsdal are nearly the same as the findings from the study of festivals in rural Denmark made by Hjalager and Kwiatkowski (2017). It may indicate that the people in the Nordic countries have similar attitudes concerning life in general or at least the similar attitudes concerning festivals.

The two purposes “To promote and market the local area where the festival takes place” and “To attract tourists” will be further analysed later in this chapter when I address several aspects concerning cooperation between festivals and the tourism industry where these purposes are essential.

4.2.7 Festivals and their impact for local society

The significance of developing the local society is another interesting aspect concerning festivals and their importance for the local community. The festival respondents were asked to answer some questions related to this issue, They were required to indicate whether several statements were important or not on a Likert-type scale from “strongly agree” to “strongly disagree”. The numbers in the table below are in percentage as in percentage of those who answered each question.

Table 5: Festivals and their importance for the local society.

Statement:	Strongly agree	Agree	Neither nor	Disagree	Strongly disagree	Don't know
The festival has enhanced knowledge and solidarity among local inhabitants (N=33)	45.5	21.2	18.2	3	3	9.1
The coverage from media has contributed in making the community known (N=32)	43.8	37.5	12.5	3.1	0	3.1
The festival has contributed in developing the image/identity of the local community (N=32)	43.8	46.9	6.3	0	0	3.1
Competence has developed over time and has been used in other settings (N=32)	37.5	46.9	9.4	3.1	0	3.1
The festival has developed and has become interesting for visitors (tourists) (N=32)	31.3	37.5	18.8	9.4	0	3.1
The festival attracts visitors from the rest of the county/neighbouring communities (N=32)	25	43.8	25	3.1	0	3.1
The festival has contributed to increased the attractiveness of as a place to live and work (N=30)	23.3	43.3	20	3.3	3.3	6.7
The festival has contributed to increased attention with respect to valuable landscapes/cultural landscape (N=31)	22.6	22.6	32.3	12.9	6.5	3.2
The festival has contributed to increased attention to valuable heritage within culture and architecture (N=32)	21.9	21.9	40.6	6.3	3.1	6.3
The festival has contributed in a positive manner to local businesses (N=32)	18.8	46.9	18.8	6.3	3.1	6.3

The statement “The festival has enhanced knowledge and solidarity among local inhabitants”, received the highest score of all the possible statements. Forty-five point five (45.5%) of the festival respondents (N = 33 on this question) answered “strongly agree” on this question and if we add those who answered “agree”, altogether 66.4% of the festival respondents (22 festivals) indicated that this was an important aspect for local society. This is quite interesting because it indicates how important the festivals are for the local community and inhabitants. It is about friendship and solidarity, which are very social aspects (Hjalager, Thuesen, Fisker and Finke, 2016).

Two other statements share the second highest score and they were “The coverage from media has contributed in making the community known” and “The festival has contributed in developing the image/identity of the local community”. Both of these statements were highly valued in the 2016 study of festivals in Denmark (Hjalager, Thuesen, Fisker and Finke, 2016). Again, it is quite interesting to notice how similar the results from the recently published survey of festivals in Denmark are with respect to the findings in my survey of festivals in Møre and Romsdal.

Surprisingly, only 31.3% (10 festival respondents) answered “strongly agree” to the statement “The festival has developed and has become interesting for visitors (tourists)”. If you add those who answered “agree” to this question, altogether 68.8% of the festival respondents (22 festivals) answered that their festival plays an important role with regard to this matter. This is quite interesting, and also related to the two purposes “to attract tourist” and “To promote and market the local area where the festival takes place”, noted in the former table. As mentioned earlier, these aspects will be further analysed below in section 4.3 Cooperation between the festivals and the tourism industry in Møre and Romsdal”. In that section, I consider several aspects specifically relating to cooperation between festivals and the tourism industry.

It was possible to give additional comments to the statements above regard the impact of festival in developing the local society and their importance for the local community. Several festival respondents provided additional comments. Some of the comments could be placed under some of the statements above. An example is “Contributing in strengthening the image of Ålesund as a city of art” which could be placed under the statement “The festival has contributed in developing the image/identity of the local community”.

Other comments bring in quite new perspectives. For example one festival respondent said: “The festival has created a meeting-place between professionals and young local talents. The music presented at the festival is a kind of music that is seldom heard in this area and therefore challenges the tolerance of the audience and in this way increases their cultural capital”. This comment is consistent with Van Aalst and van Melik’s article from 2011 that stated that festivals can serve as “a creative destination or breeding ground for talent” (Van Aalst and van Melik, 2011, p 197). Festivals may also attract visitors that enjoy that particular genre of music, as well as visitors, who do not mind travelling over long distances to that particular festival to meet and learn from both the artists and the producers. In this way, the festival might serve as a meeting place for young talents, artists and producers (Van Aalst and van Melik, 2011).

Another festival respondent commented that their festival contributed to building community across generations and other differences. Still another festival respondent commented about promoting a certain line of business and that the festival had recruitment for future jobs along this line as one of their purposes.

4.3 Cooperation between the festivals and the tourism industry in Møre and Romsdal.

In this section I will look more closely into how festivals in Møre and Romsdal cooperate with the tourism industry. What function well in such cooperation and also what obstacles may arise in such cooperation.

I analysed the results of my mapping of the festivals in Møre and Romsdal particularly looking for similarities when it comes to festivals that had a good cooperation with the tourism industry in their region. On the other hand, I also searched for similarities between the festivals that were not cooperating with the tourism industry.

In my survey, I had three questions that were specifically about cooperation between festivals and the tourism industry. These were open-ended questions, meaning that the festival respondents could use their own words to respond to these questions.

The first question in this particular part of the survey was: “Describe how the festival cooperate with the tourism industry”. Thirty (30) of the 36 festivals in the survey answered this question. Ten (10) of the festivals could be categorised as having a good cooperation with

the tourism industry. Three (3) of the festivals were cooperating with the tourism industry with regard to marketing, another. Another three of the festivals were cooperating with respect to transportation and hotels/accommodation. Three (3) festivals had poor or marginal cooperation with the tourism industry and 11 festivals did not cooperate at all with the tourism industry.

When analysing the findings particularly related to cooperation between festivals and the tourism industry, I categorised the festivals into three (3) categories:

- Festivals that had good cooperation with the tourism industry – 10 festivals.
- Festivals that were not working together with the tourism industry – 11 festivals.
- Festivals that were working together with the tourism industry on concrete issues and festivals that were working marginally together with the tourism industry – 9 festivals.

The categories “working together with the tourism industry on concrete issues” and “working marginally together” were dealt with as one group because the lines between these two groups were quite blurred. This will be illuminated below in section 4.3.3 “Festivals that were working together with the tourism industry on concrete issues and festivals that were working marginally together with the tourism industry”.

Below I will look more closely into cooperation between festivals and the tourism industry by using the three categories mentioned above. In particular, I will consider how they answered the questions particularly related to cooperation between the festivals and the tourism industry mentioned earlier in this chapter:

- a) Describe how the festival cooperates with the tourism industry
- b) Describe what is functioning well in this cooperation
- c) What are the obstacles to cooperation and do you have any suggestions on how to improve cooperation?

4.3.1 Festivals that are cooperating with the tourism industry

4.3.1.1 Background information on the festivals in this category

The 10 festivals that were categorised as having good cooperation with the tourism industry differed quite a lot concerning age, size, budget, duration, thematic purpose and number of visitors, just to mention some of the variables. The youngest festival in this category was established in 2014 and the oldest back in 1985. The main themes for the festivals varied from music festivals (3), to historical plays (2), to base jumping, to food festivals and hiking/activities in nature (3). The number of visitors varied from 215 up to 40,000, which is quite a range. The same goes for the budgets, which varied from NOK 75,000 up to NOK 2,000,000.

The duration of the festivals varied from 1 day up to 22 days. Again, if it is a happening that goes over just one day, is it then a festival? As mentioned earlier, in section 4.2, a festival is a themed celebration, open to the public with a well-known program and has a time-schedule. The definition I have chosen to use in my Master's thesis says nothing about duration, ergo it is a festival as long it fulfils the other criteria.

4.3.1.2 Cooperation between festivals and tourism businesses

The festivals in this category had quite a different approach to concrete cooperation with the tourism industry. Some of the festivals were working together with the tourism industry in developing packages, meaning packages containing tickets to the festival programs, accommodation (sleeping) and transport. Other festivals cooperated with the DMOs about marketing, that is, the DMOs used their marketing channels when they were marketing the festivals such as their own web-page, [visitfjordnorway](#) and [visitnorway](#). Some festivals were members of the local DMO and some worked closely with the tourism industry to develop more tourism related products that were closely connected to the theme of the festival without describing what they mean by this statement any further.

One festival was working together with the tourism industry in developing the program for the festival and also in arranging thematic experiences. Another festival was actually organised/administered by the local DMO. The last two mentioned festivals exemplified a very close connection and cooperation between the festivals and the tourism

industry. When festivals and the tourism industry together plan the program for a festival, they are working closely together on a strategic level which may result in a more deeply rooted understanding of the festival within the tourism industry, meaning it is also their festival. The same goes for the festival that was organised by the DMO.

4.3.1.3 Cooperation that was functioning well

The festival respondents were also asked to describe what was functioning well in cooperation with the tourism industry.

Every festival in this category answered this question. Most of the answers can be described as short and concise. They did not use many words to actually describe what was functioning well. To exemplify, one festival respondent answered: “good, but expensive”. Another festival respondent answered, “The dialog between the historical play (which is the festival in this example) and the tourism industry was good”. It was nearly impossible to interpret such answers.

In particular, two festivals describe a good cooperation concerning planning of the festival program. The festival that was organised by the DMO, indicated that tourism businesses were involved in every aspect concerning the festival, from planning to actually being part of organising the festival. The other festival stated, that there was increased interest from tourism businesses of being an integrated part of the program. This last festival was the other festival that mentioned above having particularly close cooperation with the tourism industry.

Marketing was mentioned by two festival respondents when they described what functioned well in this cooperation. Other festivals particularly noted that nature-based tourism businesses were good and important cooperation partners. Such festivals had activities in nature as their main theme, for instance, hiking.

Good dialogue and meetings where common issues were discussed and solved, were also mentioned.

There was also one festival that mentioned a more practical approach like sharing equipment such as tents, tables and benches/chairs.

4.3.1.4 Obstacles and suggestions on how to improve cooperation

The third question directly related to cooperation between festivals and the tourism industry was: “What are the obstacles to cooperation and do you have any suggestions on how to improve the cooperation?” Seven of the ten festival respondents in this category answered this particular question.

One of the festival respondents commented that the potential for cooperation could have been better exploited. This respondent reflected, that maybe the tourism businesses were not “hungry enough” and that they were busy anyhow, which could be interpreted as they neither need to work closely with the festivals in their region nor have time to do so. It is a challenge that many of the festivals takes place during summer time, which is high season for the tourism businesses. At this time of the year, many tourism businesses actually are “sold out”. The challenge of seasonality was acknowledged by the employees in the interview with one of the DMOs in the county. This challenge might result in not exploiting the potential for cooperation, for instance, in developing new products and packages related to the theme for the festival. This may be the cause, because there was no capacity for anymore guests at this time of the year. The same festival respondent also mentioned that there was a lack of professionalism within many tourism businesses. This might be more visible during summer time when there are many seasonal employees, who are not educated, but are students working in their holiday. This particular festival respondent also mentioned that cooperation concerning marketing could have been better. In other words, there is a huge potential for better cooperation between this festival and the tourism businesses in this region.

Another festival mentioned that the finances within the tourism businesses might be a challenge, meaning that their finances were not strong enough to invest in cooperation and that the businesses needed to have focus on their own finances. They may want to, but are incapable of doing so.

Another festival respondent mentioned a lack of cooperation in developing new experiences (products). They had tried, but without success.

Another festival respondent pointed out a labour challenge. Their festival had no employees and was based on volunteerism. Volunteers are often people, who have other fulltime jobs. This results in a challenge for festivals in arranging or attending meetings with

cooperation and planning purposes during daytime. For the tourism businesses, it is the other way around. They normally have their full-time jobs and wants to arrange meetings during daytime and have their afternoon and evening for their spare time.

There were also a couple of festival respondents, who mentioned that cooperation was good, without describing what was functioning well. One of the festival respondents simply expressed: “We are doing great. We talk to each other on a regular basis”, which might be a solid platform upon which to create cooperation.

Looking at the answers from the festival respondents in this category, I must admit that it was a bit devastating. These answers were from festival respondents, who were in the most positive group concerning cooperation between festivals and the tourism businesses. Some of them had a kind of cooperation, but there were not many festivals, not even in this category, that were satisfied with the cooperation between their festival and the tourism industry.

None of the festival respondents had any concrete suggestions on how to improve cooperation between the festivals and the tourism industry.

4.3.1.5 Other questions relevant to cooperation between festivals and the tourism industry

There were also some other interesting aspects in the survey that related to cooperation between festivals and the tourism industry. These aspects associated with two questions pertaining to the purpose of festivals, see table 4 in section 4.2.6 above.

One of the purposes that was an option in this question was attracting tourists. The festival respondents had to indicate if that was important for the festival or not on a Likert-type scale from “strongly agree” to “strongly disagree”. Four festival respondents in this category answered “strongly agree” to this purpose. If we add the four festival respondents that answered “agree” to this question, eight out of ten festivals in this category had attracting tourists as one of their purposes. One festival respondent answered “neither nor” and one festival respondent did not answer this particular question.

Another purpose that was interesting in this context was: “To promote and market the local area where the festival takes place”. Five festival respondents answered “strongly agree” to this purpose and four festival respondents answered “agree”. One of the festival respondents did not answer this question. These results indicate that most of the festivals in this category sees themselves as a valuable asset in marketing the region and as a consequence, in attracting tourists.

As mentioned in section 4.2.5, “to attract tourists” and “to promote and market the local area” were highly rated in the 2017 study of festivals in rural Denmark (Hjalager and Kwiatkowski, 2017).

There were also one particular statement concerning the impact on developing local society, see table 4 in section 4.2.6 above, which was related to cooperation between festivals and the tourism industry. That statement was: “The festival has developed and has become interesting for visitors (tourists)”. Seven out of the ten festival respondents in this category answered “strongly agree” to this statement, and two festival respondents answered “agree”. One festival respondent answered “neither nor” to this statement.

4.3.2 Festivals that are not working together with the tourism industry

4.3.2.1 Background information on the festivals in this category

Eleven festivals fitted into this category - not working together with the tourism industry. As in the previous category, these festivals differed quite a lot concerning age, size, budget, duration, main theme of festivals and number of visitors.

But, there was a significant difference. In this category, the festivals were younger than in the category, which worked closely with the tourism industry. One of the festivals has already been established back in 1961, one in 1995 and one in 1997. The rest of the festivals in this category were established between 2004 and 2014.

The main themes of the festivals varied from music festivals (6), to historical plays (1), to nature-based activities (1), to animal-related issues (1), to data-related themes and activities (1) and literature (1). Number of visitors varied from 111 up to 60,000, which is quite a range. The same goes for budgets, which varied from NOK 80,000 to

NOK 32,000,000. The duration of festivals varied from 2 days up to 6 days, but most of the festivals were held during weekends.

4.3.2.2 Cooperation between festivals and the tourism businesses

All these festival respondents said that they had no cooperation with the tourism industry or very little without saying how they cooperated, which might indicate a lack of cooperation. Some of them just stated that they do not have any cooperation with the tourism industry, others said that they were not that kind of a festival because they were too special and had a very narrow approach and target group, which according to them resulted in the festival not being of interest to tourists.

4.3.2.3 Cooperation that was functioning well

The festivals were asked to describe what was functioning well in cooperation with the tourism industry. None of the festivals in this category replied to this particular question, which is logical since they have no cooperation with the tourism industry.

4.3.2.4 Obstacles and suggestions on how to improve cooperation

The third question that directly related to cooperation between festivals and the tourism industry was: “What are the obstacles to cooperation and do you have any suggestions on how to improve the cooperation ?”

Not many concrete suggestions on how to improve cooperation between the festivals and the tourism industry came from the festival respondents in this category. Only three festival respondents answered this particular question, but they all has some suggestions as to how to improve cooperation between festivals and tourism businesses. One of the festival respondents simply suggested that dialog was a good starting-point. Another festival

respondent stated that they had few or no concrete suggestions as to how to improve the cooperation: they had tried several approaches without any luck.

The last festival respondent suggested an exchange of material and a common marketing plan would be a great improvement. This suggestion exemplified a strategy that are gaining popularity and that is “co-branding between events and destination” (Getz, 2012 p 158). Such a strategy would initiate cooperation on a strategic level, which should be of benefit to both parties. Successful cooperation is dependent on exactly that – benefits for both parties.

4.3.2.5 Other questions relevant to cooperation between festivals and the tourism industry

The festival respondents answered the questions related to purpose of the festivals as follows: One of the festival respondents answered “strongly agree”, three of the festival respondents answered “agree” and three of the festival respondents answered “disagree” with regard to the purpose of attracting tourists. It is interesting that four of the festival respondents in this category had attracting tourists as one of their purposes, but were not cooperating at all with tourism businesses.

Seven festival respondents answered “strongly agree” and two festival respondents answered “agree” to the question “To promote and market the local area where the festival takes place”.

Both these questions and answers related to the purposes of festivals were quite interesting since the festivals in this category did not work together with the tourism industry. These findings reveal that some of the festivals in this category partly see themselves as being attractive for tourists since as their purposes, they have attracting tourists and promoting and marketing the local area where the festival is located. This “attitude” leads to many interesting questions concerning cooperation between these festivals and the tourism industry. Why do they not work together with the tourism industry? What can be done to make that happen?

These findings reveal that there is potential for better cooperation between festivals and tourism businesses. Unfortunately, this Master’s thesis does not have the answers as to why and how. These issues should be further analysed by others and also followed up by

interviews with festival respondents that have positive attitudes towards tourism and see their festival in that picture.

Five of the festivals in this category answered “agree” to the statement: “The festival has developed and has become interesting for visitors (tourists)”, which is also an interesting aspect in a tourism context. One festival respondent answered “neither nor” to this statement. Another festival respondent answered “don’t know” and two festival respondents answered “disagree”.

4.3.3 Festivals that are working together with the tourism industry on concrete issues and festivals that are working marginally together with the tourism industry.

4.3.3.1 Background information on the festivals in this category.

There were nine (9) festivals all together in this category. Six of the festivals were working together with the tourism industry on concrete issues and three of the festivals were marginally working together with the tourism industry.

As in the two categories illuminated above, these festivals differed a lot concerning, for example, age, size, budget, duration, main theme and number of visitors. As was the case in the category of festivals that were not working together with the tourism industry, were the festivals in this category younger than in the category that worked closely with the tourism industry. One of the festivals in this category was established in 1995, but the rest of the festivals in this category were established between 2001 and 2013.

The main themes for the festivals varied from music festivals (4), food and gastronomy (2), photography (1), sports (1) and local community related themes (1). Numbers of visitors varied from 200 up to 30,000, which is quite a range. The same goes for the budgets, which varied from NOK 70,000 up to NOK 7,000,000. The duration of the festivals in this category varied from two days up to 14 days.

Three of the festivals in this category were held during what in a tourism context is called, the off-season. One of the festivals was organised for September, another in February and a third festival for April/May.

4.3.3.2 Cooperation between festivals and tourism businesses

These festivals had quite different approaches to concrete cooperation with the tourism industry.

Some of the festivals were working together with hotels regarding accommodation and transportation, another festival was working closely with a nearby hotel because they were the location for the festival.

Three festivals were working together with tourism businesses about marketing in catalogues, local newspapers and social media. Two of the festival respondents mentioned that they were members of the local DMO, but there was no cooperation besides their membership and that as a part of the membership, they were marketed through the DMOs marketing channels. Another festival respondent mentioned that they were working together with another festival that was more tourism related and these two festivals were working closely together on marketing. The latter festival respondent mentioned that a group of thematic tourism businesses were marketing themselves during their festival.

4.3.3.3 Cooperation that was functioning well

The festivals were also asked to describe what was functioning well in cooperation with the tourism industry.

Only four of the festival respondents in this category answered this question. Marketing was the main aspect festival respondents described as functioning well with regard to cooperation. Such cooperation made the festivals more visible through the marketing channels used by the tourism industry although one of the festivals respondents mentioned that this kind of cooperation was good, but expensive. The last one mentioned that cooperating with the tourism industry reduced costs, but did not explain in what way.

4.3.3.4 Obstacles and suggestions on how to improve the cooperation

The third question directly related to cooperation between festivals and the tourism industry was about obstacles to cooperation and also if the festivals had any suggestions on how to improve cooperation.

Only six festival respondents in this category answered this particular question. Three festival respondents replied “not relevant” or just “no” or “we take all the economic risk”, which means that they have no suggestions for efforts to improve cooperation between festivals and the tourism industry.

One of the festival respondents just said that they did not have any suggestions on how to improve cooperation since increased tourism is not one of the aims of their festival.

Another festival respondent stated that they were going to hire a person, who would be responsible for all their marketing through social media and via their own internet page, which means for them, the best solution is to handle the marketing by themselves instead of working together with the tourism industry on this matter.

Only one festival respondent in this category had suggestions on how to improve the cooperation between festivals and the tourism industry. This festival respondent had one suggestion, and this suggestion was related to their own situation. They simply stated that their festival represents a package by itself with potential for tourism, which should be of interest for the existing network of tourism businesses in the area.

4.3.3.5 Other questions relevant for cooperation between festivals and the tourism industry

If we look at how these festivals respondents answered the questions concerning the purposes of festivals, using the same Likert-type scale from “strongly agree” to “strongly disagree”, the findings are as follows: None of the festival respondents in this category answered “strongly agree” to the purpose of attracting tourists, but five festival respondents answered “agree” to this question. Four of the festival respondents in this category answered “neither nor” on this particular question.

Six festival respondents answered “strongly agree” to the purpose “To promote and market the local area where the festival takes place” and two festival respondents answered “agree”. One of the festival respondents answered “strongly disagree” to this particular question. See table 4 above.

In response to the statement: “The festival has developed and has become interesting for visitors (tourists)”, two of the festival respondents in this category answered “strongly agree” and three festival respondents answered “agree”, meaning that five of the festivals see themselves as attractive for tourists to a certain degree. Two of the festival respondents answered “neither nor” ton this statement. One festival respondent answered “disagree” and one festival respondent did not answer this question.

4.4 Findings and discussion

The findings in this chapter will be further discussed in chapter 5. Some of the findings generated more new questions rather than provided good answers. And, some of the findings led to what I have called paradoxes. More about this in the next chapter.

5. Discussion, paradoxes and suggestions for improving cooperation between festivals and the tourism industry.

5.1 Introduction

In this chapter I will discuss several aspects concerning cooperation between festivals and the tourism industry. What actually is the nature of cooperation between festivals and the tourism industry in Møre and Romsdal? What are the upsides for better cooperation between these two sectors? These two questions, my research question and the derived sub-question, have been my guideline through this work with my Master's thesis. Another important question in this context is, who is actually a tourist in a festival context?

These questions will be discussed below along with some strategies that might contribute to better cooperation between festivals and the tourism industry, both nationally and regionally.

5.1.1 Discussion – concerning cooperation between festivals and tourism businesses

Events are important in a tourism context and festivals and tourism are closely connected. Popular festivals attracts tourists and it is more or less impossible to separate tourists from other visitors (Wollan, 2009) or local inhabitants. Events and festivals, are important in making destinations attractive. Local authorities and national governments are aware of their importance in that matter and use festivals and other events when they are marketing their destinations or their country (Pivac, Blesic, Stamenkovic and Besermenji, 2011). The role of festivals as an attraction as well as their impact for local society is well documented and festivals “are of increasing importance for destination competitiveness” (Pivac, Blesic, Stamenkovic and Besermenji, 2011, p 13240). Tourists seek experiences that are not necessarily provided by the tourism industry alone. They want to choose among many different kinds of experiences, such as visiting cultural or historical sites, festivals and other events. They want to be entertained and sometimes even learn new skills (Quinn, Mottiar and Ryan, 2013). This acknowledgment should be a motivator for cooperation between tourism businesses and the cultural sector.

Yet, it may seem that there is little or no cooperation between festivals and the tourism industry. At least, that is what I found in my survey. Only three festivals in my survey described good and close cooperation with the tourism industry. Good cooperation meaning working together on a strategic level, such as working together in forming the program for the festival and in situations where tourism businesses were board members on a festival board. Cooperation concerns other elements beyond just marketing and includes more practical issues, for instance, sharing equipment. Good cooperation should involve common meetings regarding planning of the festival and the festival program, how to market, when to market and being a board member. These are some of the elements that could support cooperation on a more strategic level.

In a study of festivals in northern Norway (Jæger, Kvidal, Viken, 2012), it was revealed that there seemed to be potential for better systematic cooperation between festivals and tourism businesses in that region of Norway. If that is the situation in northern Norway, what was the situation in my region, which includes Møre and Romsdal?

Through my research question: “What is the nature of cooperation between festivals and the tourism industry in Møre and Romsdal?” I searched for some answers to the question mentioned above.

My survey of 36 festivals in Møre and Romsdal revealed that cooperation between festivals and tourism businesses in my region in many ways was not optimal, or in other words, was rather poor. This means that there is potential for better cooperation between festivals and tourism businesses in Møre and Romsdal.

Previous and well-recognised research has acknowledged that there can be little or no cooperation between festivals and tourism businesses at many destinations. This was found to be the case in my survey, and in the findings from the study of festivals in northern Norway. In their research, Getz and Page (2015) found that sometimes there was “no relationship established between events and tourism” (Getz and Page, 2015, p 600). My study revealed no exception to previous research on this topic. Eleven festivals in my study had no cooperation with the tourism industry at all and nine festivals cooperated on concrete matters or reported marginal cooperation. I should mention however that, the borders between the three categories I have used in this Master’s thesis, see chapter 4, were not concise but rather blurred. To establish three categories with very clear criteria was quite difficult and during the

process of working of my Master's thesis research, I moved several festivals from one category to another and sometimes back again.

5.1.2 Cooperation with the DMOs – benefits for festivals

Destination management offices (DMOs) often promote festivals, as festivals may be one of many reasons for visitation to their region (Hjalager and Kwiatkowski, 2017). The interview with two employees from a destination company in my study confirmed, that they were eager to promote festivals in their region, because festivals increased destination attractiveness and may be a motivator for visitation to the region. What is even better, festivals do not have to pay for this marketing. Marketing via a DMOs regular marketing channels results in visibility on home pages of destination company, at visitfjordnorway.com (for the counties that are located at the western part of Norway) as well as at visitnorway.com, which is the official tourism page for Norway. All this marketing is at no cost. It is important for festivals to be aware of this possibility because it assist festivals in their marketing efforts, thereby spreading “a good and happy message”. Using the marketing channels of DMOs is important for festivals. But the relationship to DMOs in this matter, can better be characterised as a tool, rather than cooperation.

A case study from Calgary (Getz, Andersson and Larson, 2007 cited in Getz and Page, 2015) revealed that the DMO (Destination Management Organisation) did not have any knowledge about seven festivals in their region. I was curious concerning this matter and wanted to find out about the situation in Møre and Romsdal. Did the DMOs in my county have knowledge of all the festivals in their region? My intuition was that Møre and Romsdal being a small region with approximately 265,000 inhabitants would suggest that the DMOs had knowledge of all the festivals in their region. In the interview with two employees from one of the destination companies in Møre and Romsdal, it was obvious that they did not know of all the festivals in their own region. They told me in the interview, that they had discovered a new festival in their region on social media (Facebook). This was discovered because one of the employees at the DMO was a friend on Facebook with one of the organisers of the festival. When the DMO discovered this new festival, the DMO contacted the festival and the festival was then, without any cost to the festival, marketed through the marketing channels of the tourism industry such as the DMOs own web-pages, visitfjordnorway and visitnorway.

This clearly demonstrates that it was just a coincidence that the DMO discovered this new festival in their region. These findings are consistent with a study from West Ireland concerning cooperation between tourism and culture. This study reported that cooperation happened or started almost by accident (Quinn, Mottiar and Ryan, 2013).

Some of the answers in my survey indicate that a number of festivals believe that being a member of a DMO is expensive. In the interview with the employees from one of the DMOs in Møre and Romsdal, the cost for a festival to be a member was estimated to be about NOK 3,500. For some festivals that might be expensive, because their marketing budgets are slim. The festivals, as mentioned above, do not have to be a member to use the DMOs marketing channels, for a festival the costs is nothing. This survey indicated that the festivals might not know of these possibilities. The same was clearly demonstrated in the interview with the employees of the DMO.

5.1.3 Culture and festivals as a contributor to destination competitiveness

There seem to be an increasing awareness concerning “the importance of arts and culture as attractions and motivators for tourism” (Quinn, Mottiar and Ryan, 2013, p 1). Our culture strongly indicate who we are and where we come from, and by using culture it may be possible to separate one destination from another (Quinn, Mottiar and Ryan, 2013) which is important from a marketing perspective. Quinn, Mottiar and Ryan (2013) found in a study from West Ireland that “more integration between arts and culture, arts and tourism could bring more tourists” (Quinn, Mottiar and Ryan, 2013, p 7) to a region. Such integration and outcomes was something that motivated cross-sectoral cooperation between tourism and culture (Quinn, Mottiar and Ryan, 2013). As a consequence, cultural products will be packaged, distributed and sold as experiences for tourists (Quinn, Mottiar and Ryan, 2013). Subsequently, this makes them more easy for tourists to book and pay for at the same time and place.

Tourism has changed compared to tourism from a few decades ago. Tourists of today have travelled a lot, seen a lot and experienced a lot and know what they want and what they expect. Usually, tourists choose destinations according to what they want to do during their holiday and what experiences they want to take part in (Quinn, Mottiar and Ryan, 2013).

They choose a destination that offers the experiences they are seeking, which is not necessarily a tourist attraction (Quinn, Mottiar and Ryan, 2013). It might as well be a multitude of different kinds of experiences such as experiences provided by the cultural sector (Quinn, Mottiar and Ryan, 2013) or activities in nature, such as cycling and hiking.

As already noted elsewhere in this thesis, in 2017, The Norwegian Government released “Meld. St. 19, Opplev Norge – unikt og eventyrlig” (White Paper Number 19, Experience Norway – unique and extraordinary). This paper emphasised better cooperation between tourism and culture and stated that if Norway is to have a positive development within tourism, a strategy for developing cultural tourism products is required. A concrete result of this acknowledgment is the start-up of a new common strategy for culture and strategy. This work commenced recently and is led by the Department for Trade, Industry and Fisheries and the Department for Culture. The aim for this new strategy is to develop Norway as a cultural destination. It will be very interesting to follow that process, partly from the inside because of my job in a county council.

In spring 2017, Innovation Norway launched their new strategy for tourism and development within this sector. Their strategy also stressed better cooperation between tourism, art and culture. As a consequence of better cooperation between these two sectors, their aim is to create 22,000 jobs within the tourism industry. As mentioned earlier, until recently, Innovation Norway used the slogan “Powered by Nature” when they market Norway as a tourist destination abroad. This slogan has been consciously used because, without doubt, our nature gives us a competitive advantage when marketing Norway as a tourism destination. Their recently launched slogan “Powered by culture” fits well with their new strategy, which stresses better cooperation between tourism, art and culture.

In Møre and Romsdal the county council has recently established a three year project “Tourism, food and culture in Møre and Romsdal”. The main aim for this project is to increase the attractiveness of this region as a tourism destination with better links and cooperation between tourism businesses, businesses within the cultural sector and local food producers. This will hopefully result in more and better experiences for both the inhabitants and people who want to visit this region as well as increase the economic results in the businesses in all these sectors.

All the above mentioned initiatives pulls in the same direction and is perhaps a result of the acknowledgement that better cooperation between tourism and culture will benefit both sectors and most likely result in a win-win situation.

5.1.4 A tourist in a festival context

Who is actually a tourist and who is a tourist in a festival context? It is impossible to separate the festival audience from other “ordinary” tourists (Wollan, 2009) and also from local people (Jæger and Olsen, 2016). It may be that festival management do not think of festival goers as tourists. Let me use Moldejazz as an example. During Moldejazz approximately 60,000 people visit Molde. Not all of these people buy festival tickets. They visit the city because something exciting is happening (Morgan, 2007) and they want to be a part of it, that is, the cultural happenings, in this case, a festival is “attracting additional consumers to the local area, in other words developing tourism” (Crespi-Vallbona and Richards, 2007, p 116).

Without any question, many visiting people have an impact on local society in many ways, such as buying festival tickets, spending money in shops, restaurants and hotels and there is increased demand for transportation to and from the city as well as within the city. For many local shops, this week in July is nearly as important as the shopping before Christmas (Mosnes, 2010). This is consistent with other research in this field, which states that “Local culture can serve as a source for economic growth” (Rysevik and Dahle, 2015, p 15, translated from Norwegian).

This many visitors also has social impact, such as contributing in making the atmosphere more urban and lively in a city that normally is both sleepy and small. Additionally, visitors contribute to crowdedness which can be both a positive and negative experience. And what about the volunteers in this context? Can they be looked upon as tourists or are they “just” the labour force for festivals?

Once again I choose Moldejazz as an example, mainly because it is the biggest festival concerning all the variables related to size in my survey, but also because it is the festival that I know best both as a visitor and as a volunteer in different roles over many years. In July for one week, 650 volunteers work at the Moldejazz, a festival in Molde, which is a small city of

approximately 26,000 inhabitants. Many of the volunteers travel to Molde and spend a lot of money on site - on accommodation, food, drink and most likely on some pleasure (Jæger and Olsen, 2016).

5.2 Paradoxes

Paradox 1:

What might appear as a paradox, that is, 22 festivals in my survey (N = 32) answered “strongly agree” or “agree” to the question was attracting tourists one of their purposes. This means that 68.8% of the festivals that answered this question had attracting tourists as one of their purposes. This percentage was distributed across all three categories used in my analyses of festivals that answered my survey, see chapter 4.3. Even four of the 11 festivals that were categorised as not working together with the tourism industry answered, “strongly agree” or “agree” to this same question. This means that festivals that do not work closely together with the tourism businesses had attracting tourists as one of their purposes. The big question is then, why do they not cooperate with tourism businesses when they have tourists as one of their identified visitor-groups as well as attracting tourists as one of their purposes?

Paradox 2:

Thirty-one (31) festivals (33 festivals answered this question) answered “strongly agree” or “agree” to the purpose: “To promote and market the local area where the festival takes place” and as many as nine out of the eleven festivals in the category of not working together with the tourism industry, answered “strongly agree” or “agree” to this purpose. This means that only two festivals did not answer “strongly agree” or “agree” to this purpose (one answered “strongly disagree” and one answered “neither nor”).

Paradox 3:

Twenty-two (22) festivals (N = 32) answered “strongly agree” or “agree” to the statement: “The festival has developed and has become interesting for visitors (tourists)”.

These three paradoxes clearly demonstrate that there is potential for better cooperation between festivals and tourism businesses as many festivals see themselves as attractive for tourists as well as promoting and marketing the local area is one of their purposes.

5.3 Suggestions for improving cooperation between festivals and the tourism industry

Several festivals in my survey answered that a good dialogue is a good starting point for better cooperation between festivals and the tourism industry. It is also important to acknowledge that development takes time and if people do not know each other, it may even take more time. Additionally, everyone must be willing to invest time and effort in any new cooperation (Jæger, Kvidal and Viken, 2012). To succeed, it is important that all parts benefit from any new cooperation. In other words, it must be a win-win situation for everyone. It is important to define mutual goals and the bottom is to have “common interests or passion” (Mykletun and Gyimothy, 2010, cited in Quinn, Mottiar and Ryan, 2013, p 4). In nearly every situation where people work closely together for a period of time, personal characteristics are important such as openness, respect and honesty (Selin and Chavez, 1995, cited in Quinn, Mottiar and Ryan, 2013), what we often refer to as “chemistry between people”.

5.3.1 What services can the DMOs offer to festivals

My survey demonstrated that some festivals did not know about the services that DMOs offered. I suppose that is the situation for quite a number of festivals as well as even for many tourism businesses. The DMOs possess professional knowledge about markets and what products and experiences markets are willing to pay for, and to a certain extent also an overview of what is going on in their own region. This knowledge is valuable when establishing a new festival and a DMO can give advices about, for instance, what time of year it might be smart to establish a new festival. They can also give advices about what time it is not preferable to establish a new festival. Their advice can inform if there are too many other activities and experiences offered at a particular time with the consequence of fully booked

hotels and overcrowded restaurants. Because the DMOs have professional market knowledge, they can provide advice about when to market, how to market and also about which marketing channels are most effective and suitable for each festival. Hjalager, Thuesen, Fisker and Finke (2016) stated in their article based on their study of festivals in Denmark that better cooperation with tourism businesses could be fruitful for festivals along with increased use of platforms that may be new to many festivals, for instance TripAdvisor.

The two employees from the DMO, who were interviewed for this Master's thesis research, came up with a suggestion that might contribute to better cooperation between festivals and their DMO. They proposed the idea of making a small pamphlet telling what services they offer, what the different services cost, what can be offered without any cost such as marketing, what different memberships cost, and what you gain by being a member. This information should be available online as well as in printed form. The idea is a good one and it is a step in the right direction. The challenge with all information nowadays, is how to reach the people that need this particular information.

5.3.2 Cultivate core activities

Many festivals in my survey had their own arrangements for artists and other VIPs and they organise these events by themselves. A study of festivals in Northern-Norway revealed similar phenomenon. The festivals organised the events themselves mainly because their role as a host was highly valued (Jæger, Kvidal and Viken, 2012).

I, myself, have been a board member of two festivals in Møre and Romsdal and it was the same attitude there. It is important to have some control, "both hands on the wheel" so to speak. But, by letting a tourism business, which has this field as their profession, letting such an activity actor take responsibility for such arrangements, can be a good starting-point for cooperation between a festival and a tourism business. Through such cooperation the experience for artists or other VIPs can be bettered and the festival can spend their time on their core activities, that is, organising the festival. With such cooperation, both segments do that which they are best. The role as a host at such events is of course important, but the manager of the festival can also participate in the actual event as a host without spending time in planning and organising the event.

5.3.3 Where to find relevant and useful information

Today there is a “jungle” of information about what is happening in a region, what experiences are offered and so on. Many municipalities have their own event calendar, many newspapers as well. The destination companies have their own web-page with information on “what to do” in their region and in Møre and Romsdal, we also have a web-page, “Kulturnett”. This webpage is meant to cover the whole county. There were huge ambitions for “Kulturnett” when it was established. But it is yet to become what we hoped, because it lacks a lot of information and not many people know of this web-page.

The destination company, from which two employees were interviewed for my Master’s thesis, had a suggestion that could solve this situation. However, in order to achieve maximum effect, it has to be done properly. The two employees launched the idea of a festival calendar that covers the whole county. A festival calendar can provide an excellent overview of all the festivals in our county as long as it is updated all of the time. Such a calendar could be a very good starting point. Even better, if this web-page provided information about other events as well as information about all the experiences and activities that is available. A premise for establishing such a web-page is that it must be possible to buy tickets online. I do not think that a web-page for just information is the solution. It is important that visitors can easily find updated information and buy tickets at the same place. This kind of information is also valuable for those who are working in hotel receptions as well as for the people that live and work in the county.

Such a festival- or event-calendar might have some other effects as well. It could clearly demonstrate when and where experiences are offered. Subsequently, the overview could reveal at what time of the year, openings are available for establishing new festivals or other events. It would also indicate when there are peaks in events in the year and relatedly, when it might not be smart to establish new experiences. This overview could contribute in extending the high summer season. During summer time, some places are actually “sold out”, which in a positive way may force founders of a new festival to look for other possibilities when thinking about establishing their new festival.

A pre-season updated printed version of this information could be made available for visitors in hotels, camping-sites, cabins for rent, ferries and other places that visitors visit (Hjalager, Thuesen, Fisker and Finke, 2016). This is information that visitors seek when they come to a new place.

This effort could contribute to better cooperation between festivals, other events and tourism business, because when establishing such a system dialogue is essential for sharing information about what is going on. Dialogue is also necessary when spreading information to hotels, camping-sites and so on.

Another question is who is willing to be responsible for establishing such a system? The DMO employees whom I interviewed suggested that perhaps the county council could take the responsibility for this job. It might be smart to further develop already established systems instead of establishing a new system, but discussion and relevant process with people that are important to this matter would be a good starting point.

5.3.4 Meeting-places

Meeting-places between festivals and tourism businesses are important for better cooperation between these two segments. The main aim of the recently launched project, “Tourism, food and culture in Møre and Romsdal”, was mentioned in section 5.1. Again, this aim is to increase the attractiveness of the region as a tourism destination with better links and cooperation between tourism business, businesses within the cultural sector and local food producers.

Every activity should consist of people from all three sectors, whether it is about creating new tourism experiences, further development of already existing experiences, arranging courses and seminars or study-trips, just to mention some of the activities that will be a part of this project. There will be natural meeting-places organised as a result of the activities in the project. This may result in a dialogue between people that normally do not meet or talk to each other in a professional way. In the middle of February 2017, there was a kick-off for this project with 170 participants from all three sectors. This gave a very positive signal and good motivation for the project management. By reading the attendee list, it was easy for me as a tourism adviser within the county council to see that there were many people

had met each other for the first time. Often, when people, who do not know each other or normally do not meet in a professional context, starts to talk to each other that positive, innovative and exciting processes start.

Regional development organisations such as the county council and tourism development boards, are of many said to have “an important role to play in fostering co-operative activity” (Quinn, Mottiar and Ryan, 2013, p 12). That is what the county council is doing with the project mentioned above.

6. Conclusions and further research

In this chapter I draw together conclusions related to what has been revealed through my survey. I offer a number of suggestions for improving cooperation between festivals and tourism businesses in Møre and Romsdal and identify what may be achieved by improving such cooperation.

With respect and modesty, I propose several recommendations regarding further research particularly related to the findings in my survey, and also related to other aspects illuminated in chapter 5 Discussion.

6.1 Conclusions

It may seem like many events and festivals are produced without being aware of their potential as an attraction for tourists. Event and festival organisers may also be unaware that this visitor group, tourists, represents a potential audience for any event and festival-related experiences (Getz and Page, 2015). Understanding and knowing this, could result in a better economic outcome for events and festivals.

Festivals and other events are important in making destinations attractive and subsequently contribute to increasing their competitiveness (Getz, 2008), which is also good for tourism businesses. Visitors need somewhere to stay as well as somewhere to eat and drink, which provides tourism businesses with guests, which again may result in increased turnover (Jæger, Kvidal and Viken, 2012 and Hervik, Bræin and Bryn, 2013). Good cooperation between festivals and the tourism industry can contribute to an increase in festival-tickets sold and as a consequence, more customers for tourism businesses. This may result in increased turnover for both festivals and tourism businesses, which is a win-win situation for both sectors. It is important to be aware that tourists of today choose destinations according to which destination can offer the experiences in which the tourists most want to take part (Quinn, Mottiar and Ryan, 2013), which might as well be an experience offered by the cultural sector as well as a typical tourist attraction (Quinn, Mottiar and Ryan, 2013).

As mentioned above, cooperation between the tourism industry and festivals will often result in a win-win situation for both festivals and the tourism industry. That being said, I cannot ignore that my survey of 36 festivals in Møre and Romsdal revealed that cooperation between festivals and the tourism industry were far from optimal in this region. Even in the

category of festivals that had a form of cooperation with tourism businesses, and were the most positive category concerning this matter, many of them were not satisfied with the nature of cooperation. Why is this so and what can be done to improve cooperation between these two sectors?

I tried to come up with some suggestions on how to improve cooperation between tourism businesses and festivals in chapter 5.3.

In my opinion, and as was mentioned by some of the festival respondents in my survey, development across different sectors often starts when people talk to each other. Arranging meeting-places such as workshops and conferences can be a good starting-point. As noted earlier, this might be a role to be taken upon by regional development organisations such as the county councils, which already have a role related to tourism development as well as funding of many cultural institutions and festivals.

Many festivals as well as many tourism businesses may not be fully aware of what services can be offered by the DMOs. A pamphlet with information, detailing what services and competences can be offered and at what cost, may be a good solution. This would benefit the DMOs that are dependent on members and for selling their services as well as their members are dependent on DMOs for selling their experiences. Additionally, many of the services offered by the DMOs, could improve festival marketing and perhaps even reduce these costs for many festivals.

Cooperation between festivals and tourism businesses associated with activities or events for VIPs during a festival might benefit both parties regardless of whether these VIPs are musicians, artists or sponsors. By allowing tourism businesses to take care of the VIP activities, the festival organisers can concentrate on performing their core activities, which is arranging festivals. Co-creation such as this is also a good starting point for better cooperation between festivals and tourism businesses.

As well as a festival calendar, the development of an overview of all activities and experiences that are offered in a region can be a step in the right direction, thereby improving the potential for cooperation between festivals and tourism businesses. By setting up such a system, it is important that it is *not* only an information channel. It must be possible to get information about what is offered as well as being able to buy tickets. What is defined as a region can of course be discussed whether it is a municipality, a county, a bigger region or even if it should be done nationally. Such a system will not only benefit the festivals and

tourism businesses, but of course will have great benefit for the tourists when they are searching information about what is offered at different destinations.

6.2 Further research

As a student, it is with respect and modesty that I propose several recommendations for further research. These have been derived from what I found through my work for this Master's thesis.

Some of the paradoxes in chapter 5.2 could be interesting to investigate further, such as why festivals do not work closely together with the tourism industry when they identify attracting tourists and promoting and marketing the local area as two of their purposes? These questions are both interesting and important if we want to improve cooperation between the festivals and the tourism businesses. This calls for more investigation than was possible in my Master's thesis. Further research and perhaps interviews with some of the festival managers could give some interesting insights and answers to those questions. And perhaps even more pertinent, what can be done to improve such cooperation?

As a part of my job as an advisor within the county council, it is always important to be objective and neutral, every stakeholder has the same right to be heard and every argument is supposed to be analysed regarding "pros and cons" before any conclusions are made. Unfortunately, this was not possible within the time limit for a Master's thesis. The result is that only one segment within a potential partnership has been heard, namely the festivals. The tourism businesses have not been given the same opportunity since only one interview with two employees at a destination company represented the tourism industry, has been conducted. A more thorough investigation involving tourism businesses could be useful and give balance to describing the actual cooperation between these two sectors, and perhaps reveal causes why this cooperation is not optimal.

As mentioned in chapter 5.1, in 2017 the Norwegian Government released "Meld. St. 19, Opplev Norge – unikt og eventyrlig (White Paper Number 19, Experience Norway – unique and extraordinary). The White Paper had strong emphasis on better cooperation between tourism and culture. One of the efforts of the paper is a new common strategy for culture and tourism. Another effort that pulls in the same direction was Innovation Norway's

new strategy for tourism and development within this sector, which also stresses better cooperation between tourism and art and culture. And the third effort is the recently established three-year project “Tourism, food and culture in Møre and Romsdal”. All these efforts emphasise better cooperation between tourism and culture of which festivals are a part. Whether any of these efforts results in better cooperation, could be interesting to investigate in the near future.

Culture and festivals are important experiences both for inhabitants and for people who visit our country. Has Norway become a more attractive tourism destination and can the better cooperation between the tourism industry and the culture sector be a part of that explanation? This could also with time, be the subject of further research.

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8. Appendix.

Appendix 1 : Introduction letter

Hei

Det finnes svært mange spennende og forskjellige festivaler i Møre og Romsdal, både når det gjelder størrelse, innhold og lengde. Dette ønsker jeg å se litt nærmere på og det er derfor du nå får denne e-posten.

Jeg tar nå en «Master in Tourism» ved UiT/Norges arktiske universitet og i min master ønsker jeg å foreta en kartlegging av festivalene i Møre og Romsdal. Jeg ønsker å få en oversikt over det totale omfanget og mangfoldet, men jeg ønsker også å se nærmere på økonomiske nøkkeltall, antall ansatte, antall og type arrangement, frivillige, samarbeidspartnere, sponsorer samt spørsmål rundt kritiske suksessfaktorer – for å nevne noe.

Til daglig arbeider jeg som rådgiver ved regional- og næringsavdelinga i Møre og Romsdal fylkeskommune med bransjeansvar for reiseliv. Jeg ønsker derfor særlig å se på og fordype meg i samspillet mellom festivaler og reiselivsnæringa i fylket. Funnene i undersøkelsen vil også være interessant for kulturavdelinga i fylkeskommunen som forvalter diverse tilskuddsordninger til kulturinstitusjoner og festivaler i fylket. Selve besvarelsene er selvsagt konfidensielle og tilgang til datagrunnlaget som disse utgjør, er avgrenset til min veileder Kari Jæger ved UiT/Norges arktiske universitet, undertegnede og Møre og Romsdal fylkeskommune

Jeg er klar over at det er et forholdsvis omfattende spørreskjema, men jeg håper du likevel vil bidra i undersøkelsen ved å fylle ut spørreskjemaet. Det er mulig å gjennomføre undersøkelsen i flere etapper ved å lukke undersøkelsen. Når du åpner lenka til skjemaet igjen, vil du få spørsmål om du vil fortsette der du avsluttet eller starte på nytt. Funnene fra undersøkelsen kan også danne grunnlag for ytterligere forskning om festivaler i Norge.

Noen av dere som får denne questbacken tilsendt, representerer flere festivaler. Det er derfor mulig å fylle ut det samme skjemaet flere ganger. Husk å trykke «Send» ☺

Til deres informasjon – denne undersøkelsen blir sendt fra Møre og Romsdal fylkeskommune sitt e-post system, men det er jeg i egenskap av student og ikke som ansatt i fylkeskommunen som står ansvarlig for undersøkelsen.

Eventuelle spørsmål kan rettes til undertegnede.

Frist for å svare på undersøkelsen : Fredag 5. februar.

[Klikk her for å delta.](#)

Tusen takk for hjelpa ☺

Vennlig hilsen

Lillian Sæther Sørheim

Telefon : 95 28 06 03, E-post : lillian.sorheim@mrfylke.no

Appendix 2 : Questionnaire

Festivalledelse / Arrangementsledelse Spørreskjema til leder av festivalen

1. Bakgrunnsinformasjon / fakta om festivalen.

1.1. Navn på festivalen.....

Ditt navn.....

Adresse.....

Telefon..... E-post.....

1.2. Er du leder av festivalen () Ja () Nei

Hvis ja, hvor mange år har du vært leder av festivalen ?

Hvis nei, hvilken rolle har du i festivalen ?

1.3. Er du eier av eller medeier (over 20 %) i festivalen () Ja () Nei

Hvis ja, hvor mange år har du vært eier / medeier i festivalen?

Andre eiere (Kryss en eller flere)

() Ingen andre eiere

() Kommunen

() Stiftelse

() Forening / klubb / lag

() Samarbeid mellom flere foreninger / klubber

() Firma med kommersielt formål

() Andre – beskriv kort her.....

.....

1.4. Når ble festivalen første gang arrangert

1.5. Har festivalen blitt arrangert årlig siden da? () Ja () Nei () Vet ikke

Hvis nei – Hvor mange ganger har festivalen blitt arrangert

1.6. Når på året arrangeres festivalen (måned) :

1.7. Hvor lenge varer festivalen (helg, uke, antall dager) :

1.8. Festivalens størrelse siste år (2015) :

Antall besøkende.....

Totalt budsjett.....

Antall heltidsansatte (årsverk)

Antall betalte medarbeidere – deltid/praksisplasser

Antall arrangement

Antall engasjerte utøvere(artister/kunstnere/utstillere)

1.9. Har festivalen sponsorer? () ja () nei

Hvis ja, hvor er sponsorene lokalisert og hvem er de (sett gjerne flere kryss) :

() private virksomheter hjemmehørende i festivalkommunen

() private virksomheter hjemmehørende i Møre og Romsdal for øvrig

() private virksomheter med hovedkontor utenom Møre og Romsdal, nasjonale sponsorer.

() media

() kommune

() fylkeskommune

() staten

() frivillige lag og organisasjoner

() andre

1.10. Eier festivalen landområder () Ja () Nei

Eier festivalen bygninger () Ja () Nei

Eier festivalen utstyr () Ja () Nei

1.11. Har festivalen et formål eller en visjon? () Ja () Nei

Hvis ja – vennligst skriv den inn her :

.....

.....

2. Bemanning og gjennomføring av selve festivalen. Engasjement av frivillige.

2.1. Benytter festivalen frivillige i gjennomføring og planlegging av festivalen ?

() ja () nei

Hvis ja, hvor mange frivillige var engasjert i forskjellige funksjoner ved gjennomføring av siste festival ?

2.2. Har antall frivillige gått ned, opp eller vært stabilt de siste fem årene ?

- Opp Ned Stabilt Ikke arrangert tidligere
 Ikke relevant

2.3. Har det vært vanskeligere å rekruttere frivillige de siste to årene sammenlignet med tidligere år ?

- ja nei Omtrent som før Ikke arrangert tidligere
 Ikke relevant

2.4. Dersom det har vært utfordringer med rekruttering av frivillige, har det resultert i utfordringer/vansker med gjennomføring av selve festivalen ?

- ja nei Ikke relevant

Hvis ja, kan du forklare på hvilken måte eller hvilke områder ?

.....
.....

2.5. Dersom festivalen benytter seg av frivillige, hvem var frivillige ved siste festival og hvor kom de fra (sett gjerne flere kryss) :

- Medlemmer av lokale foreninger (idrettslag, kor, korps o.l)
 Medlemmer av foreninger utenfor festivalens hjemkommune
 «Vanlige» mennesker fra festivalens hjemkommune
 «Vanlige» mennesker ellers fra Møre og Romsdal
 «Vanlige» mennesker fra resten av landet
 « Vanlige» mennesker fra andre land
 Ikke relevant

2.6. Har festivalen - (Kryss en eller flere)

- lag, foreninger og organisasjon(er) som hjelper til med gjennomføring uten betaling
 lag, foreninger og organisasjon(er) som hjelper til med gjennomføring mot betaling
 hjelp fra offentlig sektor uten betaling
 hjelp fra offentlig sektor mot betaling

2.7. Hvis frivillige, ubetalte hjelpere deltar – hva er deres rolle(r)? (Kryss en eller flere)

- Ikke relevant
 deltar i styret
 hjelper til gjennom hele året i varierende grad
 hjelper til bare under gjennomføring av festivalen
 annet (hva?)

2.8. Er noen av de frivillige delvis betalt i egenskap av å inneha en viktig kompetanse/profesjon for festivalen ?

- ja nei Ikke relevant

Hvis ja, innenfor hvilket område/områder :

.....
.....

3. Aktiviteter og innhold i festivalen.

3.1. Hva er hovedtema (hovedinnretningen) til festivalen? Grader fra 1 til 5 der 1 er festivalens viktigste innhold, (maks 5) :

- Musikk
- Dans, drama eller akrobatikk
- Bildekunst, skulptur, kunsthåndverk
- Litteratur
- Foto, film, teater
- Sport
- Historisk begivenhet, historiske spel
- Arrangement for en gruppe mennesker (aldersbestemt, etnisk e.l.)
- Politikk, medborgerskap og demokrati
- Religion, filosofi, spiritualitet, alternativ
- Mat og gastronomi
- Energi, teknologi
- Dyr
- Sunnhet og livsstil
- Friluftsliv
- Hobbyaktiviteter
- Natur og miljø
- Annet (hva?)
-

3.2. Hvilke aktiviteter inngikk i den siste festivalen (sett gjerne flere kryss) :

- Opptredener av profesjonelle utøvere
- Utstillinger
- Marked - salg av håndverksprodukt, landbruksprodukt m.m.
- Konkurranser
- Aktiviteter i naturen som f eks guidede fjellturer, kajakk, rafting o.l.
- Leker
- Opptog/parade
- Måltidsopplevelser
- Opplæring gjennom demonstrasjon eller lignende
- Mat for salg
- Alkohol for salg
- VIP-aktiviteter
- Sponsorarrangement
- Arrangement for frivillige
- Publikumsdeltagelse i debatter, diskusjoner o.l.
- Lærings- og undervisningsaktiviteter
- Annet
-

3.3. Har festivalen :

- Fri adgang (gratisarrangement)
- Delvis fri og delvis betalt adgang
- Bare betalt adgang

3.4. Hvilke områder benytter festivalen? (Kryss en eller flere)

- Parker, åpne områder
- Gater
- Haller eller saler eid av det offentlige
- Haller eller saler eid av private
- Frie naturområder som f. eks. elver, fjord, fjell, innsjøer m.m.
- Annet (hva?)
-

3.5. Hva er formålet med festivalen. Kryss av :

	Helt enig	Enig	Verken enig eller uenig	Uenig	Veldig uenig	Vet ikke
Underholdning						
Tiltrekke seg turister						
Profilere og markedsføre lokalområdet der festivalen arrangeres						
Fremme interessen for aktiviteter og temaet til festivalen						
Styrke medlemsengasjementet i foreninger, lag og organisasjoner innenfor festivalens tema						
Skape mer samhold og stolthet for lokalområdet						
Holde gamle tradisjoner og kulturer i hevd / ved like						
Styrke kunnskap eller kreativitet						
Skape økonomisk omsetning for private utstillere og aktører						

Annet, i så fall hva :

.....

4. Festivalens utvikling over tid.

4.1. Hvordan har utviklingen vært i publikumsoppslutning de siste tre årene.

Antall solgte billetter :

2013 :

2014 :

2015 :

Total publikumsoppslutning, inkl solgte billetter :

2013 :

2014 :

2015 :

4.2. Hvor kommer publikum fra ? Spesifiser etter beste evne nedenfor sånn ca i prosent :

- () Fra festivalens hjemmekommune
- () Resten av Møre og Romsdal
- () Resten av landet
- () Andre land
- () Vet ikke

4.3. Hva tror du særlig påvirker publikumstilstrømmingen til festivalen ?

	Helt enig	Enig	Verken enig eller uenig	Uenig	Helt uenig	Vet ikke
Hva som er «in» i øyeblikket						
Konkurranse fra andre festivaler						
Programmet						
Markedsføringen						
Medias omtale						
Været						
Avstand til festivalen						
Omgivelsene						

Annet, utdyp gjerne :

.....
.....
.....

4.4 Har antall utøvere (kunstnere / artister / utstillere) i festivalen økt, avtatt eller vært stabilt i samme periode?

- () Økt
- () Vært stabil
- () Avtatt

4.5. Hva mener du påvirker muligheten til å engasjere gode artister / utstillere / kunstnere :

	Helt enig	Enig	Verken enig eller uenig	Uenig	Helt uenig	Vet ikke
Honorar						
Konkurransen fra andre festivaler						
Hvordan oppdraget passer inn i turneløypa						
Omdømme til festivalen						
Media og markedsføringsarbeidet						
Muligheter for eksponering med tanke på nye oppdrag						
Mulighet til å påvirke innholdet i festivalen						

Annet, utdyp gjerne :

.....

.....

.....

4.6. Hvor henter du og andre ledende krefter i festivalen informasjon, inspirasjon og ideer til å videreutvikle festivalen ?

	Helt enig	Enig	Verken enig eller uenig	Uenig	Veldig uenig	Vet ikke
Media						
Besøk hos andre festivaler i Norge						
Besøk hos andre festivaler i utlandet						
Feedback/råd/innspill fra kunstnere, utstillere, artister ved festivalen						
Feedback/råd/innspill fra frivillige						
Feedback/råd/innspill fra lokalsamfunnet						
Samarbeid med leverandører og faglige sparringspartnere						
Programfaglig råd						
Samarbeid med myndigheter						

Annet, utdyp gjerne :

.....

.....

.....

5. Samarbeid mellom festival og reiselivsnæringa.

5.1. Beskriv hvordan festivalen samarbeider med reiselivsnæringa.

.....
.....
.....

5.2. Beskriv hva som fungerer bra i dette samarbeidet.

.....
.....
.....

5.3. Hva er eventuelle utfordringer i dette samarbeidet og har du forslag til hvordan dette kan bedres ?

.....
.....
.....

6. Økonomi

Festivalens budsjett siste års festival

(Oppgi bare bidrag i penger, ikke varer, arbeidstimer eller tjenester)

6.1. Inntekter i budsjettet – 2015 tall.

	Oppgi i prosent.
Kommune	
Fylkeskommune	
Stat	
Sponsorer	
Billettsalg	
Salg av festivalens egne varer	
Gaver	

6.2. Endringer i fordeling av inntektene de siste tre årene, sett i forhold til det totale budsjettet (sett kryss).

	Blitt redusert	Vært stabil	Økt	Ikke holdt på i tre år.
Kommune				
Fylkeskommune				
Stat				
Sponsorer				
Billettsalg				
Salg av festivalens egne varer				
Gaver				

Andre inntekter, utdyp gjerne :

.....
.....

6.3. Utgifter i budsjettet – 2015 tall.

	Oppgi i prosent.
Honorar til kunstnere og artister	
Reise- , transport og oppholdsutgifter til artister	
Lys og lyd	
Offentlige tjenester (politi, brannvern, beredskap, helse)	
Konstruksjoner, scene, arena,dekorering m.m.	
Royalty for musikk med mer	
Salg, markedsføring og profilering	
Leie/kontorlokale	
Lønn til fast ansatte	
Administrasjonskostnader	
Sponsorarrangement	
Frivilligarrangement	
Kostnader til frivillige (reise, opphold m.m.)	

6.4. Endring i fordeling av utgifter de siste tre årene, sett i forhold til det totale budsjettet (sett kryss).

	Blitt redusert	Vært stabil	Økt	Har ikke holdt på i tre år.
Honorar til kunstnere og artister				
Reise- , transport og oppholdsutgifter til artister				
Lys og lyd				
Offentlige tjenester (politi, brannvern, beredskap, helse)				
Konstruksjoner, scene, arena,dekorering m.m.				
Royalty for musikk med mer				
Salg, markedsføring og profilering				
Leie/kontorlokale				
Lønn til fast ansatte				
Administrasjonskostnader				
Sponsorarrangement				
Frivilligarrangement				
Kostnader til frivillige (reise, opphold m.m.)				

Andre utgifter, utdyp gjerne :

.....

7. Hvor avhengig mener du festivalen er av følgende interessenter / bidragsytere?

Interessenter / bidragsytere	Angi grad av avhengighet av hver interessent ved å krysse av på ett av tallene mellom 1 og 7 etter følgende nøkkel: 1 = kan greie oss like godt uten / det er lett å erstatte vedkommende 7 = vi er helt avhengige av dem for å kunne gjennomføre festivalen							
	Vet ikke	Grad av avhengighet						
Kommunen		1	2	3	4	5	6	7
Fylkeskommunen		1	2	3	4	5	6	7
Staten		1	2	3	4	5	6	7
Våre hovedsponsorer (bedrifter)		1	2	3	4	5	6	7
Øvrige sponsorer		1	2	3	4	5	6	7
Politi og andre offentlige tjenester		1	2	3	4	5	6	7
Media		1	2	3	4	5	6	7
Eier / utleier av arealene / lokalene vi nå bruker til festivalen		1	2	3	4	5	6	7
Betalende gjester (billettinntekter)		1	2	3	4	5	6	7
Internasjonale artister		1	2	3	4	5	6	7
Nasjonale artister		1	2	3	4	5	6	7
Eiere av lys- og lydanlegg		1	2	3	4	5	6	7

Andre, utdyp gjerne :

.....

8. Har festivalledelsen benyttet noen av nedenstående strategier eller tiltak så langt tilbake som du kjenner til ? Hvis ja, i hvilken grad mener du at de har vært vellykket.

Bruk skalaen slik: 1 = ingen virkning; og 6 = absolutt virkningsfull.

Har festivalledelsen benyttet noen av de nedenstående strategier eller tiltak så langt tilbake som du kjenner til ?	Vet ikke	1	2	3	4	5	6
Satt av fond eller midler for å dekke framtidige underskudd							
Utviklet formaliserte avtaler om markedsføring sammen med en annen organisasjon							
Kjøpt tjenester som skulle arbeide for å øke offentlige bidrag eller sponsorinntekter							
Tatt opp lån for å dekke kostnader							
Samarbeidet med andre festivaler om utnyttelse av fysiske ressurser							
Samarbeidet med andre festivaler for utnyttelse av kunnskap og kapasitet (menneskelig)							
Fått leverandører til å bli sponsorer for derved å redusere festivalens kostnader							
Gitt viktige sponsorer plass i styret							
Utviklet et sett av verdier som grunnlag for egen merkevarebygging							
Gjort spesielle tiltak for å fornye festivalens program							
Tatt opp ideer fra andre festivaler for å styrke egen posisjon i markedet							

Kommentarer :

.....

9. Festivalens betydning for lokalsamfunnet.

9.1. Hvilken betydning tror du festivalen har for utviklingen av lokalsamfunnet.

	Helt enig	Enig	Verken enig eller uenig	Uenig	Helt uenig	Vet ikke
Medias omtale har bidratt til at lokalsamfunnet har blitt kjent						
Festivalen har bidratt til utvikling av lokalsamfunnets identitet/image						
Festivalen har utviklet seg til også å være interessant for tilreisende (turister).						
Festivalen tiltrekker i økende grad besøkende fra hele fylket/nabo-områder						
Festivalen har bidratt positivt til forretningsstanden i nærområdet						
Har styrket kjennskap og samhold hos lokalbefolkningen						
Kompetanse har blitt utviklet over tid som også benyttes i andre sammenhenger						
Festivalen bidrar til økt attraktivitet som bo- og arbeidsmarkedsregion – bolyst.						
Festivalen har bidratt til økt oppmerksomhet på verdifull bygnings- og kulturarv						
Festivalen har bidratt til økt oppmerksomhet på verdifulle landskaper/kulturlandskap						

9.2. Andre effekter som festivalen kan ha for lokalsamfunnet, utdyp gjerne :

.....

9.3. Har festivalen selv utviklet nye forretningsområder ? Hvis ja, utdyp gjerne her :

.....

9.4. Har du kjennskap til knoppskyting i eksisterende lokale bedrifter og/eller kjenner du til at det er etablert helt nye bedrifter som følge av festivalen ? Hvis ja, utdyp gjerne her:

.....
.....
.....

9.5. Har du ytterligere informasjon om din festival som vi ikke har spurt om i denne undersøkelsen, så utdyp gjerne her. Kom gjerne også med innspill om hva som skal til for å videreutvikle din festival / festivaler generelt.

.....
.....
.....

9.6. Hvis du ønsker en skriftlig rapport fra undersøkelsen? Vennligst oppgi din e-postadresse her :

.....

9.7. Kan jeg kontakte deg om jeg ønsker utfyllende informasjon vedrørende denne undersøkelsen ? () ja () nei

Spørsmål kan rettes til :

Lillian Sæther Sørheim

Tlf.: 712 58196 / 95 28 06 03, E-post : lillian.sorheim@mrfylke.no

Mange takk for hjelpen ☺

Appendix 3 : Interview guide

Interview guide

Spørsmål – stikkord til intervju med et destinasjonsselskap :

- Kan du / dere beskrive samarbeidet med festivaler i deres område ? Her under, hvilke festivaler og andre arrangement samarbeider dere med ? Hva er særlig viktig i dette samarbeidet ?
- Hva samarbeider dere om / på hvilke områder ?
- Kan du dere beskrive hva som er spesielt bra med dette samarbeidet ?
- Noe som eventuelt ikke fungerer optimalt - om noe ?
- Dersom noe ikke fungerer som dere skulle ønske / optimalt – er det noe som kan gjøres for å forbedre dette ?
- Er det noen utfordringer i samarbeidet ?
- Ønskedrømmen / ønskebildet – der det er ingen hindringer og alt er mulig – hvordan skulle du / dere ønske at dette samarbeidet hadde vært – sett ut fra en vinn-vinn situasjon ? Hva skal eventuelt gjøres for at drømmebildet blir virkelighet ?
- Har du / dere noe dere ønsker å tilføye – som vi nå ikke har vært innom ? Alt er relevant – stort og smått.