

Reidar J. Mykletun, Szilvia Gyimothy (Eds.)

Final and Revised Administrative Report to Nordic Innovation Centre



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Final and Revised Administrative Report to Nordic Innovation Centre

Project: 08073 Nordic Event Tourism Networks

Editors:

Reidar J. Mykletun and Szilvia Gyimothy

Project manager:

Reidar J. Mykletun, Prof., PhD

Norwegian School of Hotel Management,
University of Stavanger, 4036 Stavanger, Norway

Project Group

Tommy Andersson, Prof., PhD

School of Business, Economics, and Law;
University of Gothenburg, and
Norwegian School of Hotel Management
University of Stavanger

Szilvia Gyimothy, Associate prof., PhD

Tourism Research Unit, Department of Culture and Global Studies
Aalborg University

Mia Larson, Lecture, ED

Service Management Institute, Campus Helsingborg
University of Lund

Robert Pettersson, PhD, Proprefekt,

Department of Social Science, Mid Sweden University

Stavanger

**Norwegian School of Hotel Management,
University of Stavanger, 4036 Stavanger, Norway**

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Contents

- Project: 08073 Nordic Event Tourism Networks 1
- Preface..... 1
- Acknowledgements 2
- 1. Milestone plan and Work Packages 3
 - Work Package 1: Festival Management Database 3
 - D 1 - 4 3
 - Establishing a questionnaire..... 3
 - The group has collected data for the data-base as follows 4
 - The report..... 4
 - Network and future plans with this database 13
 - Work Package 2: D4 -14: Establishing mentorship networks..... 14
 - Activities and outcomes 15
 - Summary and conclusions on delivered output in work package 2..... 18
 - Work Package 3: GPS and experience mapping methods..... 20
 - Deliverables of work package 3..... 20
 - Status Report for Work Package 4: Communication..... 27
- 2. Communication plan 35
- 3. Problems, challenges and deviances..... 37
- 4. Summary of budget and expenses 38
- 5. List of participants 39
- 6. List of Nordic or international project contacts 39
- 7. Final conclusions..... 40

Preface

The tourism sector is an important business sector in the Nordic countries, contributing positively to economic and regional development. The region faces increased international competition and statistics on national tourism performance developed by the OECD show that the Nordic countries lag behind the average numbers for the other OECD members. This indicates that there is room for improvement for the Nordic tourism industry. The Nordic region has a vast playing ground of beautiful nature, distinct seasons, unique history and culture, and advanced technical infrastructure. In order to gain market share and confront increased global competition, the Nordic tourism industry must reposition itself and introduce new, innovative service offerings to meet the individual needs of modern travellers. It is also important to offer holistic quality offerings by improving public-private, cross-sector and cross-border cooperation.

Festivals and events are possible tools in both place and tourism development, and events and event tourism are often pointed at when discussing growth and development. Many regions expect a positive event development, offering job opportunities along the way. In the Nordic area, some few events have existed for a while and hence demonstrated their capacity of rejuvenation, while other, recently developed events harvest innovation awards with their untraditional and creative, “born global” concepts. Despite these inspirational examples, most new entrants to the Nordic festival market work in isolation and “start from scratch” to tackle issues that are similar and comparable in most contexts. To date, there are no systematic studies analysing the success (or failure) of event management, or aiming at understanding the market in a greater depth. There is no comprehensive knowledge available on best practices in festival management, event development, network leadership, innovation processes or visitor behaviour.

The objective of this project was to generate and share knowledge about festival and event management based on a cooperation between academic researchers and Nordic festival organisers. By identifying and exchanging best practices of strategic leadership, innovation in networks, and visitor mapping, the project aims at improving the sustainability and renewal of festivals. This project will break new grounds by: 1) developing a data base on strategic management parameters for festivals; 2) measuring visitor’s experiences in time and space and movements at events; 3) generate knowledge about innovations like social media in the festival sector; 4) developing knowledge platforms and meeting places for festivals; and 5) development through mentoring, including also the strengthening of a Nordic event research and teaching network. The project was organised according to 4 milestones and 24 work packages. This brief report is summarizing the achievements of the project along these lines. References to publications and other outputs are given when relevant.

Stavanger Nov 29th, 2011

Reidar J. Mykletun
Project manager

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- Arvid Viken, Prof., University of Tromsø
- Jack Carlsen, PhD, Prof., Curtin Sustainable Tourism Centre, Curtin University of Technology
- Jane Ali-Knight, PhD., Director, Edinburgh Institute: Festivals, Events and Tourism, School of Marketing, Tourism & Languages at Napier University
- Ruth Taylor, Lecturer, Curtin Sustainable Tourism Centre, Curtin University of Technology

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- Rogaland Festivalforum in Rogaland
- Gladmatfestivalen in Stavanger
- Ekstremsportveko at Voss, and
- Storsjöyran in Östersund

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- Service Management Institute, Campus Helsingborg, University of Lund
- ETOUR and the Department of social Science, University of Mid Sweden
- Norwegian School of Hotel Management, University of Stavanger
- Tourism Research Unit, Department of Culture and Global Studies, Aalborg University

Finally, the group feels indebted to Nordic Innovation Centre for the grant (08073) that made this project possible.

1. Milestone plan and Work Packages

Work Package 1: Festival Management Database

Responsible: Professor Tommy Andersson, University of Stavanger and University of Goteborg

Contact: Tommy.Andersson@handels.gu.se Phone: +46 (0) 31 786 1526; cell phone: +46 (0)706849147

Deliverables	How / what	Responsible	When/where
D1: Designing data collection instruments	Establish questionnaire for collecting strategic festival management information	Tommy Andersson	Jan 2009
D2: Testing data collection instrument	Applying the questionnaire to test its feasibility and ability to collect critical information	Tommy Anderson with assistance from R J. Mykletun and others	Sept 2009
D3: Establishing the database	Selecting festivals to be included in the study. Collecting data from several regions, also in other countries	Tommy Andersson	Des 2009
D4: Database documentation	Report on database content with frequency distributions and other important festival management information available for all users	Tommy Andersson	Des 2010

D 1 - 4

Establishing a questionnaire

This survey examines a number of important issues affecting festival development and sustainability with a focus on the production side and the management of festivals. A questionnaire was established probing for key festival data on management, ownership, some historic features, size, funding and budgets, resources including volunteers, stakeholders, strategies, and dependencies. The questionnaire is available for researchers by contacting tommy.andersson@handels.gu.se or reidar.j.mykletun@uis.no .

The group has collected data for the data-base as follows

Norway: Finnmark County, Norway: 56 (of 76) festivals have completed the form
Møre og Romsdal County, Norway: 32 (of 46) festivals have completed the form
Rogaland County, Norway: 66 (of 80) festivals have completed the form
Sweden: 14 large festivals have completed the form
Scotland: 43 festivals have completed the form
Australia – Queensland. 78 festivals have completed the form
Iceland: A complete national sample of the Icelandic festivals was collected, but is yet not integrated in the database.

This part of the research was conducted by researchers at the University of Stavanger under the leadership of professors Reidar Mykletun and Tommy D. Andersson, in co-operation with professor Donald Getz, University of Stavanger and University of Calgary, professor Jack Carlsen and Ruth Taylor at Curtin University, Jane Ali-Knight at Napier, Kari Jaeger at Finnmark College and several other international scholars.

The report

The main “raw data” is presented in the report *“A comparison of answers to a survey of festivals in Norway, Sweden, Western Australia and UK”* by Tommy Andersson and co-workers. To date it is the most comprehensive collection of key data of festivals that may be used for bench-making or for descriptive data about festivals. It may be accessed by contacting tommy.andersson@handels.gu.se or Reidar.j.mykletun@uis.no .

The material presented can be regarded as “scientific raw material”. It has already been used to produce analyses of sponsorship arrangements and festival growth to be reported in academic journals and at conferences for academics and festival managers. A list of publications and presentations of findings are found under the heading “Scientific output” below.

Researchers who wish to use data for further analyses are welcome to do so. If there is an interest in duplicating the survey in other regions or countries, the questionnaire is attached (as an appendix to this report). It is possible to include new data into this database. Please contact tommy.andersson@handels.gu.se or Reidar.j.mykletun@uis.no for this purpose.

This short descriptive report will give an overview of the distribution of answers following the same sequence as used for the questions in the questionnaire. All answers are presented in terms of total mean and standard deviation as well as country means and standard deviations. Variables that differ significantly between countries are indicated by ** (1%) or * (5%). The structure of the text is such that, for each topic discussed, the original question and the alternative answers will be shown before the distribution of answers is described.

Coding

All variables (apart from NAME and COUNTRY) have been coded as numerical variables. Questions with answers in terms of "NO" or "YES" have been coded with the values 0=no and 1=yes.

Response rates

The Swedish survey targeted 16 major festivals and had support from FHP which is a lobby organisation with the 16 largest festivals as members. The response rate to the questionnaire was an excellent (87.5%). The festivals are quite evenly scattered over Sweden. The country code used for Swedish festivals is SWE

The Norwegian sample NORROG is a complete census of all festivals in Rogaland Norway. The country code used for Norwegian festivals from Rogaland is NORROG. Since this is a complete census it is believed that all 100% of festivals in the region of Rogaland in Norway are represented in the database.

The Norwegian sample NORMR is a complete census of all festivals in Møre-Romsdal Norway. The country code used for Norwegian festivals from Møre-Romsdal is NORMR. Since this is a complete census it is believed that all 100% of festivals in the region of Møre-Romsdal in Norway are represented in the database.

The Norwegian sample NORF is a complete census of all festivals in Finnmark which is the northernmost county in Norway. The country code used for Norwegian festivals from Finnmark is NORF. Since this is a complete census it is believed that all 100% of festivals in the region of Finnmark in Norway are represented in the database.

The UK sample was gathered from the response to a database of organisations who were members of BAFA (The British Arts Festivals Association). BAFA is a membership organisation covering the widest span of arts festivals in the UK. The response was a total of 43 useable questionnaires. Although the sample was only a small indicator of total festivals in the UK it covered a diverse range of events in terms of form, size, funding and geographical location and could therefore be reflective of art festivals within the UK.

The Australian sample was gathered from the response to a database of festivals compiled from public domain websites in Western Australia such as local government and event organisers websites. The response was a total of 78 useable questionnaires providing a diverse range of festivals, staging contexts and programs.

Results of the survey

In all tables in this report, apart from cross tables, variables that have significant differences between countries on the 1% level are indicated by ** and variables with significant differences between countries on 5% level are indicated by *.

RESPONDENTS:

Q 1. Are you an owner of the festival (> 20%)? .. manager of the festival?

-For how many years have you been an owner and/or a manager?.....

1

The average length of time as owner/manager is 5.43 years but with a quite large std. dev.

Table 1: A comparison by country of mean number of years as an owner/manager (sign 5%)

COUNTRY	AUS	NORF	NORMR	NORROG	UK	SWE	Total
Mean # years *	5.76	3.96	4.53	3.8	8.10	4.55	5.43
N	70	46	32	15	40	10	213
Std. Deviation	9.19	4.23	3.05	2.68	5.33	3.77	6.42

OWNERSHIP

Q 2. Please describe the ownership of your festival (check one or more if applicable)

- Owned by the local authority or municipality 2a
 Produced by a not-for-profit society 2b
 Privately owned, for-profit company 2c
 Other (please describe) 2d

Most festivals (48%) are run as Not for Profit organisations whereas 21% are run as projects by local governments. 12% of the festivals are private companies.

Table 2: A cross-table of country by "Type of ownership"

Type of ownership		COUNTRY						Total
		AUS	NORF	NORMR	NORROG	UK	SWE	
NONP **	Count	48	31	6	17	27	7	136
	% within COUNTRY	61.5%	53.4%	18.8%	29.3%	62.8%	50.0%	48.1%
PRIV **	Count	10	4	8	4	5	3	34
	% within COUNTRY	12.8%	6.9%	25%	6.9%	11.6%	21.4%	11.9%
PUB	Count	19	9	5	14	9	4	60
	% within COUNTRY	24.4%	15.5%	15.6%	24.1%	20.9%	28.6%	21.2%
OTHER **	Count	1	14	13	23	2	0	53
	% within COUNTRY	1.3%	24.1%	40.6%	39.6%	4.7%	.0%	18.8%
Total	Count	78	58	32	58	43	14	283
	% within COUNTRY	100.0%	100.0%	100.0%	100.0%	100.0%	100.0%	100.0%

DECISIONMAKING

Q 3. How are the important decisions made for your festival? (check one or more if appropriate).

- By the board of directors 3a
 By the owners 3b
 By myself, the manager 3c
 By committees 3d
 Other (please describe)..... 3e.....

Many important decisions in Norwegian festivals are taken by the board but there is also a noticeable decentralisation of decisions to committees and other decision makers.

Table 3: A comparison by country of important decision makers in festivals
 NB Many respondents have given more than one answer and the total adds up to more than 100%

COUNTRY	AUS	NORF	NPRMR	NORROG	SWE	UK	Total
Board of Directors **	9%	55%	78%	73%	43%	33%	46%
Owners **	6%	19%	3%	21%	14%	3%	12%
Manager *	34%	16%	38%	36%	36%	48%	33%
Committees **	74%	24%	16%	28%	14%	43%	40%
Other **	13%	21%	0%	7%	43%	20%	14%
Total	136%	134%	134%	165%	150%	145%	144%

AGE OF THE FESTIVALS

Q 4. Year in which the festival was first produced..... 4

-Has the festival been produced continuously (every year) since then? YES NO 4b
 If NO, how many times has it NOT been produced?..... # yrs NOT produced. = 4c

The average age is 21 years (2011). Australian festivals in the sample are on average significantly older than other festivals. Curiously enough, the two oldest festivals in the sample, one Norwegian and one Australian, both started 1836. 86% have been producing festivals annually without interruptions since the start and 14% of the festivals have made longer or shorter interruptions. The festivals that have not been produced continuously have on average made 20 interruptions but there are significant differences between countries in this respect.

Table 4: A comparison by country of mean age and degree of continuity of festivals (sign. 1%)

COUNTRY	AUS		NORF		NPRMR		NORROG		UK		SWE		Total
	Mean	Oldest	Mean	Oldest	Mean	Oldest	Mean	Oldest	Mean	Oldest	Mean	Oldest	
Year first produced **	1977	1836	1993	1836	1997	1961	1997	1963	1990	1928	1992	1967	1990
Continuously produced	84%		87%		84%		87%		86%		93%		86%

SIZE OF THE FESTIVALS

Q 5. Size of the festival last year in terms of:

- Attendance 5a
 Total budget (revenue)..... 5b
 Number of full-time, all-year paid staff employed by the festival... 5c.
 Maximum number of paid staff employed (full and part-time)..... 5d.
 Number of volunteers used 5e

Five measures were used to determine size. Several types of festivals are included in the sample which explains the large standard deviations in all variables for all four countries. Differences between countries are significant.

Table 5: A comparison by country of mean size variables of festivals. Budget values are in AUD (sign. 1%)
 Exchange rates used: 1 AUD = 0.46 GBP; = 5.0 Norwegian Krone (NOK); = 5.8 Swedish Krona (SEK)

COUNTRY	AUS		NORF		NORMR		NORROG		UK		SWE		Total
	Mean	N	Mean	N	Mean	N	Mean	N	Mean	N	Mean	N	Mean
Attendance **	18,201	74	2,436	50	10,915	32	12,831	68	38,056	42	285,929	14	28,613
Total Budget **	402,019	65	117,292	46	473,200	31	438,320	62	795,091	39	1,857,533	13	531,798
Ft all yr paid staff **	1.39	77	0.13	52	0.73	32	0.39	57	1.62	43	3.33	13	0.99
Ft & pt paid staff **	15.75	76	2.08	51	4.1	32	10.7	59	14.97	43	59.58	12	12.54
Volunteers **	59.68	75	61.46	48	146	32	91	62	31.86	43	618.38	13	99.6

FESTIVAL ASSETS:

Q 6. Does the festival own any land or buildings ? YES NO 6

Few festivals own buildings or land. Differences between countries are significant mainly explained by the unusual high proportion of festivals in Møre-Romsdal owning land.

Table 6: A comparison by country of the percentage of festivals that own land and/or buildings.

COUNTRY	AUS	NORF	NORMR	NORROG	UK	SWE	Total
Mean **	18.2%	8.8%	46.9%	3.1%	11.9%	14.3%	15.0%
N	77	57	32	65	42	14	287

FESTIVAL PROGRAMME:

Q 7. Please describe your festival in terms of the program. Does it contain any or all of the following?

- live music 7a
- dance or other performing arts 7b
- visual arts 7c
- exhibitions of products (by sponsors etc.) 7d
- demonstrations for educational purposes 7e
- food for sale 7f
- alcoholic beverages for sale 7g
- participation events (games, sports, etc.) 7h
- parade 7i
- other..... 7j

Live music performances and food for sale are dominating activities. Only slightly more than half the number of festivals serves alcoholic beverages but 75% serve food. Other activities mentioned include Tivoli, and vendors, magicians, poetry, “spoken word”, circus, sports activities.

Table 7: A comparison by country of the proportion of festivals that include various activities in the program

COUNTRY	AUS		NORF		NORMR		NORROG		UK		SWE		Total	
	Mean	N	Mean	N	Mean	N	Mean	N	Mean	N	Mean	N	Mean	N
Live music **	91%	77	71%	58	88%	32	88%	66	95%	41	100%	14	87%	281
Dance/performing arts	68%	77	41%	58	56%	32	58%	62	63%	41	71%	14	58%	283
Visual arts **	62%	77	29%	58	28%	32	59%	61	54%	41	57%	14	49%	284
Exhibitions of products **	65%	77	41%	58	22%	32	56%	61	34%	41	71%	14	49%	283
Demos for educational purposes	56%	77	26%	58	41%	32	36%	58	41%	41	57%	14	42%	280
Food for sale **	87%	77	93%	58	72%	32	68%	63	56%	41	100%	14	75%	285
Alcoholic beverages for sale	53%	77	48%	58	59%	32	50%	62	54%	41	93%	14	54%	284
Participation events *	58%	77	59%	58	47%	32	57%	60	39%	41	86%	14	55%	282
Parade	32%	77	16%	58	19%	32	19%	57	37%	41	36%	14	25%	279
Other **	38%	77	46%	57	22%	32	44%	59	29%	41	29%	14	37%	280

ENTRANCE FEES

- Q 8. Is your festival ... Completely free to enter 8
 Paid admission only
 Some paid admission and some free

There are three types of festivals represented regarding the extent to which entrance fees are used for financing the festival. 25% of the festivals have no entrance fees. Another type of festival, representing 46% of the festivals in the sample, has both an open programme and a “commercial” programme with entrance fees that generate income for the festival. This type is most common in UK (73%) but not very common in Australia (16%).

The third type of festival, representing 27% of the total sample, charges all visitors an entrance fee.

Table 8: A cross table of country by the types policy of festivals in terms of free or paid admission (sign. 1%)

COUNTRY		AUS	NORF	NORMR	NORROG	SWE	UK	Total
Completely free to enter	Count	32	15	3	14	3	6	73
	% within COUNTRY	42%	26%	9%	21%	21%	15%	25%
Paid admission only	Count	33	6	11	19	5	5	79
	% within COUNTRY	43%	10%	34%	28%	36%	12%	27%
Some paid admission and some free	Count	12	34	18	33	6	30	133
	% within COUNTRY	16%	59%	56%	49%	43%	73%	46%
Total	Count	77	58	32	68	14	41	290

VENUES USED

Q 9. What venues or facilities are used by your festival? (check one or more)

- Public parks or open spaces 9a
- Public streets 9b
- Publicly owned concert halls 9c
- Privately owned halls or theatres (rented) 9d
- Other..... 9e

Most festivals take place in public spaces, predominantly in parks (67%) and also in public streets (34%). Only 38% use privately owned halls and theatres but 43% use publicly owned halls and theatres.

Table 9: A comparison by country of the types of venues used for the festival (sign 1%)

COUNTRY	AUS	NORF	NORMR	NORROG	SWE	UK	Total	
	Mean	Mean	Mean	Mean	Mean	Mean	Mean	N
Public parks/open spaces	71%	62%	69%	63%	86%	61%	67%	285
Public streets	27%	26%	28%	45%	36%	46%	34%	282
Publicly owned concert halls	32%	50%	31%	45%	50%	56%	43%	284
Privately owned halls/theatres **	22%	31%	50%	48%	29%	58%	38%	284
Other **	31%	28%	0%	46%	14%	43%	31%	280

SPONSORSHIP

Q 10. Regarding sponsorship from private corporations, do you have any of the following? 10

- A title sponsor (their name is part of the festival name)
- A presenting sponsor (the festival is presented by..)
- No major sponsors, but several or many small sponsors
- Other.....

There are considerable differences regarding sponsorship among these festivals. The dominating policy seems to be not to have major sponsors but many small sponsors.

Table 10: A cross table of country by the types of sponsorship used (sign 1%)

COUNTRY		AUS	NORF	NORMR	NORROG	SWE	UK	Total
No sponsor	Count	0	11	0	3	0	0	14
	% within COUNTRY	0%	19%	0%	4%	0%	0%	5%
A title sponsor	Count	7	9	0	17	0	3	36
	% within COUNTRY	9%	16%	0%	25%	0%	8%	13%
A presenting sponsor	Count	8	6	2	23	7	0	46
	% within COUNTRY	11%	11%	6%	34%	50%	0%	16%
No major sponsors, but several small sponsors	Count	35	23	30	24	7	18	137
	% within COUNTRY	47%	40%	94%	36%	50%	50%	49%
Other	Count	25	8	0	0	0	15	48
	% within COUNTRY	33%	14%	0%	0%	0%	42%	17%
Total	Count	75	57	32	67	14	36	281
	% within COUNTRY	100%	100%	100%	100%	100%	100%	100%

VOLUNTEERS

Q 11. Do you have any of the following?

11

- Independent volunteers that you administer yourself?
- One or more independent organizations that voluntarily help in producing the event? (they are not paid)
- One or more independent organizations that are paid to help produce the event?

For most festivals, volunteers are necessary in order to keep costs down. A model frequently used is to assign a task to an organisation (often a local club). The organisation will then take full responsibility for recruiting volunteers as well as organising and managing the job (e.g. to run a parking lot). If the festival makes a payment to the organisation, this may be used by the sports club for the club's expenses, for payments to the volunteers or for both.

Most festivals seem to use independent organisations that voluntarily help (33%) but 20% of the festivals pay the independent organisations.

Table 11: A cross table of country by types of volunteer work organisation in the festival (sign 1%)

COUNTRY		AUS	NORF	NORMR	NORROG	SWE	UK	Total
One or more independent organisations that voluntarily help	% within COUNTRY	44%	34%	25%	-	7%	24%	33%
One or more independent organisations that are paid to help	% within COUNTRY	14%	23%	34%	-	7%	19%	20%
Neither of the two	% within COUNTRY	35%	11%	16%	-	14%	57%	28%
Both of the two	% within COUNTRY	6%	32%	25%	-	71%	0%	19%
Total	Count	77	56	32	-	14	37	216
	% within COUNTRY	100%	100%	100%	-	100%	100%	100%

- Q 12. What do your volunteers do?
- They sit on our board of directors 12a
 - They help all year round 12b
 - They only work at the time of the festival 12c
- Other..... 12d

Almost a third of the festivals have a deeper involvement with the volunteers that sit on the board and are actively involved with the festival the year around.

Table 12: A comparison by country of the working relations with volunteers maintained by the festival

COUNTRY	AUS	NORF	NORMR	NORROG	SWE	UK	Total	
	Mean	Mean	Mean	Mean	Mean	Mean	Mean	N
Sit on Board of Directors **	20.78%	50.88%	31,25%	51,72%	28.57%	31,71%	36,56%	279
Help all year	49.35%	43.86%	53,13%	47,46%	28.57%	29,27%	44,29%	280
Only work at time of festival **	63.64%	68.42%	93,75%	85,00%	64.29%	58,54%	71,89%	281
Other	15.58%	7.02%	0,00%	15,09%	21.43%	12,20%	11,68%	274

FESTIVALS' VISION STATEMENTS

- Q 13. Do you have a vision or mandate statement? YES NO 13
- If yes, please write it here.....

Table 13: A comparison by country of the proportion of festivals having a vision statement (sign 1%)

COUNTRY	AUS	NORF	NORMR	NORROG	SWE	UK	Total
Yes we have **	45,21%	96,36%	93,75%	95,16%	76,92%	66,67%	77,12%
N	73	55	32	62	13	36	271

Application for the festival sector, and teaching and scientific output

The already established part of the database has been applied to advice in practical dilemmas, as for instance in a seminar with the Ekstremsportveko in Voss for bench-marking of their sponsorship strategies. The seminar proved very useful to the festival manager and board.

Some first test runs have been made on the first trials of the database, and several student bachelor and master theses have been produced based on these data. Research articles and conference papers have been produced:

- Andersson, T. & Getz, D. (2009). Festival ownership: Differences between public, non-profit and private festivals in Sweden. *Scandinavian Journal of Hospitality and Tourism*, 9 (2-3), 249-265
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- Getz, D.; Andersson, T., & Carlsen, J. (2010). Festival management studies: Developing a framework and priorities for comparative and cross-cultural research. *International Journal of Event and Festival Management, Vol. 1 (1)*, 29 – 59. DOI:10.1108/17852951011029298
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- Andersson, T., Getz, D., & Mykletun, R. J. The Festival Size Pyramid. *Convention and Event Tourism. (Submitted.)*
- Mykletun, R. J. & Getz, D. (2011). Analysing whole populations of festivals: the organizational ecology of festivals in Norway. (In process).

Network and future plans with this database

As seen from above, the database has been a great source of articles spread to teachers, students and researchers around the world. A network of academics has been established. The research group will attempt to find funding for a follow-up study of the same festivals and new ones in the same regions as studied in this first study. This will allow for more in depth analyses of festival developments and termination in a region.

Work Package 2: D4 -14: Establishing mentorship networks

Responsible: Mia Larson, University of Goteborg, Szilvia Gyimóthy, University of Aalborg and Reidar J. Mykletun, University of Stavanger

Contact: reidar.j.mykletun@uis.no Phone: +47 95776255

Work package 2: Establishing mentorship networks			
Deliverables	How / what	Responsible	When/where
D5: Kick-off for mentoring networks	Kickoff workshop establishing mentorship network as a separate arrangement on the Events & Meetings in the City Conference	Mia Larson	June 17-19, 2009, Gothenburg
D6: Research symposium (open for managers)	Special research symposium on Event and Festival Management, arranged under the auspices of the 18 th Nordic Symposium of Tourism and Hospitality Research	Reidar J. Mykletun	Oct 22-24, 2009, Esbjerg
D7: Research seminar	Annual Meeting of The Scandinavian School of Event and Festival Management	Szilvia Gyimóthy	Oct 22-24, 2009, Esbjerg
D8: Mentoring conference	Rogaland Festival Forum / Stavanger Festival Manager Conference	Reidar J. Mykletun	Feb 8 th 2010, Stavanger University
D9: Mentoring conference	Rogaland Festival Forum / Stavanger Festival Manager Conference.	Reidar J. Mykletun	Feb 5 th 2011, Stavanger University
D10: Research symposium (open for managers)	Special research symposium on Event and Festival Management, arranged under the auspices of the 19 th Nordic Symposium of Tourism and Hospitality Research	Reidar J. Mykletun	Sept 22 nd – 25 th 2010, Akkureyri, Iceland
D11: Research seminar	Annual Meeting of The Scandinavian School of Event and Festival Management	Szilvia Gyimóthy	Sept 22 nd – 25 th 2010, Akkureyri, Iceland
D12: Mentoring conference	A Nordic project conference with all partners. Developing first plan for the post-project continuation of the festival manager network	VIBES and Margareta Alm	21 st – 22 nd 2011 Copenhagen
D13: Research symposium (open for managers)	Special research symposium on Event and Festival Management, arranged under the auspices of the 20 th Nordic Symposium of Tourism and Hospitality Research	Reidar J. Mykletun	Sept 21 nd – 24 th 2011, Rovaniemi, Finland

D14: Research seminar	Annual Meeting of The Scandinavian School of Event and Festival Management. Planning for the post-project continuation of the research network	Szilvia Gyimóthy (Replaced by Reidar J. Mykletun)	Sept 21 nd – 24 th 2011, Rovaniemi, Finland
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Activities and outcomes

D5: Mentoring conference: A Kickoff Workshop to establish mentorship network was attempted as a separate arrangement on the Events & Meetings in the City Conference held in June 17-19, 2009, Gothenburg. The one-day conference session worked well. However, only informal networks were possible to establish, but these have continued, also among the researchers.

A Nordic project conference with all partners was planned to be held in August in Östersund, developing a first plan for the post-project continuation of the festival manager network. This conference was re-scheduled and to be arranged in 2011. Instead, a project meeting was held in Båtellet, Marstrand, outside Goteborg, on May 18th -19th 2010. Each project part was discussed. An external expert, Professor Donald Getz, participated and commented the various presentations as well as giving his own speech.

D6: Research symposium: A special research symposium on Event and Festival Management, arranged under the auspices of the 18th Nordic Symposium of Tourism and Hospitality Research, held in Esbjerg, Denmark, on September 22nd – 25th, 2009. 35 researchers and festival practitioners / managers participated, presenting and discussing papers. The symposium was chaired by Tommy Andersson, Szilvia Gyimóthy, and Reidar J. Mykletun. Four presentations were made with reference to the *08073 Event and Tourism Network project*:

- Mykletun, R. J.: *Festival safety – beyond the textbook prescriptions*
- Gyimóthy, S.: *Linus, Bill, Alien: A festival consumer typology based on co-creation*
- Jaeger, K.: *Festival tourism as sustainable agent of change*
- Pettersson, R. & Zillinger, M.: *Experience hot spots on outdoor events*

D7: Research seminar: Annual Meeting of The Scandinavian School of Event and Festival Management. For practical reasons as well as due to strict time schedule, this open seminar was integrated in D6 (see above).

D8: Mentoring conference: The Stavanger Festival Manager Conference was organized on February 8th, 2010 by the Rogaland Festival Forum and The University of Stavanger. 105 participated in the conference. Topics discussed were:

- Festivals and their host communities: how to make each other successful? (Three cases)
- Cultural events as an arena for cooperation between businesses and the municipality (One major case)

- The festival Manager Tool-box: New manager - how to achieve continuity under changing leadership
- Balancing festival core values and activities between innovation and tradition
- Book presentation: T. Andersson, M. Larson & L Mossberg (2010) "Evenemang"
- Exhibition of books, journals, reports and leaflets
- Lunch concert: "Tango på norsk" by Britt-Synnøve Johansen with her own Norwegian interpretations of Argentinian tango songs; accompanied by Ole Amund Gjersvik, Tor Jaran Apold; Andreas Rokseth and Håkon Magnar Skogstad

D9: Mentoring conference: The 5th Stavanger Festival Manager Conference was organised on February 5th, 2011 by the Rogaland Festival Forum and The University of Stavanger. 95 participated in the conference. The topics concentrated on the creation of a rock festival in Stavanger, on festival sponsorship, and on mapping festival visitor experiences with the tools developed by Robert Pettersson and his group (see WP 3, this report). The manager of the region's tourist destination company participated, increasing the value of this network. Topics discussed were:

1. The toolbox of the festival manager: Social media
 - "Facebook created a new festival and how it was coped with by the initiators" by Heine Birkeland and John Rullestad - SILK- Skudeneshavn Internasjonale Litteratur og Kulturfestival
 - "How festivals may utilize new social media for marketing and information" by Heidi Neteland Berge, Gladmatfestivalen
 - «Digitale media: New tools for mapping event participants' movements and experiences in the event area» by Robert Pettersson, Mid Sweden University
2. Sponsor management of festivals and events
 - Donald Getz, Norwegian School of Hotel Management: "Festival sponsorship – learning from research"
 - Julia Joner, DM of Rått & Råde: «Establishing a new rock and pop festival in Stavanger»
Heidi Jeanette Nygaard, Region Stavanger: "Festivals as tools for regional development"

D10: Research symposium: Special research symposium on Event and Festival Management, arranged under the auspices of the 19th Nordic Symposium of Tourism and Hospitality Research, held in Akureyri, Iceland, on September 22nd – 25th, 2010. Szilvia Gyimothy and Reidar J. Mykletun were chairmen of this session. 30 researchers and festival practitioners / managers participated, presenting and discussing papers. Three presentations were made with reference to the 08073 Event and Tourism Network project:

- Mykletun, R.J. (2010). Social impacts of five festivals in small and remote areas. Paper presented at the 19th Nordic Symposium of Tourism and Hospitality Research, 23 – 25 September 2010 at Hof, Akureyri, Island.

- Andersson, T., Dolles, H., Getz, D., & Mykletun, R.J. (2010). Festival sponsorship potential. *Paper presented at the 19th Nordic Symposium of Tourism and Hospitality Research, 23 – 25 September 2010 at Hof, Akureyri, Island. (Presented by Reidar J. Mykletun).*
- Gyimóthy, S. & Larson, M. (2010). Social Media and Strategic Market Communications of Festivals. Paper presented at the *19th Nordic Symposium of Tourism and Hospitality Research, 23 – 25 September 2010 at Hof, Akureyri, Island.*

Other presentations made with reference to the *08073 Event and Tourism Network project* at the sessions *GIS in tourism* at the 19th Nordic Symposium of Tourism and Hospitality Research were (See also report for WP 3 below regarding other presentations from our project – WP 3):

- Gunnervall, A., Pettersson, R., & Svensson, B. (2010): Designing Events by using GPS and Experience Tracking. Paper presented at the *19th Nordic Symposium of Tourism and Hospitality Research, 23 – 25 September 2010 at Hof, Akureyri, Island.*
- Zillinger, M. & Zakrisson, I. (2010). Tourists' emotions and experiences in time and space. Paper presented at the *19th Nordic Symposium of Tourism and Hospitality Research, 23 – 25 September 2010 at Hof, Akureyri, Island..*

D11: Research seminar: Annual Meeting of The Scandinavian School of Event and Festival Management. For practical reasons as well as due to strict time schedule, this open seminar was integrated in D10 (see above).

D12 Mentoring Conference: VIBES – The Event Conference. VIBE (The Knowledge Centre for Events) organized a unique mentoring conference for the first time on 21 – 22 September 2011 in Copenhagen with over 120 participants from the Nordic countries and the UK.

The theme was: 'breaking barriers' - between sports and culture, cities, countries, public and private institutions (vibeonline.dk/case/relive-vibes-2011). The program included a range of networking and mentoring opportunities among Scandinavian and world leading events and organizations, and provided inspiration for development for smaller. VIBES took place during a world-class event - the 2011 UCI Road World Championships.

Szilvia Gyimóthy participated from the Nordic Event Networks, and Margaretha Alm from Ekstremsportveko gave a speech on cross-over events. Her presentation can be retrieved from: <http://vibeonline.dk/sites/default/files/Margrethe%20Alm%20og%20Torgunn%20Hegland.pdf>

D13: Research symposium: Special research symposium on Event and Festival Management, arranged under the auspices of the 20th Nordic Symposium of Tourism and Hospitality Research, held in Rovaniemi, Finland, on September 21nd – 24th, 2011. 26 researchers and festival practitioners / managers participated, presenting and discussing papers. Tommy Andersson and Reidar J. Mykletun were chairmen. Two presentations were made with reference to the *08073 Event and Tourism Network project*:

- Andersson, T. D., Armbrecht, J. & Lundberg, E.: Use and Non-use values of a music event
- Mykletun, R. J., Getz, D., & Andersson, T.: Festival wellness: An ecological perspective on the growth of a festival population

D14: Research seminar: Annual Meeting of The Scandinavian School of Event and Festival Management. For practical reasons as well as due to strict time schedule, this open seminar was integrated in D13 (see above).

Summary and conclusions on delivered output in work package 2

Several knowledge platforms and meeting places for festivals have been developed. The Mentoring conferences in Rogaland and VIBES are now institutionalized and regularly returning popular events among festival managers and researchers.

The most active has been the Rogaland Festival Forum with an annual Festival Manager Conference, which continues into the future, attended by 95 - 105 festival managers, politicians, administrators, students and researchers. In spring 2012, Reidar J. Mykletun made an attempt to coordinate or integrate the Forum with the “*Norske festivalers landskonferanse*” (<http://www.norwayfestivals.com/>) which was hosted by the Stavanger Municipality, however, the initiative met no interest at all. Rogaland Festival Forum extended its activities in 2012 by joining the V Global Event Congress, which was organized at Sola Strand Hotel by The Norwegian School of Hotel Management. Chairman was Reidar J. Mykletun, and Tommy Andersson, Charles Arcodia and Don Getz were on the scientific committee. 51 participants, mainly from abroad, discussed papers and 9 keynotes presented by researchers and event managers; please also refer to WP 4 below.

In Sweden, in Östersund, the Event Forum has attracted about 50 participants to their meetings and the research group has established close contacts with FHP Festivalsektionen.

In Denmark, the knowledge platform Videnscenter for Begivenheder has now about 40 partners, and has arranged 4 out of 7 modules on festival management – to which our research group actively contributed. Owing to the success of VIBES, a new Event Conference is organized in 2012. Furthermore, a new network organization, Øresund Event Centre is launched by VIBE in 2012. Aalborg University will be a part of this new consortium.

Likewise, the annual Special Research Symposium on Event and Festival Management, arranged under the auspices of the annual Nordic Symposium of Tourism and Hospitality Research continues to attract researchers and practitioners to discuss 6 – 12 papers each year, and among these, several of the presentations have originated with in the Nordic Event Network research group. A Nordic School of Event Management Research has been developed and continues to attend the sessions of the special symposium.

In conclusion, we will argue that the network development have reached further than we expected, although not exactly as we planned. The reason for this is that our innovations to some extent have been dependent upon working with the existing streams and trends, supporting initiatives and implanting new ideas and knowledge elements into them. An advantage inherent in this approach is the fact that the networks and their driving individuals feel that their networks are effects of their own creation and contributions, hence they feel ownership to these networks. The outcomes, thus, is in our opinion satisfying as strong networks have been set up and still develops.

Work Package 3: GPS and experience mapping methods

Responsible: Robert Pettersson, European Tourism Research Institute, Mid Sweden University

Contact: robert.pettersson@miun.se, +46 63 195815

Background work package 3

Events generate the possibility to create regional income in the tourism sector and the impacts of tourism events are now well recognized. Research has been focused on the economic impacts of planned events, but the social and environmental effects have also been covered. Most destinations in the Nordic countries today use events as a tool for development and marketing, and many Nordic regions points out events as a way of future development and growth. Furthermore, travelling to events is becoming more and more common due to changing travel patterns and motives. People travel more frequently, but not necessarily for long periods (e.g. increase in weekend tourism), and events are a common motives when people planning travels.

According to the reasoning above events seems to be a way for business and community success, but there is also an increasing concurrence between events and destinations. Many events struggle with financial problems and research shows the events crises and failures are common. The concurrence between destinations is visible in the intense competition to bid on attractive events. This asks for more knowledge in how to create successful events which generates satisfied, or even better, delighted visitors. More explicit, the challenge here is to deepen the insight in how people experience events and be able to convert this knowledge into proper event design.

Deliverables of work package 3

Work package 3: GPS and experience mapping methods			
Deliverables	How / what	Responsible	When/where
D15: Tool and methods testing	Testing the feasibility and accuracy of the instrument, method and ways of analysing data	Robert Pettersson	June 2009, Östersund
D16: Data collection	Data collection and data analyses in real festival contexts	Robert Pettersson	June 2009 – June 2010, Östersund
D17 & D22: Reporting	Reporting findings and conclusions for researchers	Robert Pettersson	Dec 2010, Östersund
D18: Result diffusion	Making the tools and methods available for festival managers	Robert Pettersson	Nov 2011, Östersund

So far, a lot of research has focused the producer's perspective of events from a macro-perspective. Event consumers in general and visitors' experiences in particular, have been less studied. This is especially the case when experiences in time and space are taken into account. By gaining more knowledge on event visitors' movements and experiences we can identify strengths and weaknesses within the event structure as well as support future decision making. Work package 3 focuses *Nordic event visitors in time and space* and deals with visitors' movements across the event space on a micro-level.

Case and methods

Experience mapping and visitor tracking has been undertaken during the Swedish music festival Storsjöyran 2009. Storsjöyran (The Great Lake Festival) is held in the centre of the Mid Swedish town of Östersund during the last week in July every year. The festival is one of the biggest community and music festivals in Sweden with approximately 50.000 people visitors during the ten days of festivities. The main attraction, and the focus for this study, is the three nights of music performances by approximately 70 Swedish and international bands and artists. The festival use five outdoor stages and three indoor venues with capacity from 200 to 25.000 people.

The study of the Storsjöyran experience started two months before the event was held. A survey was conducted in late spring, which consisted of a Web-based questionnaire. The questionnaire was sent out to the receivers of the festivals news mail. The survey covered questions such as: demography and previous experiences, motives for visiting the event, expectations on positive experiences, and negative experiences and movements, expectations and worries, and preferences on preferred experiences and activities. The number of respondents was 701.

During the festival several methods were used. The use of GPS devices to study the time-space movements of visitors was completed by on-site questionnaires and interviews. Participant observation and visitor's self-documentation through photos and diaries were other tested methods, but the results from these methods are not discussed here.

Visitors were provided with GPS devices during the festival nights in order to chart their movements in time and space. Participation was voluntary and the researchers were not able to locate the visitors while they were tracked. Pocket-sized devices allow the users to set the intervals of time, distance and speed. In addition, the participants reported their respective positive or negative experiences by pushing a button on the GPS device. The GPS-procedure was followed up by questionnaires to each respondent. 55 respondents were tracked by GPS and answered the questionnaire. Another 13 people, who were in the company of the carriers of the GPS devices, also responded to the questionnaire, which made a total of 68 respondents. The questionnaire included demography questions and an evaluation of typical festival experiences to what extent each item had contributed positively or negatively to the total experience. Furthermore, a map there participants marked their most positive and negative

experiences, including describing the content of the experience, when it took place and grading of potential emotions linked to the experience.

Interviews with festival visitors were conducted by six interviewers. A semi-structured method was used. Single visitors, couples and group of visitors were interviewed during the days and the nights of the festival. The interviews included questions about: event visitors' expectations, positive experiences, negative experiences, preferences of the value and the perceived quality of the festival. 110 interviews were conducted which in total involved 259 individuals.

Scientific output

Along the process a number of presentations and publications have been made.

Publications

Gunnervall, A, R Pettersson & B Svensson (2012): Designing Events by using GPS and Experience Tracking. Work in progress to be submitted to *Event Management* (special issue).

Svensson, B., R. Pettersson & I. Zakrisson (2011): Tracking tourists - Mobility, experiences and the supply-demand gap. *Journal of Tourism Consumption and Practice*, Vol. 3 (2), 1-19.

Pettersson, R. & M. Zillinger (2011): Event Visitors and their Experiences in Time and Space - Tracking visitors by means of GPS Devices. *Tourism Geographies*, vol 13 (1), 1-20.

Presentations & seminars

Pettersson, R. (2011): *GPS and Experience Tracking Methods*. Presentation at the Mid-Sweden Event Seminar at Dalarna University, 21st of October in Borlänge, Sweden.

Pettersson, R. & M. Zillinger (2011): *Developing Methods for Tourists Measuring Their Own Experiences*. Paper presented at the 20th Nordic Symposium in Tourism and Hospitality Research, 21-24 September in Rovaniemi, Finland.

Pettersson, R. (2011): *Visitor TrackingTM - Visitor movements and experiences*. Presentation at the 5th Festivallederkonferanse i Stavanger/Rogaland Festivalforum 2011, 9 Februar in Stavanger, Norge.

Gunnervall, A. & R. Pettersson (2010): *Designing Events by using GPS and Experience Tracking*. Paper presented at the 19th Nordic Symposium 22-25 September in Akureyri, Iceland.

Zillinger, Z. (2010): *Experience Tracking – Evaluating Methods for Studying Experiences in Time and Space*. Paper presented at the ENTER E-Tourism Conference, 10-12 February in Lugano, Switzerland.

Pettersson, R. & M. Zillinger (2009): *Experience Tracking on Outdoor Events*. Paper presented at the 18th Nordic Symposium 22-25 October in Esbjerg, Denmark.

Business links

During the project a continuous dialogue has been undertaken with event organizers, foremost with the staff at the music festival Storsjöyran (connected as partner to the project). Some concrete activities listed below:

- October 2010, seminar with the event organizers focusing results from the study and implications on event design.
- November 2010, open seminar co- arranged by Storsjöyran and researchers from NIC work package 3, where researchers presented results and conclusions.
- Event organisers from Storsjöyran have been participating as guest lecturers on the Mid-Sweden university's course focusing Event development.

The project plan talks about “Making the tools and methods available for festival managers” (WP3, D18). This goal can be said to be more than fulfilled due to the fact that the method partly developed in the project is made available thanks to a commercial initiative. During 2011 researchers involved in developing the method and started a company; *Peak Experiences R&D AB* (see: www.peakexperiences.se).

The commercial initiative is based on a demand for deeper knowledge about visitors and their experiences at events and destinations. Focus is on two key activities. The first is named *Experience Tracking* and aims at improved understanding of visitor behaviour and emotions in connection to the experiences in time and space. The second area is *Customer Involved Creativity* and is about generation of ideas for new and improved services from different market segments.

Findings and conclusions

The results of the study and the conclusion one can draw is here presented in two sections. First is the usefulness of the method discussed and how it can be developed. Second is the contribution to the knowledge on event experience.

Method usefulness and development

The most important conclusion from a methodology point of view is; 1) using GPS technology for capturing event visitors' behaviour and experiences work well, 2) the combination of GPS data, questionnaire data and the qualitative interviews together form the empirical strength of the study.

The GPS method proved to have good feasibility and gave empirical data of high quality. The technology used (devices and computer programs) is relatively expensive and easy to handle. On the other hand a disadvantage of the method is its time intensiveness during the event, that is researchers must hand out and collect the devices and must be available to be contacted by the respondents at all times during the event in case any questions arise.

Recruiting participants to the GPS study were not a problem. In fact, most contacted visitors were more than willing to take part in the study. However, studying people's precise movements with this kind of technique can be ethically disputable. Hence, it is utmost important to inform participants about the purpose of the study and their right to terminate their involvement at any time. Furthermore, it is also necessary to tell participants that it is impossible to identify individual persons in the study. With the technology used, researchers had also no possibility of tracking participants in real time, but could do so only after the data had been transmitted from the GPS devices to the computer and plotted on a map. This strengthened participant integrity and made confidentiality possible.

Studying event visitors' time-space movements via GPS devices showed to work well in the open air areas of the festival. Problems occurred when visitors used the indoor areas of the festival when the radio signals were hindered by the building itself. However, this had limited consequences for this study because the participants spent most of their time outdoors and misleading GPS data could be sorted out.

The pre-event study was alone useful for understanding event visitors' motives and expectations, but was also important for the construction of the questions in the questionnaire and the interviews. To letting participants in the GPS study to fill in a questionnaire was necessary to get a more complete picture of the experience itself and the person having the experience. The interviews were needed for having detailed insight in individuals' festival experiences including feelings, thoughts and behaviour. Altogether, it was shown that a combination of methods is suitable for answering questions regarding both mobility and personal experience. The GPS technique in combination of questionnaire and interviews supply comprehensive information on such questions.

In future studies it could be useful to have more sophisticated GPS devices, in order to gather more detailed data on registered experiences. For example, devices with dictaphone and camera, or develop smart phone applications for such functions and other, e. g. word typing. Any such step must, however, be weighed against the disadvantages coming with more complicated devices, which inevitably becomes more demanding on the respondents' familiarity and skills with handheld computers, or smart phones.

New knowledge on event experience

The results from the study contribute to the existing knowledge of event experiences in general and to music festivals in particular. To the more general understanding this study reinforces the notion that an event experience is a complex phenomenon affected by many factors. The study strengthens the idea that individual event experiences are the result of... 1) what people do, think and feel... 2) before, during and after the event... 3) and is affected by both personal, interpersonal and situational factors. What the study also reveals is the notion of many sub-

experiences during the event, both positive and negative, contributes to the overall event experience.

The idea that human experiences, including consumer experiences and event experiences, have three dimensions reflecting what people do, think and feel is supported by the result of this study. What event visitors do is the conative dimension and is in the study clearly evident in the patterns of movement and the activities participants attend to. What event visitors think is the cognitive dimension and is shown by how participants perceive and judge their experience and the quality of the event (e.g. “better bands this year”). What event visitors feel is the affective dimension and is revealed in the study by how participants describe their experience in terms of emotions and feelings (e.g. “this festival makes me happy”).

What happens before the event (e.g. motives, expectations) needs to be considered in order to really understand the actual experience on sight and what happens after the event (e.g. memories, way to talk) need to be included for a complete picture of an event experience. The importance of the antecedents before the event was particularly understood with this study. Respondents had different motives for visiting the festival and varied expectations of what they would experience. The greatest differences were between respondents who had visited the festival and those who have not done it, and this turned out to have a great effect on the actual experience. Other differences that affected the actual festival experience were that some visitors came to the festival primarily for the music, while others had a greater focus on social experiences.

The manner in how participants moved at the festival and in what activities they engaged in may be explained by personal, interpersonal and situational factors. Personal factors, such as hunger and musical preferences, contributed to certain actions. Interpersonal factors, for example a friend's wishes or disturbing people, created other behaviours. Situational factors, such as a specific program elements or arena lay out, also affected how people moved and what activities they let themselves be involved in. It is said that event experience themselves can be designed, only suggested, constrained and facilitated. If we also have in mind that every single event visitor brings their own needs, motives, expectations, moods and attitudes to the event, we can understand that the outcome of is a result of the interaction between the visitor, other visitors and the event is a mixture of elements given both by the visitors and the event. One can thus say that events experiences are created through co-creation of visitor and event designers.

The data also point at another dimension of the complexity of an event experience, the notion that many sub-experiences together form the total event experiences. The participants in the GPS/questionnaire study reported their most positive and negative experiences, and every participant had both good and bad experiences during a festival night. The positive experiences were either strong or weak, can be labelled “delightful” and “satisfying” experiences. The negative experiences, also a mixture of strong and weak, can be labelled as “terrible” and “dissatisfying” experiences.

To the more specific understanding of music festival and/or community experiences interesting results help us understand; 1) the characteristics of a music festival experience, 2) the meaning

of the social dimension, 3) the importance of basic service, and 4) importance of good security management.

The Storsjöyran music festival experience is characterized by the positive experiences dominate over the negative. The positive experiences occur mainly at the beginning of the visit and decline during the night. For the negative experiences is the opposite, few in the beginning but increases towards the end of the visit. This can be explained by visitors' initial feelings of excitement to visit the event declines in favour of exhaustion effect. Or that the positive effects of partying people peaks in the first half of the night and some negative effects using alcoholic beverage show up towards the end. Three typical patterns of movement appeared to be common among visitors. All groups joined the concerts but one group did prioritize the music program more and constantly moved from stage to stage. The second group spent more time in the party tent area. The third group of visitors was campers and they spent time on the concerts but also on the campsite during the festival nights.

The most common reason for visiting the festival was related to concerts, artists and music. Music related experiences were also the dominant experiences on the festival itself. These kinds of experiences can be said to be the core attraction for the festival. In addition to experiences related to the core attraction, social experiences proved to be of great value to the visitors. Socializing was the second most important motive for visit the festival. Social experiences were highly desired, but there were also worries for the negative effect of other visitors, such as crowding and to be disturbed. The social experiences were characterized by three different types of social interactions; 1) socialize with friends and family (positive - known group socialization), 2) meet new people (positive - external socialization), 3) be around other people (positive - seeing and being seen, *communitas*, negative – disturbed of others behaviour, crowding).

The negative experiences during the festival were very much related to shortcomings in the basic service. Low capacity of toilets, lack of information and littering had a negative effect on visitor satisfaction. Visitors who stayed at the festival camp were particularly complaining about the low level of service. This demonstrates that contemporary music festivals have to offer in a relatively high level of service. Today's festival goers seem to have increased demand for more services and comfort than ever before.

Respondents' thoughts on potential negative experiences were in advance very much related to security issues, such as threat, violence and fights. During the festival, visitors regarded their personal safety as very high. Large number of visual guards and policemen contributed to the security. But the behaviour of the security staff, positive attitude, acting polite and respectful, was also success factors within the security management.

In conclusion, all deliverables in the third work package (WP3) is fulfilled. Knowledge gained in the WP3, contributes to narrowing the supply-demand gaps in an event environment. Both through scientific publications and seminars and via the method made commercial and accessible for event stakeholders.

Status Report for Work Package 4: Communication

Responsible: All group members

Contact: reidar.j.mykletun@uis.no Phone: +47 95776255

Work package 4: Communication			
Deliverables	How / what	Responsible	When/where
D19: Issues in Nordic festival management and research – part I	Press releases from Events & Meetings in the City Conference, general and especially on the separate kick-off arrangement for the project	Mia Larson	June 17-19, 2009, Gothenburg
D20: Issues in Nordic festival management and – part II	Scandinavian Journal of Hospitality and Tourism Special issue on Festival Management	Tommy Anderson and Donald Getz in cooperation with Reidar J. Mykletun	Oct 22, 2009, Esbjerg
D21: Festival Innovations	Report on Management of Festival Innovations and Social Media	Szilvia Gyimothy and Mia Larson	Oct 2010
D22: Reporting (<i>see under WP3</i>)	Reporting findings and conclusions for researchers	Robert Pettersson	Dec 2010, Ôstersund
D23: Database documentation	Report on database content with frequency distributions and other important festival management information available for all users	Tommy Andersson	Nov 2011
D24: Web-based communication	Organising a web-page for festival management, and especially for publishing results and references from this project. The web-page will be developed under http://www.northors.aau.dk/	Szilvia Gyimothy	Nov 2011
D25: Final report	Final summary report from project	Reidar J. Mykletun, Szilvia Gyimothy, Mia Larson and Tommy Andersson	Des 2011

D19 Issues in Nordic Festival Management and Research I. In 2009, the project was launched during the ECM Events and Meetings in the City conference. This conference was a hybrid event, gathering researchers and destination management organizations alike. Link to

the event newsletter is:

europencitiesmarketing.com/newsletter_detail.asp?storyID=70&id=69&cat=69

Several NICE project participants spoke during the conference:

- Szilvia Gyimóthy (Aalborg University, Denmark and University of Gothenburg, Sweden) and Mia Larson (University of Gothenburg, Sweden), Dynamics and Promotion Triads in Meeting Destinations
- Malin Zillinger and Robert Pettersson (Mid Sweden University, Sweden), Event Visitor and Their Experiences – a Study of the Biathlon World Championships 2008 in Östersund, Sweden
- Donald Getz (University of Gothenburg, Sweden and Queensland University, Australia) and Tommy D. Andersson (University of Gothenburg, Sweden), Comparing The Event-Tourists 'Careers' of High and Low-Involvement Runners
- Kari Jaeger (University Collage, Norway) and Reidar J. Mykletun (Norwegian School of Hotel Management), Festivals as Rebuilders of Place Identity (presented by Reidar J. Mykletun)
- Reidar J. Mykletun (University of Stavanger, Norway) and Kari Einarsen (Markedshøyskolen Campus Kristiania, Norway), Managing Festival Safety – A Case Study of Stavanger Food Festival (the Gladmatfestival) in Norway (presented by Reidar J. Mykletun).

Mia Larson and Sanja Vujcic edited the proceedings of this conference:

- European Cities Marketing. Annual Conference & General Assembly, 17-20 June 2009. Events and Meetings in the City Conference Proceedings - Research Symposium, 17 June 2009. Centre for Tourism, School of Business, Economics and Law, University of Gothenburg, Sweden. ISBN 978-91-978258-0-1

The proceedings can be found online:

http://vbn.aau.dk/files/19652759/ECM_Conference_Proceeding.pdf

D20. Issues in Nordic Festival Management and Research II. Two of the associated professors to this project, Tommy Andersson and Donald Getz have edited a special, double issue on festival Management in the journal *Scandinavian Journal of Hospitality and Tourism* Vol. 9, no 2-3, 2009. The issue contains 11 articles, of which seven relate to the Nordic Event Networks project, and the entire issue is an official part of the reporting from this project. The Journal is found in 1,400 university libraries worldwide, number of downloads exceeds 30,000 per year, and consequently the readership of this issue is supposed to be global. The issue, which may be downloaded from <http://www.tandfonline.com/toc/sjht20/9/2-3> was so successful that the publisher, Taylor & Francis, also published a book named *Festival and Event Management in the Nordic Countries*, edited by Tommy D. Andersson, Donald Getz and Reidar J. Mykletun (Oxon: Routledge (2012), ISBN 978-0-415-69569-5). In this book, most of

the articles from the journal issue are reprinted together with some few previously published papers from the same journal.

D21. Festival Innovations and Social Media

This subproject explored how large Nordic festival organizations use social media to innovate their marketing activities. In particular it is focused on whether and how unidirectional mass marketing practices are replaced with more personalized and visitor-involving value co-creation processes. Led by the objective of conceptualizing social media practices and mutual co-creation of the festival experience, this research project aim at the following:

- Describe co-creative platform design and strategies of festival social media
- Analyse communicative patterns and co-creative practices on the most used social media platform(s)
- Identify the respective contributions and roles of online fans and festival managers

The research project was conducted by Mia Larson and Szilvia Gyimóthy over two years, and embraced qualitative, quantitative and explorative methods to study the three large Scandinavian performative festivals: Storsjöyran in Östersund, Way Out West in Gothenburg (Sweden) and Roskilde Festival (Denmark). All three festivals are large and popular festivals: In 2011 Way Out West attracted 32 000 visitors, Storsjöyran about 50 000 visitors and Roskilde 130 000 visitors. Both Storsjöyran and Roskilde are well-established festivals with Roskilde Festival going back to 1971 and Storsjöyran to 1983. Way Out West, on the other hand, started only five years ago (2006), but has over that short time grown into one of the most prestigious music festivals in Sweden. Thus, the three selected festivals represent the most popular musical events in Scandinavia.

In 2010 and 2011 personal interviews and focus groups were performed in order to investigate the festival organizations' views on social media as a strategic communication tool, and their perceived opportunities and challenges regarding social media. Furthermore, we have observed and compared the festivals current communicative practices on social media platforms (such as Facebook and Twitter) as well as tailor-made apps. A quantitative analysis of seasonal fluctuation patterns of Facebook postings was performed across a 12 month-period (September 2010 to September 2011) in order to reveal online responses to the communicative actions of festivals. In addition, to understand what is co-created on social media, a qualitative content analysis of postings was made.

Accordingly, a study on practitioners' perception on how they work with social media is combined with a study on their practices. A combination of different methodological approaches increases the reliability of the study.

Key findings

Online features and innovative functionalities

A quick comparison of the online promotional mix of the three festivals reveals that that our cases follow similar approaches (Table 1). Official websites are dominated with traditional one-way communication features such as newsfeeds, video-broadcasting, practical and program information and a short history of the festival. Simultaneously, they also include e-shopping opportunities (ticket and merchandise sales). Furthermore, websites are cross-media hubs, linking to popular social media platforms such as Facebook, Twitter, Spotify, Flickr and Instagram, own blogs as well as a download site for specially developed Festival Apps. These transaction functionalities primarily address the needs of passive users (Blazevic & Lievens, 2008).

In order to involve active informants (*ibid.*), the websites also open up for two-way communication in the form of various discussion forums and competitions. Competitions and quizzes are heavily promoted on other social platforms, in particular Facebook and Twitter. These arenas are also active in identifying innovative lead users (Van Limburg 2008) and other communities of interest (e.g. volunteers) who may be particularly useful in overtaking roles previously assumed by festival organizers. For instance, Roskilde festival regularly posts open Facebook invitations to the Camp Codex workshop to recruit dedicated festival participants with ideas to improve the festival's campsite, while Storjöyran promotes guest bloggers. The website of Roskilde also features thirteen (unofficial) apps developed by their own fans that can be downloaded and voted for by others. These features are in line with the normative suggestions concerning involving the customer in playful or exclusive dialogue (Pralhad & Ramaswamy 2004) and drawing on multi-media promotional tools (Harris, 2009; Curtis et al. 2010) in order to deploy the creative resources of festival fans. Customers are engaged in a covertly controlled system to exchange task related information and create value on the festival managers' terms.

However, as Hendersson & Bowley (2010) demonstrate, the popularity of social media platforms is rooted in their capacity to enable connectivity among members of a virtual community and to share feelings, fantasies and gossips. In other words, they can also be used as platforms to assemble, consolidate and invigorate communities online. The online platforms of Storsjöyran and Roskilde both acknowledge the social needs of their fans as bidirectional creators (Blazevic & Lievens 2008) and include experiential elements to enhance virtual relationships and a sense of community. This may take in the form of instant sharing of visual material (photos and videos) and also post-festival nostalgia pages. For instance, Roskilde is allied with LiveProject (as official audience broadcast of the event), which is a real time video and photo blogging website where anyone can upload and share their experience in real time. LiveProject captures the essence of a happening by instantly broadcasting unedited a raw documentation shot by the audience. LiveProject pictures and videos can be seen and commented during the entire year. Storsjöyran does not open up for content sharing opportunities on its website, but constantly posts latest news and videos in order hold on to the attention of their fans. This is different from the Way Out West's approach which simply closes down its website in the winter period (except from a link to their Facebook site).

As a concluding comment, festivals are just grasping the opportunities combining old and new media, but still struggle with adapting their interactive design accordingly. They are multitasking on a large variety of platforms, trying to retain a certain level of activity throughout the year. Platforms designs vary greatly in terms of interactivity and delegating control to customers. Roskilde offers several opportunities for interactivity and unedited content sharing, while Storsjöyran's website only consist a single "Search" function.

Knowledge gaps

Our data collection (focus group interviews and netnographic observations) demonstrate that performative festivals in Scandinavia use various social media in an ad-hoc manner and use mimetic tactics (imitation of others) to integrate new media in their promotional mix. Of particular gaps of knowledge, we have identified:

- Campaign design: How to institutionalize social media presence in the promotional mix and festival marketing? What type of campaign is most effective?
- Segmentation: Which user would be the best festival ambassador? (e.g. Technographics)
- Organizational redesign: How to enable and process incoming information in a flat adhocracy structure?
- Technological innovations: Interactivity and social media apps - How do visitors consume festivals as virtual events? Business logic (cost/benefit) of development?

Communication patterns and seasonal fluctuations

Facebook is the dominant social media platform used by all festivals (it is also the most commonly used social media in Sweden and Denmark). All three cases name Twitter as the second most important tool, while other alternatives entail digital sharing forums, such as YouTube, Flickr and MySpace and own smartphone applications. The respondents explain the preference of Facebook with its usefulness and the ease of use, but also with practical reasons: "There is not time to work with more than one tool" (Storsjöyran). This reveals that some managers regard and treat social media as yet another controllable channel in their media mix.

Furthermore a quantitative content analysis was performed to highlight communication patterns of the three festival's Facebook pages within a 12-month period along the following dimensions: total number of posts per day, ratio of fan vs. wall owner [festival management] postings, highest and average number of likes per posting, highest and average likes of wall owner's postings as well as commentary patterns. The festival organizations show different strategies concerning interaction with online fans. Storsjöyran show a higher rate of responses when receiving comments on their own posts. Despite this it can be noted that Way out West receive much more attention for their own posts than the attention given to the posts of the fans in regards to average number of likes and comments per posts. This difference cannot be seen in Storsjöyran (average number of likes and comments per posts are almost the same for posts made by the fans compared to posts made by the festival management.)

The size of the online tribes is very different as indicated in the table. However, the ratio fan posts/number of fans show that the Way out West tribe is more active than the Storsjöyran tribe. On the other hand the Storsjöyran online tribe are slightly more active concerning average number of likes and comments per posts. It is also of interest to compare number of online fans to numbers of visitors to the festivals. Way out West have 11 000 more fans on Facebook than visitors which indicates that it is probable that most visitors are active online. It also shows that the online tribe also consists of fans not visiting the festival (not 2011 anyway). It is also likely that many online fans of Roskilde do not visit the actual festival considering the amount of online fans. Storsjöyran, on the other hand, has a relatively small online fan community compared to its visitor numbers.

There can be identified distinct fluctuation patterns among posting behaviour throughout a whole year. We have analysed seasonal fluctuations between September 2010 and September 2011 and found that the number of postings in a year are relatively similar among the cases, although the posts on the Storsjöyran page are concentrated to a limited period, March to August, whereas the posts on the Way out Way page is spread over the year. This is a more or less conscious communication strategy used by the festivals.

All three festivals are held during the summer. Not surprisingly, the number of postings explode just before and during the festivals (July and August months) with an average 30-35 posts per day for Way Out West. This festival's Facebook Wall is by far the most active among the three, featuring at least three times as many postings in each month than the two other events. Postings drop dramatically between September and January (less than 3 postings per day) but rise again as ticket sales open. Way Out West maintains a regular traffic of at least 12 daily postings from January onwards, while Storsjöyran's are a bit lower (max 5 daily postings) and more variable (no postings every day). The average number of likes remains stable around 10 likes per posting round the year. The highest number of likes in the case of Way Out West was 1035, triggered by the news of Prince performing in 2011; while Storsjöyran's Presidential Speech prompted 106 likes.

Looking at the proportion of fan postings vs. wall owner postings, we can conclude that WOW's fans are far the most active, resulting in a 14:1 fan-to-wall owner ratio over one year. Except from the low season months, at least 80% of all postings are done by fans. Storsjöyran's fans are less active, typically contributing with 40-50% of postings, except for August (79% fan postings). Measuring by the number of comments, this festival's social media team invests much more time into keep the Wall alive (especially with 140 own postings in July) than the two other events. Despite these efforts, the average number of likes per wall owner post is significantly lower than those of Way Out West's (between 10-20 vs. 70-150). The festival in Gothenburg is particularly successful in harvesting likes and comments in the low season (110-130 likes each month). On the other hand, neither of the festivals is particularly good at prompting comments (as opposed to likes).

A tentative conceptual framework

The empirical analysis resulted in a tentative conceptual framework, which models the scope and various notions of online co-creation in a festival context. The framework further elaborated on the diversified roles and interaction dynamics of communication convenors (festival managers and fans) by using a multidisciplinary approach.

Our study demonstrates that value creation cannot be understood without acknowledging the social dynamics of consumption. Events and festivals are typical examples of tribal gatherings where sense of community is as important as the experience delivered by popular cultural artists. The value potential of consumer tribes resides in their ability to produce a range of identities, practices, rituals, meanings, and even material culture itself. This implies a closer look at how (if at all) service providers contribute to the value creation and maintenance of tribes. Both interview results and Facebook analyses demonstrate that festival managers work consciously with inviting their audience to create, intensify and share the feeling as well as improve the festival experience for next year. Here the focus is on value creation for the entire tribe, even entailing mediation in membership conflicts. Social media must be perceived as a virtual market place, not a controllable dyad. By changing the ontological standpoint, control becomes an anomaly which disturbs conceptual models of co-produced communications. Everybody and nobody own or control the marketplace, and gatekeeping may be difficult to execute in practice. Instead, there are a number of differentiated roles festival managers may take: such as dialogue convenors, delegators and facilitators.

Dissemination of results

These results have been so far communicated on several research conferences as well as online knowledge platforms.

- Gyimóthy, S. & Larson, M. (2010). Social Media and Strategic Market Communications of Festivals. Paper presented at the 19th Nordic Symposium of Tourism and Hospitality Research, 23 – 25 September 2010, Akureyri, Island.
- Larson, M. & Gyimóthy, S. (2011) Managing Co-Creation of Festivals: A Social Media Approach. Paper presented at the Social Media & Tourism Conference, 20-22 October 2011, Verona, Italy.
- Gyimóthy, S. (2011) Making Sense of Social Media Communications with Chaos Theory. Paper Presented at the Advancing the Social Science of Tourism Conference, 30 June-2 July 2011, Surrey, UK.
- Larson, M. & Gyimóthy, S. (2012) Social Media and Festivals: Co-creating the Experience. Paper presented at ENTER (eTourism Present and Future Services and Applications conference), 24-27 January 2012, Helsingborg Sweden.
- Gyimóthy (2011) Co-enacting the Orange Feeling: Online Tribal Citizenship and Contested Rhetorical Visions. Paper presented at the conference Designing and Transforming Capitalism, 9-10 February 2012, Aarhus, Denmark.

Furthermore, two working papers are now awaiting publication in internationally peer-reviewed journals, an anthology on Tourism Social Media (in the TSSS series) and via online platforms (e.g. Vibeonline).

D22. Please refer to WP3, pages 22 - 28.

D23. Please refer to WP1, pages 4 - 15.

D24. Web-based Communication: The idea to establish a new and separate webpage for this project was abandoned, as the project group realized that a parallel online knowledge platform already exists under the auspices of VIBE: <http://vibeonline.dk/artikel/english>

Our project and associated members regularly post popular scientific articles on this platform and participate in the work of the network organization. For example, Szilvia Gyimóthy published an article on festival brand communities:

<http://vibeonline.dk/artikel/t%C3%B8r-vi-%C3%A5bne-pandoras-%C3%A6ske>

2. Communication plan

Regarding communication from the project, please refer to the presentation of the work packages under *1. Milestones*, above. The communication plan was integrated in these work packages, and is reported on accordingly.

The project group has organized four meetings throughout 2009 - 2011:

- In relation to the Stavanger Festival Manager Conference, February 8th, 2010
- A special meeting held in Båtellet, Marstrand, outside Goteborg, on May 18th -19th
- In relation to the 19th Nordic Symposium of Tourism and Hospitality Research, held in Akureyri, Iceland, on September 22nd – 25th, 2010
- In relation to the Stavanger Festival Manager Conference, February 5th, 2011

On these occasions, the sub-projects have been presented and discussed, and challenges and obstacles analysed and solved.

The project manager, Reidar J. Mykletun, represented the project at the *Festival Conference in Alta, May 28 - 30, Finnmark University College*; attended by 46 practitioners and 10 researchers. A seminar was organised following the conference, attended by 9 researchers.

Moreover, Reidar J. Mykletun, represented the project at the *IV Global Events Congress: Festivals & Events Research: State of the Art. Leeds Metropolitan University, 14–16 July, 2010*, in Leeds, UK.

Upon invitation, the *V Global Events Congress* was organised by the Norwegian School of Hotel Management, University of Stavanger, 13 – 15 June, 2012. This unique opportunity to meet and discuss events and festival issues were in part due to the *Event and Tourism Network Project*, although the actual congress took place after the termination of our network project. Presentations related to the Nordic Event Networks were:

- Anderson, T: “User and non-user values of festivals” (Key-note)
- Getz, D: “Populations and portfolios: An organizational ecology approach to planning and evaluating festivals and events“ (Key-note)
- Gunnervall, A.; Pettersson, R., & Svensson, B.: Designing events for social interaction
- Rumba, M. & Mykletun, R. J.: Extreme sport participation as serious leisure: Athletes’ intentions to revisit the event Ekstremsportveko
- Thorvaldsen, I. S. & Mykletun, R. J.: The Rise and Fall of Lost Weekend
- Syvertsen, A. K. & Mykletun, R. J.: Site-selection factors and site-satisfaction factors for associations arranging conferences in Norway
- Thorheim, M. & Mykletun, R. J.: Interactions between musher, dogs, and handler in extreme conditions: A study of a sled-dog racing team in quest for adventure
- Milosevic, M. & Mykletun, R. J.: Bidding process for Hosting the World Championship in Cycling 2016. Case Study of Norway
- Mazza, L & Mykletun, R. J.: “Just thinking about it gives me butterflies”: A case study of the benefits of the Patagonian Expedition Race participants
- Thorsnes, M. K. & Mykletun, R. J.: The creation of the Norwegian Beverage Festival in Balestrand (Poster)

The proceedings may be received by contacting the Congress Chairman, reidar.j.mykletun@uis.no or ordered through libraries as

- Mykletun, R. J. (2012). (Ed.), *Advances in Event Management Research and Practice. Proceedings from V Global Event Congress June 13 – 15, 2012 at Norwegian School of Hotel Management, University of Stavanger. University of Stavanger, Norway: Report 33/2012.* ISBN 978-82-7644-499-5

Several of the project group members have been presenting papers and made speeches at different meeting and conferences that were not included in the Work Packages. In addition to those mentioned above under the Work Packages above, the following may be reported:

- Mykletun, R.J. (2010). *My grown-up children love coming home for the festivals: On social impact of five festivals. Paper presented at the IV Global Events Congress: Festivals & Events Research: State of the Art. Leeds Metropolitan University, 14–16 July, 2010.*
- Mykletun, R.J. *Ekstrem sportveko in Voss. Invited speech at the Festival Seminar in Alta, May 28, Finnmark University College (Practitioners, managers, policy makers and researchers).*
- Mykletun, R.J. *Måltidsturisme og reisemålsutvikling - Gladmatfestivalen (Stavanger). Invited Speech at Fjord 2.0: Tematurisme for fremtiden, Grieghallen, Bergen, 24–25 November, 2010.*

The project manager has been a much used source for expert interviews regarding events and event management for Norwegian broadcasting (NRK), the main newspapers and local newspapers.

3. Problems, challenges and deviances

Changes within the project consortium:

Professor Tommy Andersson is related to the Norwegian School of Hotel Management, University of Stavanger, as an adjunct professor (Professor II), and has performed his part of the work from here. At the outset, this work was meant to be done in Goteborg University. This causes no changes in the deliverables and project outcomes.

After initiating the project it became clear that one of the partners, Rogaland Festival Forum, was not registered as an organisation enabled by the tax authorities to receive the project funding and hence act as a financial responsible partner. This has been solved by giving the University of Stavanger the responsibility for this part of the budget. It has been used for the meetings and conferences of the Forum and reported accordingly by the University on separate forms.

One of the festivals included as partner in the project, The Storsjöyran in Ôstersund, has been an active participant and invoiced the project owner, although slightly above the NOK 30,000 agreed upon in the contract.

At the outset, two other festival organisations, Festival Voss and SHP Festivalsektionen were included as partners in the project. However, they have played marginal roles in the project and hence not invoiced the project for their parts of NOK 30,000 respectively. EkstremSPORTveko in Voss was an active partner in the project, however, and this organisation is also an owner of Festival Voss.

4. Summary of budget and expenses

Name of partner	Administrative institution	Total budget	To be invoiced	Actually invoiced
Alm, M.	Festival Voss	60,000	30,000	0
Andersson, T	Norwegian School of Hotel Management, University of Stavanger	320,000	160,000	133,162
Gyimothy, S.	Tourism Research Unit, Department of Culture and Global Studies, Aalborg University	320,000	160,000	163,639
Larsson, M.	Service Management Institute, Campus Helsingborg University of Lund	400,000	200,000	198,733
Mykletun, R.J.	Norwegian School of Hotel Management, University of Stavanger	440,000	220,000	229,914
Pettersson, R.	Department of Social Science, Mid Sweden University	460,000	230,000	230,000
Redin, L.	SHP Festivalsektion	60,000	30,000	0
Sillren, L	Festival Östersund	60,000	37,500	37,500
Skeiseid, T. Ø.	Rogaland Festivalforum	60,000	30,000	30,000
Total budget		2,520,000	1,250,000	1,035,768

5. List of participants

Name	Position	Institution	Address	E-mail
Andersson, Tommy, PhD	Prof	School of Business, Economics, and Law; University of Gothenburg Sweden	P.O. Box 610 SE-405 30 Gothenburg; Sweden	tommy.andersson@handels.gu.se
	Prof II	Norwegian School of Hotel Management, University of Stavanger, Norway	4036 Stavanger, Norway	tommy.andersson@handels.gu.se
Gunnervall, Anders	PhD candidate	Department of Social Science, Mid Sweden University	Kunskapens väg 8831 25 Östersund	anders.gunnervall@miun.se
Gyimothy, Szilvia, PhD	Associate Professor	Tourism Research Unit, Department of Culture and Global Studies Aalborg University	Campus Copenhagen A.C. Meyers Vænge 15, B3 th DK-2450 København SV, Denmark	gyimothy@cgs.aau.dk
Larson, Mia, ED	Lecturer	Service Management Institute, Campus Helsingborg University of Lund	Campus Helsingborg, Box 882, S-251 08 Helsingborg, Sweden	Mia.Larson@ism.lu.se
Mykletun, Reidar J. PhD	Prof., Editor in Chief	Norwegian School of Hotel Management, University of Stavanger, Norway	4036 Stavanger, Norway	reidar.j.mykletun@uis.no
Pettersson, Robert, PhD	Proprefekt,	Department of Social Science, Mid Sweden University	Kunskapens väg 8831 25 Östersund	robert.pettersson@miun.se
Sillren, Lars	GM	Festival Östersund	Storsjöyran Prästgatan 40 831 31 Östersund	yrans@storsjoyran.se lars.sillren@storsjoyran.se

6. List of Nordic or international project contacts

- ECM Events and Meetings in the City
- Nordic Symposium of Tourism and Hospitality Research
- NORTHORS
- VIBES The event conference
- Global Event Congress

7. Final conclusions

The activities of the project were organised as four work packages and 24 deliveries. The work packages have been completed and all deliveries fulfilled. Although two of the partners have only been marginally involved, the activities in this project may be argued to be quite high.

As can be seen from the report, the project has managed to achieve an extraordinary large production of activities and knowledge, and the dissemination has been quite large. In part, this is due to integrating the project in active networks, reaching out to both practitioners, students (future event owners and managers), and university teachers and researcher with impacts on the academic developments within the event sector. These networks will continue the knowledge creation as this is their main *raison d'être*. The activities have already proved to be sustainable as they are rewarding to their participants. Hence, the project relies on these networks and the continued involvement by the dedicated project group members for the continuation of the project-related activities and initiatives.



From project group meeting during the 19th Nordic Symposium of Tourism and Hospitality Research, held in Akureyri, Iceland, on September 24th, 2010. Participants from left: Szilvia Gyimothy, Aalborg University; Mia Larson, Goteborg University; Reidar J. Mykletun, Stavanger University; Robert Pettersson and Anders Gunnervall, Mid-Sweden University.

4036 Stavanger
Tel.: +47 51 83 10 00
Fax.: +47 51 83 10 50
E-mail: post@uis.no
www.uis.no

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