

MAARIT KINNUNEN

# TOTAL FESTIVAL EXPERIENCE

A Mixed Methods Research Approach  
to Consumer Experiences  
in Finnish Cultural Festivals



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**Total Festival Experience**  
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to Consumer Experiences in Finnish Cultural Festivals

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in lecture hall Castrén on 30 November 2018 at 12 noon.



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UNIVERSITY OF LAPLAND

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University of Lapland  
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## Abstract

The festival experience is one of the main motivations for festival participation. Furthermore, studies reveal that festival experiences contain elements that can be used in building the festival brand; that in turn, increases loyalty, positive media coverage, ticket sales and sponsors' interest.

The rationale of the study lies in the need to explore the consumption of the festival experience to find ways of facilitating the experience of the audience. The overall aim is to construct a model of the total festival experience consisting of elements present in festivalgoers' experiences. Furthermore, the objective is to find out possible reasons for the existence of the experience elements. Thus, the study sees if there are differences between these elements regarding positive and negative experiences and if festival genre has any influence on their importance.

The main research question is: *What are the elements that comprise the total experience for attendees of a cultural festival?* A cultural festival is a regularly and professionally organised event at the same place or region, it has several performers and is open for the public. It represents a certain cultural genre offering a programme that consists of performing or visual arts. The total festival experience is an experience that is constructed from the available experience elements by a member of the festival *communitas* inside the liminoid zone. The experience elements are both tangible (food, drink, and so on) and intangible (programme, atmosphere, rules and restrictions, other persons' behaviour, and so on).

Event and festival research are the most important framework for the study since the focus of the study is the core phenomenon of festivals, that is attendees' experiences. The second most important framework is experience research and the study concentrates on identifying the experience elements that festivalgoers describe.

This study is a mixed methods research (MMR), meaning that the data and analyses of the study employ qualitative and quantitative methods and, most importantly, the results are integrated in meta-inference. The intention is to develop a total festival experience model using an abductive mixed methods approach that is missing from the development methods of festival experience models so far. This methodological approach, employing the attendees' own words, enables the construction of a model that reveals new insights. Additionally, the model is applicable to various types of cultural festivals. The study relies on a pragmatic stance since any suitable means are used in answering the research question, looking for the characteristics of the festival experience from the attendees' viewpoint. The principal reason for the use of MMR is to get a deeper understanding about the total festival experience, with sub-questions

shedding light on different angles. Mixed methods are also used for the weakness minimisation point of view since the different methods complement one another.

The study contains data from 17 cultural festivals all around Finland representing five genres. The research is an instrumental multiple-case study, with five cases comprising cultural festival genres of rock music, classical music, dance, film and visual arts. The research data includes both primary and secondary data collected in the years 2012 and 2013. The data comprises answers to surveys, interviews and empathy-based stories written by attendees. The use of different text types enabled collection of descriptions of actual and imagined festival experiences, including those both successful and failed. Positive experience elements were illustrated by the actual state, actual differentiators and possible utopia; while the negative experience elements were divided into actual needs for improvement, the possible ruinors of the festival experience and imagined dystopia. Altogether, 1,995 festivalgoers contributed to the research data.

The aim of this work is to build a total festival experience model. This is accomplished by the meta-inference of three published articles and the research data. The total festival experience comprises organiser- and attendee-induced experience elements, as well as external experience elements and atmosphere. The organiser-induced experience elements include the programme, services, arrangements, crowds, commercialism and/or non-commercialism and other values, while attendee-induced elements comprise participants, socialising and code of conduct. External experience elements are the place and the weather and/or summer. Atmosphere is constructed from all the previous elements.

A further aim was to find out reasons for the existence of the experience elements in the model. Within the positive experience elements, the programme and atmosphere are the main success factors; while the study noted that place, participants, services and arrangements could be differentiators creating a competitive edge for festivals. On the other hand, failed arrangements, programme, crowding and services are the biggest threats likely to cause negative experiences.

To summarise the genre-specific findings, the programme and atmosphere are essential positive experience elements in most of the festival genres. Furthermore, atmosphere is critical in film festivals, essential in music festivals, but less important for dance festivals, and meaningless in visual arts events. On the other hand, services play a major role in negative experiences.

The validity of the study, or legitimation as preferred in the MMR, was scrutinised from aspects of sampling, inside-outside legitimation, weakness minimisation, paradigmatic mixing, conventional validities of qualitative and quantitative methods, and research ethics. The limitations of the study include the issues concerning the transferability of the results and the biases towards rock festivals, female respondents and regular festival attendees. The need for future research ranges from studying the additional cultural genres, longitudinal studies and confirmatory research of the experience elements discovered, to the need for comparative research preferably in the Scandinavian context.

The methodological contributions of the study include the use of MMR, the Method of Empathy-Based Stories (MEBS) and multiple-case study in event and festival studies. From the theoretical point of view, the work adds to the festival experience knowledge, emphasising the importance of participants, their socialising and code of conduct for the co-creation of a festival atmosphere. The construction of the place identity for locals and non-locals is also stressed. Furthermore, the study scrutinised both positive and negative experience elements, which is a major research gap in (festival) experience research. The weight of different experience elements is studied from the aspect of festival genre, whereas most of the experience studies imply incorrectly that the importance of different elements does not vary. Furthermore, there has been a paucity of research on audiences of Finnish festival attendees and this study contributes to the area. Lastly, the theoretical contribution in the research of co-creation is essential. Although the very idea of co-creation was introduced quite early, there are only a few studies in the context of festivals. Finally, the practical contributions reside in the festival management perspectives of differentiation, branding and co-creation.

**Keywords:** festivals, experience, audience, mixed methods, MEBS

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In the spring of 2016 I moved from Helsinki to my summer cottage in Oittila thinking that, being in the middle of nowhere, it would be a perfect place for writing. Wrong! There were many other 'essential' things to do like fishing, painting and cleaning and...

Finally, I found suitable locations for writing. It is so great that Viking Line and Tallink have low prices in the late autumn and during the long winter and that the bus trips from Jyväskylä to Helsinki are so cheap. I took over ten cruises from Helsinki to Stockholm and stayed on the boat in the harbour of Stockholm reading and writing while others went on shore for sightseeing, shopping and eating. The trips were immensely productive.

The most important writing retreat was, however, in December 2017 in South Africa as dear friends Marianne and Rainer Backeberg offered me their beach flat in Hout Bay, free of charge. Marianne encouraged me further by saying that the flat had good vibes since their son Nils finalised his PhD there. During the same trip, I finally met my web friend Debbie van Zyl and her husband Neil, enjoying their hospitality as well. Looking from the study window of the Hout Bay flat with a view to the windy Atlantic Ocean, I wrote nearly for three weeks, waking up early in the morning as the sun rose and ending by the sunset. Marianne & Rainer, I love you both for what you offered me!

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Oittila, 28.9.2018, Maarit Kinnunen

## Articles

### Article 1:

**Kinnunen, M. & Haahti, A.** (2014). Experiencing community festivals and events: Insights from Finnish summer festivals. In A. Jepson & A. Clarke (Eds.), *Exploring community festivals and events* (pp. 31–53). Abingdon: Routledge

### Article 2:

**Kinnunen, M. & Haahti, A.** (2015). Visitor discourses on experiences: Reasons for festival success and failure. *International Journal of Event and Festival Management*, 6(3), 251–268

### Article 3:

**Kinnunen, M., Uhmavaara, K. & Jääskeläinen, M.** (2017). Evaluating the brand image of a rock festival using positive critical incidents. *International Journal of Event and Festival Management*, 8(2), 186–203

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# 1 Introduction

I started my festival career at the age of 16, attending a rock festival, drinking too much and hardly remembering anything afterwards. At the end of the 1970s and in the early 1980s I hitchhiked to various festivals with my friends, carrying a small tent and a bag full of disgusting, cheap white wine. I do not remember what kind of food we ate, if any. Each year, I lost my voice after sleeping in a tent in early June when it is still too cold during the night. Before the age of 30, I decided that I will never again sleep in a tent and stopped going to festivals. I had become old.

When choosing the research subject for this thesis, one of my motives was that the work had to be both interesting and enjoyable. As I read the stories of festivalgoers I know I made the right choice. I smile reading texts with exclamation marks and CAPITAL LETTERS! I feel moved encountering a beautiful narrative encompassing a deep personal experience. As I evaluate my research data, I sincerely confess that the selection of the research theme is selfish. I seek empowerment, well-being and joy through studying this subject; indeed it rewards me.

The research data of the year 2012 is the same as I used for my Master's thesis (Kinnunen, 2013) that includes the first drafts of the findings that are further developed in this work. An additional survey was conducted in 2013 and I received a secondary data set from *Provinssirock*<sup>1</sup>, collected by the festival organiser in 2012. Altogether, I have data from 17 festivals throughout Finland. I visited all of them in 2012–2017 except for the visual arts event *Retretti* that went bankrupt just after the survey, but which I visited already in the late 1980s. Thus, I returned to festivals in my fifties. Nowadays, I always have indoor accommodation with beds and sheets. I eat in the festival area, looking for good-quality food that can preferably be eaten sitting at a table, and I spend more money on food than on drinks. For my festival experience, services are occasionally more important than the programme. To highlight my personal experiences, I have included three vignettes, personal narratives, describing my recent festival experiences from different angles.

This is an article-based dissertation comprising three published articles and a meta-inference that forms the synthesis of the research data and published articles. All the articles are co-authored and in all of them I am the main contributor. My tasks were to collect data (except the secondary data that is used in Article 2), do the literature reviews and make the methodological decisions. In Articles 1 and 2, I conducted the analyses and in Article 3, the analysis was done together with the co-authors, but I did the pre-work by defining the categories to be used in the content analysis. The co-

---

1 Nowadays called *Provinssi*.

authorship culminated in mutual understanding about the structure and emphasis of the articles, the discussion and especially drawing the conclusions.

In the English language, the word *experience* can mean cognitive or professional experience gained through learning and practice referring to the past, and emotional experience that is lived and felt in connection with a certain event or incident (Schmitt, 2011, p. 60). Some scholars distinguish the emotional experience further through the different meanings of the verb *to experience* and the noun *an (the) experience* (Ek, Larsen, Horsnkov & Mansfeldt, 2008). In this thesis, I will concentrate on the emotional experiences (Aho, 2001a, pp. 35–36) and memories attached to them, and will not focus so much on the philosophical differences between the verb and the noun.

I will study the phenomenon of total festival experience in Finnish cultural festivals using mixed methods. This is a multiple-case study (Yin, 2014) where the 17 festivals studied are not the units of analysis but the cultural genres that they represent form the cases of the study. Throughout the study, the term *genre* refers to cultural festival genres like dance or classical music festivals. The model of the total festival experience constructed in this work encompasses all the studied genres but the importance of each experience element within the model is scrutinised by genres.

The total festival experience is a result of both tangible (food, drink, and so on) and intangible (programme, atmosphere, rules and restrictions, other persons' behaviour, and so on) elements. These elements are mainly delivered by the festival organisation. Nevertheless, there are experience elements that are co-created or even produced by the attendees. The elements constructing the total festival experience are studied through the perceptions of the cultural festival attendees.

## 1.1 Research gap and motivation

The number of festivals has been steadily increasing, especially in the so-called Western world (Ballantyne, Ballantyne & Packer, 2014; Dreyer & Slabbert, 2012; Webster & McKay, 2016; Wood, 2017). Even the recent recession did not endanger the domestic festival attendance since, during the economic decline, people tended to reduce overseas holiday trips and increase domestic travel (Marin, 2009; Newbold, Maughan, Jordan & Bianchini, 2015; Tikkanen, 2008). However, Finland is a small country and there is insufficient population for all the festivals. Consequently, each year some of the festivals close down due to economic reasons (Nurmijärven Uutiset, 2010; Tynkkynen, 2018; Yle Häme, 2010). It is also noteworthy that the number of the annual festival attendances of most people is low. Using the measure of festivals attended per person per year, the number is one in Britain (Mintel, 2010, according to Morey *et al.*, 2014) and two among Finnish rhythm music festivalgoers (Kinnunen, Luonila & Koivisto, 2017). Therefore, it is essential to study reasons that lead to loyalty and increase the sustainability of a festival.

Attending a festival is a consumption experience. Attendees sacrifice their time and, in most cases, money to gain experiences. The motivations for attending festivals have

been studied from the late 1980s (see reviews Lee, Lee & Wicks, 2004; Li & Petrick, 2006), but only quite recently the festival experience has been identified as the main motivation for both attendance (Ballantyne *et al.*, 2014) and loyalty behaviour (Cole & Chancellor, 2009; Mason & Paggiaro, 2012). This leads to the need to investigate the contents of festival experiences more thoroughly.

This is a research on audiences, which is still one of the less studied areas in event and festival studies as Newbold and colleagues (2015) stated: “[...] research into audiences is still one of the big gaps. Perhaps because this is a nascent field, a lot of the effects of festivals are presumed, if not distorted, in claims made to local authorities or potential sponsors.” (p. xxv). Likewise, Ek and others (2008) reported that the supply-side has dominated the studies of the experience economy. The Finnish audience research was established by Timo Cantell (1993, 1996, 1998, 2003). Unfortunately, after his work, there has been a gap in Finnish festival audience research, except for an important study on the attendees of festivals of Swedish speaking origin (Johansson, 2014), the impact studies based on attendee surveys (for example, Karjalainen, 1991; Mikkonen, Pasanen & Taskinen, 2008; Pasanen & Taskinen, 2008; Satokangas, 2015; Tuuri, Rumpunen, Kortessuoma & Katajavirta, 2012) and attendee surveys conducted by festival organisers. Different impact reports include descriptive audience profiles, but the actual analysis of the festival audience is not conducted since the focus is on economic and socio-cultural impacts. The surveys by festival organisers, on the other hand, are typically confidential and, in many cases, not properly analysed due to the lack of resources.

This study aims to analyse the audiences of different cultural festival genres, concentrating on attendees’ perceptions of the total festival experience. Research on event or festival experience was still in 2008 so rare that Getz (2008) wrote that “the nature of planned event experiences in general, and event tourism experiences in particular, has been given little research attention” (p. 413) and that “increasingly it will be necessary to ‘custom-design’ highly targeted event experiences, and this has to be based on greater knowledge of the planned event experience in all its dimensions (by type of event, setting and management systems)” (p. 421). Still in 2010, Getz (2010) emphasised that “much research has been conducted on festival motivations, but not on actual experiences or the meanings attached to them” (p. 21). However, there is a limited number of festival experience models that are introduced in Section 2.2. These models are mainly based on a specific theory or literature in general whereas only one model is data-driven. Furthermore, Walls, Okumus, Wang and Kwun (2011a) wrote that “the literature generally has assumed that experience factors carry equal weight in the guests’ mind” (p. 20) even though the knowledge of the importance of different factors might have considerable managerial implications. The study responds to this research gap by evaluating what is the importance of different experience elements by festival genres. It takes an attendee-based, consumer-oriented view on the contents of festival experience.

This study uses the mixed methods approach. From the methodological point of view, only 15% of the most cited 165 articles in event and festival research used multiple

methods between 1997 and 2003 (Crowther *et al.*, 2015). In Section 3.1.2 there is a review of more recent research and it indicates that the use of both qualitative and quantitative methods in a single study is still scarce. It is important to note that the use of multiple methods does not constitute a mixed methods research, as will be shown in Section 3.1 that introduces the mixed methods approach. Many studies claiming to be mixed methods research do not confirm the definition of mixed methods research, and most of them are actually multiple methods studies. This study belongs to the rare set of mixed methods research within event and festival studies.

## 1.2 Research question

The main research question of the study is: **What are the elements that comprise the total experience for cultural festival attendees?** The main concepts, cultural festival and total festival experience, are defined in Section 2. The main research question is divided into sub-questions that are handled in three articles:

- Article 1: What kinds of aspects are important for local people regarding the practical arrangements of the event? Can a community festival differentiate itself by taking advantage of local characteristics? The purpose of this perspective is to study if there are differences in the contents of the total festival experience between locals and non-locals, and what is the importance of the place in the total festival experience.
- Article 2: What are the key success factors for cultural festivals? What might be the reasons behind the failures? The aim of these sub-questions is to find out what kinds of experience elements have the greatest impact on the total festival experience.
- Article 3: What are the factors that influence the brand image of the festival? How can organisers contribute to it? In this sub-study, the significance of the total festival experience for brand building is highlighted by scrutinising different experience elements and their influence on a rock festival brand image.

The research questions are approached through texts written in web surveys by the attendees concerning their personal festival experiences, narratives that members of an audience produced as a part of a non-active role-play and answers given in interviews. The overall aim is to construct a total festival experience model consisting of elements present in experiences of the attendees. Furthermore, the objective is to find out possible reasons for the existence of these experience elements. Thus, the study investigates if there are differences between these elements regarding positive and negative experiences and if festival genre has any influence on their importance.

### 1.3 Positioning

The focus of the study is the total festival experience as perceived by the attendees. The study is positioned in tourism, event and festival, experience, consumer and marketing research, as well as in business studies as indicated in Figure 1. Tourism research is a broad multidisciplinary area that studies “society’s touristic dimensions, as a relationship to people, objects, practices, and self in which re-creation occurs [...], which is combined with bodily displacement and inhabiting a place of otherness” (Darbellay & Stock, 2012, p. 444). Event and festival research, likewise a multidisciplinary area, concentrates on different aspects of events and festivals, their production and stakeholders like the attendees.

Getz (2008, p. 406) defined that tourism research and “event management and event studies” intersect in event tourism. The supply-side of event tourism includes destination development through festivals and events (Getz, 2008). The demand-side of event (and festival) tourism focuses on event tourists, their motivations, socio-demographics, behaviour as well as impacts caused by them (*ibid.*). All in all, the event and festival research has for a long time been dominated by motivational and impact studies (Getz, 2009, 2010, 2016; Mair & Whitford, 2013). In this work, I will focus on the core phenomenon (Getz, 2009, 2016) of festivals, that is attendees’ experiences. Getz defines “understanding planned event experiences and the meanings attached” outside the scope of event tourism, being part of pure event and festival research (Getz, 2008, p. 406). However, I refer to event tourism when scrutinising the festival attendees, since their socio-demographics and values might influence the experience.

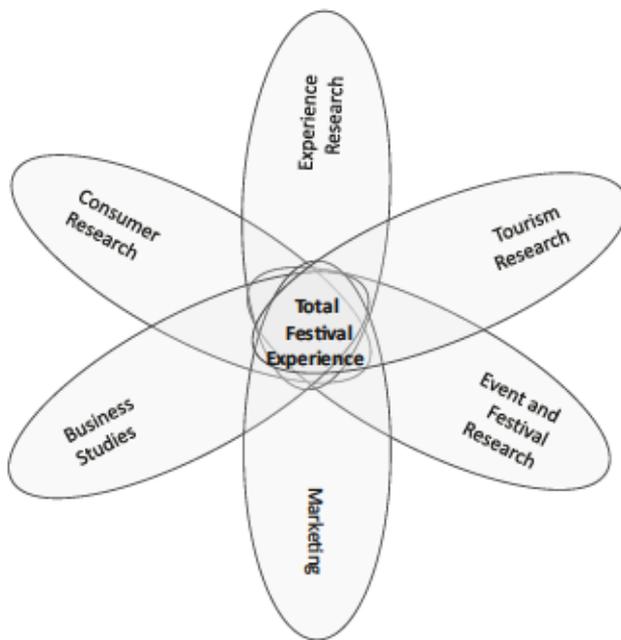
Experience research covers multiple disciplines just like tourism or event and festival research. It existed long before Pine’s and Gilmore’s (1998, 1999) seminal work on the experience economy (for example, Abrahams, 1986; Csikszentmihalyi, 1975; Deighton, 1992; Holbrook & Hirschman, 1982; Maslow 2006/1964). However, Pine and Gilmore emphasised the importance of staging commercial experiences to attract consumers to pay (more) for them. This increased the interest in experience production both in business and academia. Experience research usually takes either social science, or a marketing and management viewpoint. The social science perspective sees experience as out of the ordinary peak-experience (Maslow 2006/1964). Marketing and management studies, on the other hand, perceive experience as a consumer experience, embedding both the supporting and core experiences into the concept. (Quan & Wang, 2004, pp. 298–299). My perspective is that of the marketing and management. In this area, experience research has largely concentrated on measuring the quality of experience services (for example, Kim, Ritchie & McCormick, 2010; Ralston *et al.*, 2007). This study is a part of the experience research framework studying festival experiences; however, not in the measuring sense but in defining the experience elements that comprise the total festival experience.

Consumer research was originally studying consumers’ behaviour concentrating on the prerequisites of their supposedly rational, utilitarian consumption decisions. Postmodern (Firat & Venkatesh, 1995) consumer research is a wider area including

consumers' hedonic desires for emotional and physical pleasure, consumers' attempts in staging themselves (Goffman, 1990/1959) through symbolic consumption (Holbrook & Hirschman, 1982), and Consumer Culture Theory (Arnould & Thompson, 2005) that studies different sub-cultural aspects of consumption. In this study, experiential consumption is present through consumers' participation motivations like having fun, or the desire to build and express one's identity through festival consumption.

Marketing research relates to this study through experiences, their descriptions, and the evaluation of the total festival experience and its elements.

Business studies are of interest from the point of view of festival management that is concerned with the practical implications of the success (or failure) in offering or producing the ingredients for the total festival experience. In turn, the total festival experience is important for the marketing and strategy development of the festival as well as for building the festival brand image.



*Figure 1. Positioning of the research.*

## **1.4 Structure**

The structure of the thesis is as follows: First, the main concepts, festival and total festival experience, are introduced in Chapter 2. Chapter 3 defines the methods and research design, concentrating on the characteristics of mixed methods research. Chapter 4 summarises the sub-results of the three published articles, and Chapter 5 describes and defines the results of the meta-inference of the thesis, based on articles and new findings grounded on the same data. Chapter 6 comprises contributions, limitations and areas that require further research, and finally Chapter 7 presents the conclusions of the work.

## 2 Main concepts

The main concepts of this thesis are cultural festival and total festival experience both of which are defined in the following sections. In Section 2.1, the concept of the festival and cultural festival as well as festival history in general, and Finnish cultural festival history in particular, are presented. In Section 2.2, total festival experience is defined, and the existent total festival experience models are introduced.

### 2.1 Cultural festival

The word *festival* originates from the Latin word *festum* that means feast (Isar, 1976, p. 126). The oldest known festival was the Egyptian *Osiris* (Presdee, 2000). Festivals for Dionysos were arranged in the ancient Greece and, in ancient Rome, *Saturnalia* and *Kalends* were celebrations where nonconformist behaviour, drinking and feasting took place (Ehrenreich, 2007; Presdee, 2000). Behaviour that would in normal circumstances not be tolerated was present during carnivals (lat. *carne vale*, farewell to meat) that were arranged before Lent in the medieval era, even though the first carnivals were of pagan origin. The church opposed mundane feasts and forbade them but eventually gave up by incorporating many old pagan rituals into Christianity. (Bahtin, 2002/1965; Presdee, 2000.)

In the 19<sup>th</sup> century, the state, gentry and bourgeoisie wished to control, regulate and guide the celebrations of lower classes, catering for them nationalism, higher culture and rational recreation, both in Finland (Lehtonen, 1994; Rantanen, 2013) and in the Western world in general (Presdee, 2000). As a term, *festival* is often connected with carnivalistic behaviour, where norms are turned temporarily upside down. It is essential to provide something out of the ordinary; having fun, letting others enter the community, being equal and claiming space for the festival (Abrahams, 1987; Bahtin, 2002/1965; Falassi, 1987; Turner, 1987). In the ancient and medieval festivals, people made feasts for other people and there was not a definite distinction between performers and the audience (Bahtin, 2002/1965, p. 9), whereas the present-day culture and art festivals tend to distinguish them rather clearly (Waterman, 1998).

The first European arts festival was *Bayreuther Festspiele*, established by Wagner in 1876 (Szabó, 2015). Festivals, as they are known today, began after World War II (Isar, 1976; Silvanto, 2016; Waterman, 1998), starting with the renowned *Edinburgh* and *Avignon Festivals* (Newbold *et al.*, 2015). The Western European festivals began as a measure of cultural reconstruction after the Second World War, having an additional intention to introduce 'high' culture to the masses (*ibid.*). After the first US-based popular music

festivals *Fantasy Fair and Magic Mountain Music Festival* and *Monterey Pop Festival* in 1967 and few other pop festivals in 1968 and 1969, the huge, mind-blowing and (festival) world changing *Woodstock Music and Art Fair* was arranged in mid-August 1969 (Evans & Kingsbury, 2009). The youth culture, manifesting itself with pop and rock music, combined with ideologies like sexual liberty, the civil rights movement and opposing the Vietnam war, spread from the American continent to Europe. From the end of the 1960s, Western European festivals emerged with community or political focus, bringing forth ideas like feminism, gay and lesbian rights, and ethnic minorities (Newbold *et al.*, 2015). The end of the 1980s introduced a new, commodified and even standardised production of festivals as “a more commercial and economic development orientation” (Newbold *et al.*, 2015, p. xxi) took place with both private (economic, tourism) and public (economic, destination image, tourism) interests (Bianchini, 1999). The current trend in the festival world could be characterised as the co-creational<sup>2</sup> era, as attendees are invited to produce their own content for events and festivals. Manifestations of this kind of development are, for instance, block parties or Finnish *Restaurant Days* where anyone can invite people to their pop-up restaurant; here, local communities or individuals can produce a programme for themselves and others.

The first Finnish festival was a one-day song festival arranged in Jyväskylä in June 1881, following the model of the Estonian song festivals celebrating nationalistic awakening (Zetterberg, 1974). During the Russian regime, until the independence of Finland in 1917, the song festivals were basically political manifestations promoting nationalism that stressed the importance of using the Finnish (or Swedish) language instead of Russian. This was attested during the first Russification period of Finland (1899–1905) as festivals or any bigger gatherings were forbidden, so that after the 1900 song festival in Helsinki, the following one was arranged only in 1905. (Rantanen, 2013; Särkkä, 1973.)

The art critic and cultural influencer Seppo Nummi created the initiative in the 1950s to organise summer festivals offering cultural recreation for holidaymakers all around Finland, clearly following the model of other Western European countries. Finland Festivals, an association of lobbying interests of festival organisers, was founded in 1968, and already in the 1970s there were over 1,000 summer events in Finland. (Valkonen & Valkonen, 1994.) The beginning of rock festivals was not without its critiques since the youth culture and rock'n'roll in particular were considered sinful, immoral and dangerous. Rock'n'roll was even forbidden in public events in Turku in 1956 due to the fear of disorder (Toivonen, 2003). When 38,000 (Into, Komulainen & Laiho, 1995, p. 114) hippies gathered in Turku in 1970 to participate in the first Finnish rock festival, *Ruisrock*, with peace, love and understanding in mind, the media and police probably thought about it more in terms of sex and drugs and rock'n'roll.

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2 Co-creation means high consumer involvement particularly during the actual consumption phase (Chathoth *et al.*, 2013). In co-creation, consumers “integrate their own resources into the service process to make it complete” (*ibid.*, p. 15) while generating their own experiences. In festival context, ‘own resources’ can be defined as personality, mood and actions.

In the second year, organisers were expecting 60,000 attendees but over 100,000 came (Into *et al.* 1995, p. 23). All the cheap wine was sold out in alcohol shops in Turku and over 100,000 empty bottles were left behind on the site (Valkonen & Valkonen 1994, p. 113; Into *et al.* 1995, p. 24). There were lots of problems, the police investigated even the smallest offences and the most conservative politicians used the potential ban of *Ruisrock* as their political theme (Into *et al.* 1995.) Later, the negative media coverage of rock festivals concentrated typically on the disorderly behaviour of youths, their trashing behaviour and the uncontrolled use of alcohol (Närhi, 1991; Tuulari & Latva-Äijö, 2000). The tone of both media and local people gradually changed as the rock festival organisers started to pay attention to the local community and made the positive economic impacts of festivals more well-known (Sorjonen 2011). The current trend is to use all kinds of festivals as a means for destination marketing and image building of the festival locality (for example Lemmetyinen, Go & Luonila, 2013; see also Jyväskylä, 2017; Seinäjoki, 2017; Visithelsinki, 2017).

Attending cultural events and festivals has increased during the years: in 1981, less than 25% of Finns attended a cultural festival within the preceding 12 months whereas, in 2009, every third Finn participated in a cultural festival (Statistics Finland, 2011). The attendance increased in all the age groups (*ibid.*). In a survey conducted in 2006 among Helsinki metropolitan area residents, up to 74% of the respondents had attended a festival at some point of their lives and 35% during the previous 12 months (Linko & Silvanto, 2007, pp. 152–154). There were no differences between males and females (*ibid.*). In 2016 there were over 2 million visits to 81 member festivals of Finland Festivals only (Finland Festivals, 2017) and the total number of Finnish festivals is estimated to be somewhere between 500 and 800 (Kinnunen & Haahti, 2015). Among these, there are around 30 festivals that are of Swedish speaking origin (Johansson, 2010) and a few that represent the indigenous Sámi culture. Music festivals are the largest genre in Finland: they received 51% of all the state funding for festivals in 2000–2014 (Herranen & Karttunen, 2016, p. 68). Rhythm music represented 55% and classical music 13% of the summer festivals arranged in 2016 (Kinnunen, 2016). Most of the Finnish festivals are small and directed at the local or regional audience (Johansson, 2014, p. 14).

Getz and Cheyne (1998, pp. 147–148) distinguish festivals from other events by their uniqueness and atmosphere and the fact that they are professionally organised, both in terms of performers and arrangements. Silvanto (2007, pp. 9–11) defines a festival as representing a certain artistic genre or it has a certain theme, it is arranged regularly at the same place, it is out of the ordinary, open to public, lasts for several days and is professionally organised. Harris (2007, p. 194), states that (post)festivals are changing from the perspective of the place: they tend to be distributed, even moving and close to activism. Kainulainen (2005, pp. 65–67) defines the festival as a recurrent, public, thematic, out of the ordinary, temporary, diverse in context and social event that can also include several distinct events. Luonila (2016, pp. 26–31) studied festivals from the arts management point of view, and in that context, states that a festival is a way of producing performing arts in a project-like and recurrent fashion. The Ministry of Education and Culture of Finland (OKM, 2016, p. 13) define an arts and cultural

festival as recurrent, organised at a certain time and in a certain location, communal, consisting of a programme based on arts and culture, and open for the public.

I will concentrate on cultural festivals. When defining a cultural festival, first the concept of culture should be scrutinised. Widely spoken, culture is everything around us, including in both concrete and abstract terms: environments, buildings, consumer goods, history and historical artefacts, works of art, acts of individuals and groups of people, the way of life, shared assumptions and so forth (Baldwin, Faulkner & Hecht, 2006; Hanefors & Mossberg, 2007, pp. 47–49; Schein, 2012, p. 313). However, I am not studying events cultivating national or local cultural heritage, but in this thesis, culture is restricted to performing and visual arts. In the festivals studied, performing arts are further limited to watching films in a festival setting or participating in the live performances of music and dance. Visual arts, on the other hand, encompass visual arts exhibitions consisting of, for instance, sculptures, environmental art, paintings, photographs and videos.

Some scholars use the term *arts festival* but in the case of this study it sounds pompous, as the festivals studied include several rock music festivals. Rock, or rhythm music in general, can be considered as an art form, but it is more natural to talk about culture, or popular culture in the case of rhythm music, in this context. I define a *cultural festival* as an event that (a) represents a certain cultural genre, (b) offers a programme consisting of performing or visual arts, (c) is professionally organised, (d) has several mainly professional performers, (e) is organised regularly once a year or once in every two years, meaning that the event is exceptional and, thus, out of the ordinary, (f) in the same place or region, and (g) is open to the public for monetary compensation or free of charge. This resembles Getz's (1989, p. 125) definition of a special event that is open to the public, thematic, arranged once a year or more seldom, has limited duration and consists of one or more activities offered in the same community or in the same place.

## 2.2 Total festival experience

The concept of *experience* has been defined in various disciplines and various ways, including peak-experience (Maslow, 2006/1964; see also McDonald, Wearing & Ponting, 2009), flow or optimal experience (Csikszentmihalyi, 1975; see also Mainemelis, 2001; Schouten *et al.* 2007), extraordinary experience (Abrahams 1986; see also Arnould & Price, 1993; Celsi, Rose & Leigh, 1993; Ladwein, 2007; Lipscombe, 1999), epiphanic experience (Denzin, 1992; see also McDonald, 2008), memorable experience (Kim *et al.*, 2010) and so on (see reviews of the concept of experience: Carú & Cova, 2003; Walls *et al.*, 2011a). In this study, I define *experience* as a consumer experience where the emphasis is on the consumer's subjective aims, emotions and perceptions (Addis & Holbrook, 2001; Csikszentmihalyi, 2000; Holbrook & Hirschman, 1982) during their attendance at festivals. Here, the consumer experience is studied in the festival context, and thus named as *festival experience*.

When describing festival experiences, many scholars refer to *liminality* or the *liminoid* zone (Falassi, 1987; Getz, 2007; Picard & Robinson, 2006). A liminoid state is being out of the ordinary, “more relaxed, uninhibited” (Getz, 2008, p. 414) and “more willing to engage than at other times” (Jordan, 2016, p. 16). The process of festival liminality includes typical experience process stages: pre-festival, during-festival and post-festival phases (cf. Aho, 2001a, 2001b; Arnould, Price & Zinkhan, 2002; Verhoef *et al.*, 2009). Entering the liminoid zone means leaving the mundane world and social structures behind and entering the festival community in the rite of passage (pre-festival phase). The actual festival participation (during-festival phase) means being inside the liminoid zone as a member of the festival *communitas*<sup>3</sup> (Turner, 2008/1969; see also Getz, 2007; Kozinets, 2002), that is of an anti-structural nature, and the end of the festival means returning to everyday life (post-festival phase).

In this work, I define the *total festival experience* (Nordvall, Pettersson, Svensson & Brown, 2014; Waterman, 1998) as an experience that is constructed (Andersson, 2007; Mossberg 2003, 2007; Prahalad & Ramaswamy, 2004) from the available *experience elements* (Otto & Ritchie, 1996; Poulsson & Kale, 2004) by a member of the festival *communitas* (Getz, 2007, 2010; Kozinets, 2002) inside the liminoid zone (Falassi, 1987; Getz, 2007; Picard & Robinson, 2006). It means that the total festival experience, as handled here, is a during-festival concept. The festival attendees (that is, the experiencers) construct their experiences “that address and fit the needs [...] at that particular time” (Andersson, 2007, p. 46; see also Mossberg, 2003, 2007; Prahalad & Ramaswamy, 2004). Furthermore, the total festival experience offers a means for identity building and its demonstration to others (Carú & Cova, 2007a; Elliot, 1997; Shankar, Whittaker & Fitchett, 2006), as in Goffman’s (1990/1959) conceptualisation.

In the total festival experience, the interacting experience elements consist of the festival’s core product that is performed at ‘stage(s)’ (cf. MacCannell, 1973; Sundbo & Hagedorn-Rasmussen, 2008), available services (cf. Sundbo & Hagedorn-Rasmussen, 2008; Quan & Wang, 2004) as well as factors like other people and environment that exist at the moment of the consumption (cf. Gustafsson, Öström, Johansson & Mossberg, 2006; Mossberg, 2003, 2007). Thus, experience elements are both tangible (food, drink, and so on) and intangible (atmosphere, other persons’ behaviour, and so on). Only a few scholars have studied event or festival experiences aiming to reveal the means to improve the total festival experience and its elements. These models are introduced next.

Manners, Kruger and Saayman (2012) described a model applicable to major music events, where they claimed that attendee expectations considerably influence the total experience. The statement is noteworthy since it contradicts the more common assumption that consumers have vague expectations for experiences (Arnould & Price, 1993, pp. 25–26; Mossberg, 2003, pp. 25–26, 85). Manners’s and colleagues’ (2012)

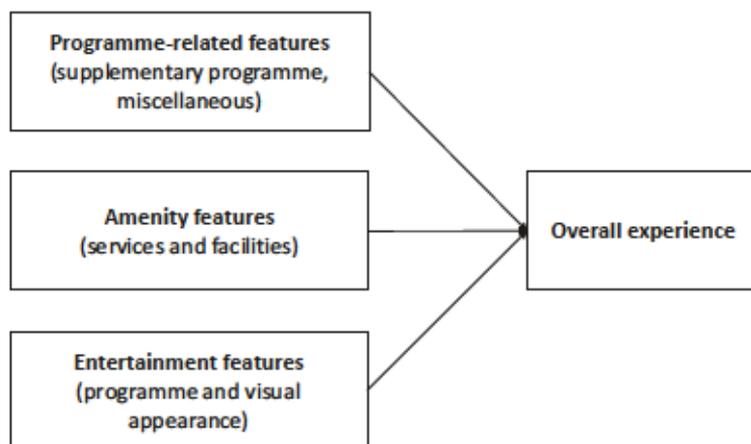
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3 *Communitas* can be defined as “intense feelings of belonging and sharing among equals, as in pilgrimage or festivals experiences” (Getz, 2010, p. 8). Festival *communitas* is, using Turner’s definition, existential or spontaneous, since it exists only for a short period of time (Turner, 2008/1969, p. 132).

model, based on an audience survey and developed using factor analysis, contained six elements they named *Critical Success Factors*: general management; venue and technical aspects; marketing; accessibility and parking; amenities and catering; and souvenirs. The programme was included in the 'amenities and catering' factor.

Ayob, Wahid and Omar (2013) proposed a conceptual *attributional model of visitor event experience* where they state that event features and social interactions influence attendees' event experience. The event features, or internal attribution, include product attributes controlled by event management, whereas social interactions, or external attribution, comprise attendees, their actions and behaviour.

Cole and Chancellor (2008) called the result of programme-related, amenity and entertainment features *overall experience* (Figure 2) that they contested with audience survey data using a structural equation model. The experience elements within programme-related features were not the core programme itself, but supplementary programme, signage, the printed programme and schedules, business booths and free gifts. Amenity features were services consisting of food and beverages and facilities like toilets, cleanliness, seats and accessibility. Entertainment-related features included the actual core programme as well as the visual appearance of the area. The most important element was the entertainment quality.



*Figure 2. Cole's and Chancellor's (2008, p. 330) overall experience.*

Ralston *et al.* (2007) developed an *integrated experience and service model* (Figure 3) that is based on the service quality evaluation as defined by Parasuraman, Zeithaml and Berry (1985) and Pine's and Gilmore's (1999) guidelines on staging experiences (see also Oh *et al.*, 2007). Ralston and colleagues (2007) state that there must be a certain level of service quality, added with an appropriate level of experience elements before an optimal experience threshold is reached. Thus, the model is aimed at auditing the event or festival success in offering a mixture of service and experience elements. The

empirical part was conducted by an evaluation team who made on-site observations and interviews of staff and audience members.

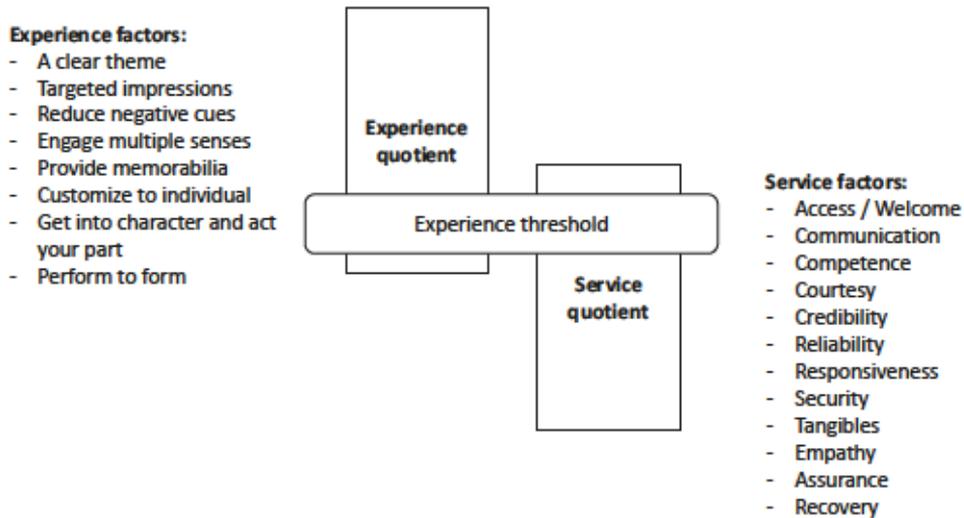


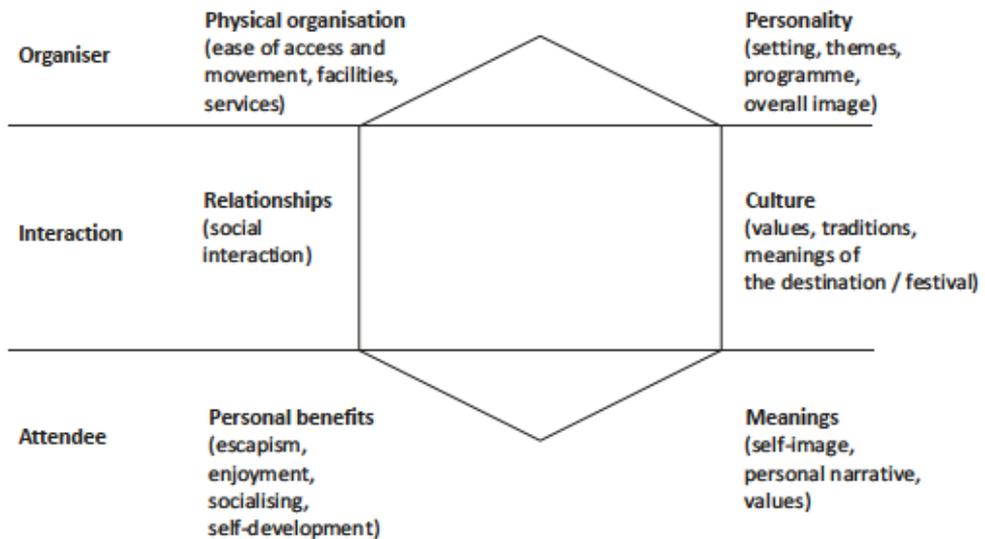
Figure 3. Ralston's and colleagues (2007, p. 314) integrated experience and service model.

Morgan (2006, 2007, 2008) demonstrated that festival experiences can be constructed from the same elements that build up the festival brand image. He applied Kapferer's (2008, pp. 182–187) prism of brand identity to build his *prism of experience* describing a festival experience. The prism (Figure 4) contains the facets of personality, culture, meanings, personal benefits, relationships and physical organisation, and he tested it using data from an internet message board discussing a folk music festival.

Personality and physical organisation are factors that the organiser can influence and they form the pull factors of the experience. These are the aspects that are typically measured when assessing customer satisfaction. Personality includes the core programme and its staging. Physical organisation consists of accessibility, facilities and services that enrich the experience. (Morgan, 2006, 2007, 2008.)

Personal benefits and meanings act as push factors. The organiser's and attendee's aspects meet in relationships and culture. Relationships include interactions between attendees, staff, volunteers and artists. Culture describes the interaction between the cultural values represented by the festival organisation and the attendee's personal values. The closer the two are, the more positive is the experience. (Morgan, 2006, 2007, 2008.)

4 Credibility was added to the list of service factors since it was clearly missing from the original picture due to an error. Credibility was listed in the text of the original article and it was explicitly stated that there were 12 service factors.



*Figure 4. Morgan's (2006, p. 309; 2008, p. 85) prism of experience.*

Table 1 presents a summary of the described total event and/or festival experience models. All the models include the programme, services and arrangements. Participants are included in all except Cole's and Chancellor's (2008) model but not in a very active role. Most of the models are theory-driven and only one – that is not a festival but a music event model – is developed inductively. None of the model constructions is based on the attendees' own words since the only data-driven model used predefined choices in an audience survey. My intention is to develop a total festival experience model using an abductive mixed methods approach that is missing from the model development methods so far. Section 5 will show that this methodological approach, employing the attendees' own words, enabled the construction of a model that reveals new insights. Additionally, the model is applicable to various types of cultural festivals.

**Table 1.** Summary of total event and/or festival experience models.

<b>Model</b>	<b>Development method</b>	<b>Empirical setting; exploratory (E) or confirmatory (C)</b>	<b>Elements</b>
Critical Success Factors (Manners, Kruger & Saayman, 2012)	Exploratory factor analysis on audience survey data (that is, data-driven)	Four Neil Diamond concerts in South Africa (E)	General management; Venue and technical aspects; Marketing; Accessibility and parking; Amenities and catering (includes programme); Souvenirs
Attributional model of visitor event experience (Ayob, Wahid & Omar, 2013)	Based on literature, conceptual	None	Event features; Social interactions
Overall experience (Cole & Chancellor, 2008)	Previous works, including a conceptually justified change of 'service quality' to service attributes	Downtown festival (C)	Programme-related; Amenity; Entertainment (includes programme)
Integrated experience and service model (Ralston <i>et al.</i> , 2007)	Service quality theory and experience economy theory (that is, theory-based)	Historical Victorian-era festival (C) Baseball game (C)	Service factors; Experience factors
Prism of experience (Morgan, 2006, 2007, 2008)	Brand theory (that is, theory-based)	Folk festival (C)	Personality; Culture; Meanings; Personal benefits; Relationships; Physical organisation

## Vignette 1. What is singing?

Miina Äkkijyrkkä, whose surname means precipitous and who was originally named as Riitta Loiva ('loiva' meaning gentle), is a Finnish sculptor and a conservator of the indigenous Finnish cow species. She is famous for her huge cow statues made of recycled car parts. She is a controversial person who is not afraid of expressing her opinions. She performed in *LuostoClassic* music festival in Finnish Lapland in 2015, singing her poems in a reindeer farm. The audience entered a fenced area that must have been built originally for reindeer. There were no chairs, only stools made of tree trunks. There was a birch branch on each stool for chasing away the irritating mosquitos during the concert.

Miina Äkkijyrkkä is not a professional singer. The musicians, Harri and Casper Lidsle behind her are professionals and I see that the older one gives a sign to Miina when to start singing. Her poems are composed by Miikka Kallio. Miina starts to sing and I start to wonder.

This is not singing by notes. Is it in pitch? The music is not conventional either. I start to listen to the words. This 66-year-old lady in her long pink cow-leather jacket is telling us about her love life, and her affair with a younger (?) man; how they make love in a very bodily, sweaty and noisy manner. My attitude changes. This is a bold lady!

Anyway, what comprises acceptable singing? Singing in tune? What if the tune is not conventional? There is a festival called *Time of Music* in Viitasaari, in central Finland, and it introduces new music, so music to which we are not accustomed. In the early years, in 1983, the locals got extremely irritated with the performance when the grand old man of new music, John Cage, broke sticks, generating sounds. The local media and politicians thought that the old guy was making fun of them. The concert took place in the local church which made the incident even worse. There were demands to cut down the subsidies of the festival. (Hautsalo, 2016.) That was then and today *Time of Music* is still alive and kicking. Perhaps even locals have started to think that music might have varying forms.

Why did I take part in this *LuostoClassic* concert? I have to admit that it was out of curiosity, just like probably most of the audience members. I wanted to find out how Miina Äkkijyrkkä sang. What am I to judge what is singing and what is not? I started to enjoy the music, Miina's singing and poems, and – most of all – the exceptionally strong presence of this unbelievable lady. And I felt awfully ashamed of myself.

## 3 Methods and research design

In this chapter, I will first introduce the used mixed methods approach and then continue to the details of the exploratory research, aiming to shed light on the methodological decisions, the reasons for them and the results of those decisions. The structure of the chapter is adapted from Brevik's (2015) mixed methods dissertation.

### 3.1 Mixed methods approach

In this sub-chapter, first the mixed methods research is introduced. Then I continue to the use of mixed methods in event and festival research and, finally, introduce my own approach to mixed methods research.

#### 3.1.1 What is mixed methods research?

“The joint use and integration of qualitative and quantitative approaches” (Maxwell, 2016, p. 12) started arguably as early as the beginning of the 17<sup>th</sup> century by Galileo (Maxwell, 2016). The first “explicit multimethod design” (Teddlie & Tashakkori, 2003, p. 6) was introduced by Campbell and Fiske (1959) in 1959 as they mixed various quantitative methods within the same study. Teddlie and Tashakkori (2003) defined the term *mixed model research* in 2003, meaning the mixing of qualitative and quantitative thoughts and methods in all or many stages of the study. Later, they abandoned the term (Teddlie & Tashakkori, 2006, p. 14) and started to use the well-established term *mixed methods research*. The *Journal of Mixed Methods Research* (2017) defines: “Mixed methods research is defined as research in which the investigator collects and analyses data, integrates the findings, and draws inferences using both qualitative and quantitative approaches or methods in a single study or program of inquiry.”

The term mixed methods research (MMR) emerged for the specific purpose of using both quantitative and qualitative methods within the same study or across studies, having the aim to separate the new approach more clearly from the pure qualitative or pure quantitative research. MMR does not replace the qualitative or quantitative approach but rather utilises the strengths of both in combining them, nor does it introduce new methods as such, but urges the integration of existing qualitative and quantitative methods in innovative ways, aiming to complement each other and covering the possible weaknesses or limitations of one method, to produce a more valid, deeper and better understood description of the studied phenomenon (Creswell, 2003; Greene, 2007; Greene & McClintock, 1985; Jick, 1979; Johnson & Onwuegbuzie, 2004; Johnson, Onwuegbuzie & Turner, 2007; Onwuegbuzie & Johnson, 2006).

As popularity in the use of MMR grew, the popularity of the alternative paradigm stance (Greene, 2007), usually pragmatism, also grew. In pragmatism, the basic idea is to use methods that best serve, and are the most workable for, the research questions presented, in pursuance of conclusions that are useful in practice (Denzin, 2012; Greene, 2007; Jang *et al.*, 2008; Johnson & Onwuegbuzie 2004; Morgan, 2007; Onwuegbuzie & Johnson, 2006; Teddlie & Tashakkori, 2003). The epistemological stance of paradigm definition, defined by Guba and Lincoln (1994), rely on the trilogy of ontology, epistemology and methodology, even though the paradigm can be as justifiably defined as “shared beliefs among members of a specialty area” (Morgan, 2007, p. 53) since Thomas Kuhn (1970) himself preferred this definition. In pragmatism, the philosophical conceptualisations of the nature of reality and knowledge (as of the implication chain: ontology → epistemology → methodology; Guba & Lincoln, 1994) do not dictate the methodology to be used, but the methodology is in the focus of thinking (epistemology ↔ methodology ↔ methods; Morgan, 2007, pp. 68–69), without referrals to ontology. Additionally, the researcher’s worldview, consisting of “personal history, social background and cultural assumptions” (Morgan, 2007, p. 69) as well as ethical, moral and value-oriented (Feilzer, 2010; Johnson & Onwuegbuzie, 2004) issues, sometimes referred to as axiology (Morgan, 2007), influence the inquiry. Denscombe (2008) defines mixed methods practitioners as the communities of practice. It is the researcher who makes the decisions on research subjects and questions, and chooses how to answer them. Thus, reflexivity is as important in pragmatism as in any other paradigm. Nevertheless, the intersubjectivity is essential in terms of the scientific discussion among scholars and contextual discussion with research participants (Morgan, 2007). Pragmatism does not search for knowledge, but aims for desired ends (that is, answering the research question). However, the aim does not justify any means since ethical and moral principles must be followed.

Table 2 summarises, albeit in a very simplified manner, the differences between quantitative, qualitative and pragmatic approaches. Pragmatism, like MMR, is seen in the “middle position philosophically and methodologically” (Johnson & Onwuegbuzie, 2004, p. 17). Pragmatism does not rely on induction or deduction but abduction, moving back and forth between data and theories. The research process is intersubjective, including the communication with research participants, colleagues, reviewers and the research community in general. The analysis is not purely context-dependent or generalisable, but transferable to other contexts. (Morgan, 2007.)

**Table 2.** Main differences between quantitative, qualitative and pragmatic approaches (adapted from Morgan, 2007, p. 71).

Issue	Quantitative approach	Pragmatic approach	Qualitative approach
Connection to theory and data	Deduction (theory-driven)	Abductive	Inductive (data-driven)
Relationship to research process	Objectivity	Intersubjectivity	Subjectivity
Inference from data	Generality	Transferability	Context-dependent

The purposes of using mixed methods vary and there are various rationales, collected in Table 3: seeking convergence and increasing validity; getting a deeper understanding; using one method facilitating the development of the other; using one method to complement the other; exploring divergences; expanding the scope; and optimising the sample.

**Table 3.** Purposes for using MMR.

Rationale	Classification (source)
A. Seeking convergence and increasing validity	<ul style="list-style-type: none"> <li>– Triangulation (Greene <i>et al.</i>, 1989, p. 259; Bryman, 2004, p. 105)</li> <li>– Method related / To increase the validity of the findings (Hurmerinta-Peltomäki &amp; Nummela, 2004, p.167 &amp; 2006, p. 442)</li> <li>– Improving the accuracy of the data (Denscombe, 2008, p. 272)</li> <li>– Confirmation / refutation (Sandelowski, Voils &amp; Barroso, 2006, p. 33)</li> </ul>
B. Getting a deeper understanding	<ul style="list-style-type: none"> <li>– Complementarity (Greene <i>et al.</i>, 1989, p. 259; Sandelowski <i>et al.</i>, 2006, p. 33)</li> <li>– Completeness (Bryman, 2004, p. 106)</li> <li>– Diversity of views (Bryman, 2004, p. 106–107)</li> <li>– Knowledge based (Hurmerinta-Peltomäki &amp; Nummela, 2004, p.166 &amp; 2006, p. 442)</li> <li>– Producing a more complete picture (Denscombe, 2008, p. 272)</li> </ul>
C. Using one method facilitating the development of the other	<ul style="list-style-type: none"> <li>– Development (Greene <i>et al.</i>, 1989, p. 259)</li> <li>– Instrument development (Bryman, 2004, p. 106)</li> <li>– Topic related / To facilitate the research process (Hurmerinta-Peltomäki &amp; Nummela, 2004, p.166–167 &amp; 2006, p. 442)</li> <li>– Developing the analysis (Denscombe, 2008, p. 272)</li> </ul>
D. Using one method to complement the other	<ul style="list-style-type: none"> <li>– Offset / Weakness covering (Bryman, 2004, p. 106)</li> <li>– Process (Bryman, 2004, p. 106)</li> <li>– Different research questions (Bryman, 2004, p. 106)</li> <li>– Explanation (Bryman, 2004, p. 106)</li> <li>– Context (Bryman, 2004, p. 106)</li> <li>– Illustration (Bryman, 2004, p. 106)</li> <li>– Utility (Bryman, 2004, p. 106)</li> <li>– Confirm and discover (Bryman, 2004, p. 106)</li> <li>– Enhancement (Bryman, 2004, p. 107)</li> <li>– Avoiding biases intrinsic to single-method approaches (Denscombe, 2008, p. 272)</li> </ul>
E. Exploring divergences	<ul style="list-style-type: none"> <li>– Initiation (Greene <i>et al.</i>, 1989, p. 259)</li> <li>– Unexpected results (Bryman, 2004, p. 106)</li> </ul>
F. Expanding the scope	<ul style="list-style-type: none"> <li>– Expansion (Greene <i>et al.</i>, 1989, p. 259)</li> </ul>
G. Optimising the sample	<ul style="list-style-type: none"> <li>– Sampling (Bryman, 2004, p. 106)</li> <li>– Aid to sampling (Denscombe, 2008, p. 272)</li> </ul>

### 3.1.2 *Mixed methods research in event and festival studies*

Crowther *et al.* (2015) reviewed the most cited 165 articles in fifteen event-oriented journals from the years 1997–2013 to evaluate the method utilisation. They found out that the survey-based studies are the dominant ones, even though their importance is slowly declining, and the use of in-depth interviews is steadily growing. They stressed that “the diversity of perspectives that inhabit any given event can best be gleaned through a wider interplay of methods rather than a monism of singular instruments” (Crowther *et al.*, 2015, p. 98), thus urging the use of mixed methods. At the time of their review, only 15% of the studied articles used multiple methods. It is stressed that the use of multiple methods does not, as such, constitute a mixed methods study. This means that less than 15% of the studies were genuine mixed methods studies, therefore showing the need for MMR in the field.

When reviewing more recent research within events and festivals, several evaluative studies claim to employ mixed methods: investigating the impact of a Canadian electronic dance music event (EDM) to medical emergency usage (Lund & Turris, 2015), use of drugs in a Portuguese festival (Carvalho *et al.*, 2014), tobacco control policies in 2010 Shanghai World Expo (Li *et al.*, 2013) and accessibility in Super Bowl XLV (Mahoney & McMillen, 2014). Other studies claiming to be MMR include the community engagement in a Hungarian festival (Jepson, Clarke & Ragsdell, 2013), brand building by charity sport events (Woolf, Heere & Walker, 2013) and stakeholder identities in a cause-related sporting event (Parris *et al.*, 2015). The newest research in the area is Jutbring’s dissertation (2017) on social marketing through events, combining five articles using both qualitative and quantitative methods. The methodological characteristics of these studies are summarised in Table 4. The studies justified the term *mixed methods* mainly due to the use of both qualitative and quantitative data. In all the other cases except Jepson *et al.* (2013), the qualitative and quantitative analysis was kept separate and there was no actual integration of qualitative and quantitative analyses. Due to this, if the strict definition of MMR is taken into use - which requires the integration of results (Journal of Mixed Methods Research, 2017) - most of these studies should be considered as multiple methods studies, not mixed methods studies. It should be noted though, that this review contains only those studies that claim to have used the MMR approach. This implies that those studies where qualitative and quantitative studies are published separately are not included. Neither does the review contain those studies that might contain qualitative and quantitative analyses and even their integration, if the study has not been labelled as an MMR study.

**Table 4.** *Recent event and festival studies claiming to be MMR.*

Study	Data	Analysis	Evaluation of the methods usage
<b>Not a mixed nor multiple methods research:</b>			
Medical emergency usage in an EDM event (Lund & Turriss, 2015)	Patient encounter forms	Descriptive	No justification of MMR usage No description of analysis
Tobacco control in 2010 Shanghai World Expo (Li <i>et al.</i> , 2013)	Observations Surveys	Statistical analysis	Qualitative data quantified
Accessibility in Super Bowl (Mahoney & McMillen, 2014)	Observations Interviews e-mail correspondence Telephone calls Review of documents	Evaluation of audit check list	Methodological analysis described as “legal research analysis”
<b>Multiple methods research:</b>			
Drug emergencies in an “artistic expression multidisciplinary cultural event” (Carvalho <i>et al.</i> , 2014)	Several fill-in forms Questionnaires	Statistical analysis SWOT and content analysis	Sequential implementation No explicit integration of analyses
Brand building by charity sport events (Woolf, Heere & Walker, 2013)	Interviews Focus groups Observations Questionnaires	Coding Statistical analysis	Embedded and sequential for “greater insight into the research question” Qualitative and quantitative analyses kept separate No explicit integration of analyses
Stakeholder identities in a cause-related sporting event (Parris, <i>et al.</i> , 2015)	Interviews Questionnaires	Coding Statistical analysis	Sequential implementation Qualitative and quantitative analyses kept separate No explicit integration of analyses
Social marketing in festivals and special events (Jutbring, 2017)	Documents Observations Interviews Questionnaires	Document analysis Content analysis Evaluation of ecological footprint	Qualitative and quantitative analyses kept separate No explicit integration of analyses
<b>Mixed methods research:</b>			
Community engagement and participation in a community festival (Jepson, Clarke & Ragsdell, 2013)	Interviews Questionnaires	Thematising Statistical analysis	MMR used to deepen understanding and for triangulation purposes

### **3.1.3 Mixed methods approach in this study**

It was clear from the beginning that I should approach the research subject from different angles and with different ways due to the complexity of the main concept of the study, that is the total festival experience. The festival experience is subjective with an important social aspect. Surveys, interviews and role-play narratives were used to study the phenomenon. Surveys produced the background data, enabling the study of audience profiles in different festival genres. Qualitative data and methods were needed to deepen the understanding of experience success and failure. Qualitative data included the personal stories of actual experiences but, to identify the factors that could ruin the experience and that are – for that specific reason – extremely important for the experience design, imagination was taken into use in the form of role-play narratives. This was done because the respondents had not necessarily experienced a disastrous festival and so they were asked to imagine one. All in all, the results and particularly the result of the meta-inference would not have been possible without employing mixed methods.

In this study I used two paradigms: pragmatism and constructionism. Constructionism was present in the qualitative sub-studies and pragmatism was applied in the MMR sub-study, as well as in the meta-inference presented in this thesis. There are scholars who rely on an incommensurability statement where they state that only a single paradigm can be applied to one study and that different paradigms are incommensurable (Guba & Lincoln, 1994). This perception is slowly diminishing, giving space to more innovative research scenarios (Greene, 2008, pp. 11–13; Morgan, 2007, pp. 61–63; Teddlie & Tashakkori, 2003, p. 9).

The main purpose of using MMR in this study is to get a deeper understanding about the phenomenon studied (B in Table 3) by scrutinising the total festival experience with different research questions shedding light on different angles. Additionally, the use of certain methods is justified because they complement other methods used (D in Table 3). Furthermore, in the data collection phase, qualitative means were used to facilitate the development of the quantitative-oriented research questionnaire (C in Table 3).

This study is a component (or concurrent or segregated) study where different methods are kept separate and the combining happens in conclusions or meta-inference (Caracelli & Greene, 1997; Johnson & Christensen, 2004; Sandelowski *et al.*, 2006; Teddlie & Tashakkori, 2006), mostly for practical reasons. It was more straightforward to produce articles summarised in Table 5 for different forums in an independent manner. If the meta-inference would not have been done, this study would have been a multiple methods study. Thus, the integration of the results constitutes an essential part of mixed methods research.

*Table 5. Overview of articles; structure adapted from Brevik (2015).*

	<b>Article 1 – Impacts of home community membership and local characteristics</b>	<b>Article 2 – Experience factors influencing the success or failure of a cultural festival</b>	<b>Article 3 – Impact of experiences on the festival brand image</b>
Publication	Kinnunen, M. & Haahti, A. (2014). Experiencing community festivals and events: Insights from Finnish summer festivals. In A. Jepson & A. Clarke (Eds.), <i>Exploring community festivals and events</i> (pp. 31–53). Abingdon: Routledge	Kinnunen, M. & Haahti, A. (2015). Visitor discourses on experiences: Reasons for festival success and failure. <i>International Journal of Event and Festival Management</i> , 6(3), 251–268	Kinnunen, M., Uhmavaara, K. & Jääskeläinen, M. (2017). Evaluating the brand image of a rock festival using positive critical incidents. <i>International Journal of Event and Festival Management</i> , 8(2), 186–203
Paradigm	Pragmatic	Constructionism	Constructionism
Methodology	Mixed	Qualitative	Qualitative
Data collection methods	Surveys, interviews, empathy-based stories	Open-ended questions in surveys, interviews, empathy-based stories	Open-ended questions with the use of Critical Incident Technique (CIT)
Analysis methods	Principal components analysis, cluster analysis, thematising	Discourse analysis	Content analysis
Research sub-questions based on the main research question: <b>What are the elements that comprise the total experience for cultural festival attendees?</b>	What kinds of aspects are important for locals regarding the practical arrangements of the event? Can a community festival differentiate itself by taking advantage of local characteristics?	What are the key success factors for cultural festivals? What might be the reasons behind the failures?	What are the factors that influence the brand image of the festival? How can organisers contribute to it?
Genres (see Section 3.2)	Rock, classical music, visual arts, dance, film festivals	Rock, classical music, visual arts, dance, film festivals	Rock festival
Samples (see Section 3.3)	S1 + S2 (n=1,434), including SS1A + SS1B + SS1C + SS2A	SS1A + SS1B + SS1C + SS2A (n=1,005)	S3 (n=561)
Research data (see Section 3.4)	Primary data: 1,434 survey answers including 931 experience descriptions; 23 interviews; 42 empathy-based stories	Primary data: 931 experience descriptions; 23 interviews; 51 empathy-based stories	Secondary data: 645 critical incidents

In the study the weight of qualitative methods is bigger than the quantitative ones, leading to a qualitative dominant design (Johnson, Onwuegbuzie & Turner, 2007) or qualitative priority (Creswell & Plano Clark, 2011, p. 65), since the approach is mainly inductive and data-driven, utilising more qualitative than quantitative data. In addition, even though there is a time sequence in the publication of the articles, the phases of the study are conducted concurrently, since the quantitative and qualitative

data are collected at approximately the same time; quantitative and qualitative analyses are not sequential; analyses are done separately and independently; and the synthesis, or meta-inference, is done in this thesis only afterwards (Johnson & Onwuegbuzie, 2004; Onwuegbuzie & Johnson, 2006). The component design used is summarised in Figure 5.

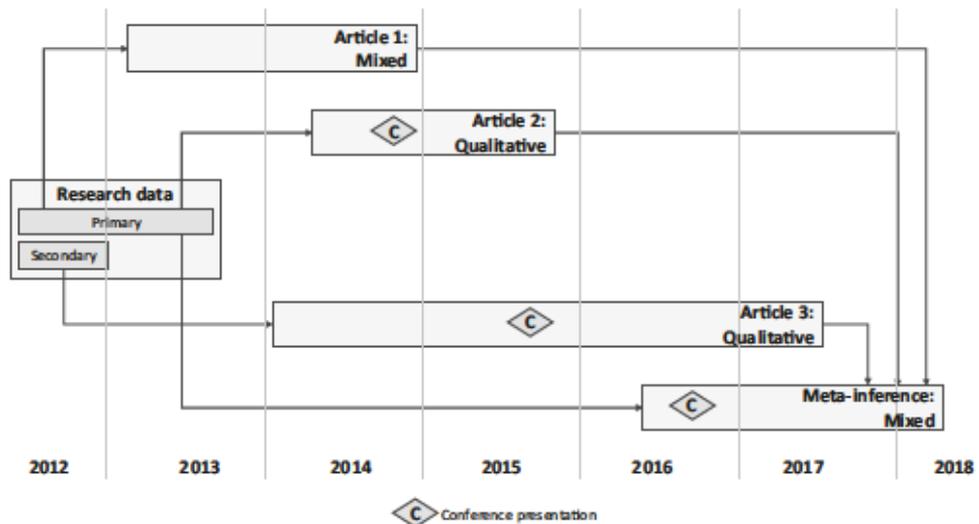


Figure 5. Component design of the study.

### 3.2 Cases

Stake (1994, p. 237) defines an instrumental case study as a study where the case is an example of a larger set. The case itself is secondary; it is used to understand a certain issue or a theory (*ibid.*). A multiple-case study, (Yin, 2014) or a collective case study in Stake's (1994) terminology, is an instrumental case study containing several cases. The cases are selected in such a way that they provide a deeper understanding about the studied phenomenon (Stake, 1994; Yin, 2014). This study is an instrumental multiple-case study where the cases represent genres, not individual events. The case structure is summarised in Figure 6. The design of the cases is what Yin (2014, pp. 50–63) calls holistic multiple-case design, where the festivals are not distinct units of analysis, but the data of all the festivals representing a certain genre is merged together. It is worth noting that some of the published articles describe individual festivals, but the meta-inference and the overall result of the thesis is based on genres, not on festivals.

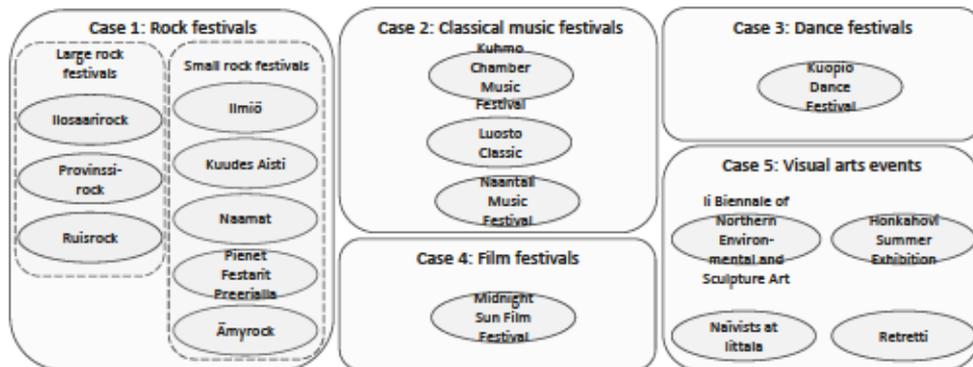
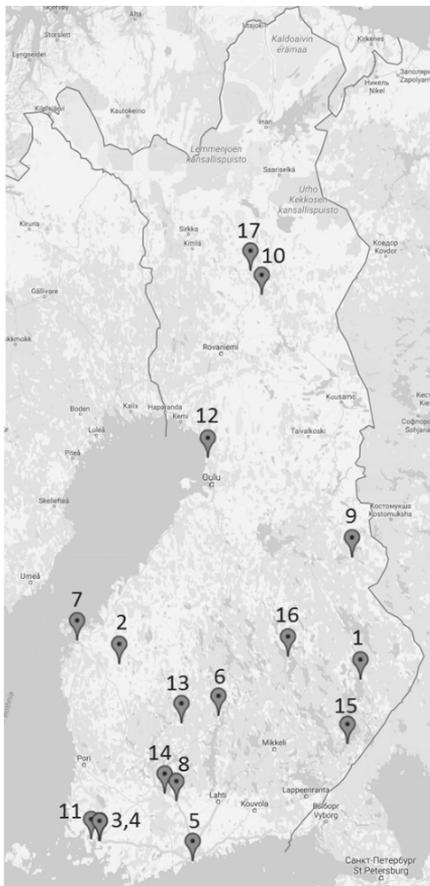


Figure 6. Holistic multiple-case design; adapted from Yin (2014, p. 50).

Thus, individual festivals are not in the scope of this study but the genres they represent: rock music (*Ilosaarirock*, *Provinssirock*, *Ruisrock*, *Ilmiö*, *Kuudes Aisti*, *Naamat*, *Pienet Festarit Preerialla*, *Ämyrock*), classical music (*Kuhmo Chamber Music Festival*, *LuostoClassic*, *Naantali Music Festival*), visual arts (*Ii Biennale of Northern Environmental and Sculpture Art*, *Honkahoivi Summer Exhibition*, *Naivists at Iittala*, *Retretti*), dance (*Kuopio Dance Festival*) and film (*Midnight Sun Film Festival*).

The locations of the 17 festivals representing the genres studied are shown on the map of Finland in Figure 7 and summarised in Appendix 1. Many of the festivals have been arranged for such a long time that they have become hallmark<sup>5</sup> events, having an essential influence on the image and brand of the festival locality (Getz, 2007, p. 24). The purpose of such a broad variety of festivals was to have a national, not regional or local view. The primary aim was to find out if there were differences due to the genre of the festival in how audience members sensed and constructed their festival experience. The genres that form the cases of the study are described next.

<sup>5</sup> Getz (2008, 2016) divides events into mega-events, hallmark, regional and local events. This division is used in Appendix 1 for describing the influence of each festival.



**Figure 7.** *The festivals. 1: Ilosaarirock, 2: Provinssirock, 3: Ruisrock, 4: Ilmiö, 5: Kuudes Aisti, 6: Naamat, 7: Pienet Festarit Preerialla, 8: Ämyrock, 9: Kuhmo Chamber Music Festival, 10: LuostoClassic, 11: Naantali Music Festival, 12: Ii Biennale of Northern Environmental and Sculpture Art, 13: Honkahovi Summer Exhibition, 14: Näivists at Iittala, 15: Retretti, 16: Kuopio Dance Festival, 17: Midnight Sun Film Festival (Map © Google).*

### **Rock festivals**

The oldest rock festival still held is *Ruisrock*, established in 1970. In the beginning, rock festivals represented a marginal area which was highly disapproved of (Into, Komulainen & Laiho, 1995) but nowadays, they are the mainstream festival genre in Finland (Kinnunen, 2016a). In the culture and leisure survey of Statistics Finland in 2007, 25% of all the respondents indicated that they had attended a rock festival at least once within five years. When the scope was limited to the respondents of 18–34 years of age, the figure rose to over 50%. (Purhonen *et al.*, 2014, p. 268.) It is noteworthy that the rock festival audience is ageing (McKay, 2015). One of the stated reasons for this development is that people do not change their musical tastes towards more serious music (like classical music) as they get older, rather they hold onto the musical preferences developed in their youth (Djakouane & Négrier, 2016; Liikkanen, 2009; Peterson & Kern, 1996).

Major changes in the services of Finnish rock festivals took place at the end of the 1980s when the sale of alcohol in festival areas was allowed for the first time, even

though the process of getting the license was laborious and the regulations quite strict (Tuulari & Latva-Äijö, 2000; Varis, 2011), and in 2010 as the fine dining boom reached rock festivals (Kauppalehti, 2010). Partly the reason for better food services was the ageing rock festival audience that was more demanding (Juuti, 2017).

In this study large rock festivals are represented by the traditional ‘big three’ mainstream rock festivals: *Ilosaarirock*, *Provinssirock* and *Ruisrock*. Each of them was founded in the 1970s and attracts tens of thousands of attendees annually. The number of small rock festivals, on the other hand, has increased heavily since festivalgoers have started to look for smaller scale festivals that are perceived more authentic (Yeoman, 2013) and that might be focused on a certain musical genre (Kinnunen, 2018). The small rock festivals are represented by five festivals: *Ilmiö*, *Kuudes Aisti*, *Naamat*, *Pienet Festarit Preerialla* and *Amyrock*.

### ***Classical music festivals***

The genre refers to the festivals representing instrumental classical music, which means that even though song, opera and choir festivals contain classical music, they are not counted in this genre. Consequently, the first classical music festival in Finland was only in 1951 with the establishment of *Sibelius Weeks*, the predecessor of the city festival *Helsinki Festival* (Cantell, 2004). Today, *Helsinki Festival* is a festival offering the programme of various cultural genres, which is typical for large city festivals (*ibid.*).

Classical music was for a long time classified as *high culture* as opposed to *popular culture*, and a part of cultural snobbism typical for upper classes. Alasuutari (2009) argued that education increased tolerance towards various kinds of music, meaning that the tendency to listen to classical music is more a part of musical omnivorousness than a characteristic of a cultural elite. Warde with colleagues (2007) stated that omnivorousness was a feature of the well-educated middle class. Purhonen and others (2010) agreed with them, arguing that over 40% of Finns belong to the musical omnivores and that omnivorousness is highest among well-educated middle-aged and older women. Amongst academically educated Finns, 21% attend a classical music concert at least a couple of times a year, whereas the corresponding proportion among all the Finns is only 9% (Purhonen *et al.*, 2014, pp. 254–255).

Many contemporary Finnish classical music festivals are relaxed summer festivals with no dress code. For instance, attending concerts in the Lappish *LuostoClassic* open air arenas means that attendees will dress as for any outdoor activities to be warm enough and, therefore the audience is not as formally dressed as for the performances of conventional cultural institutions. Classical music festivals are represented by *Kuhmo Chamber Music Festival*, *LuostoClassic* and *Naantali Music Festival*.

### ***Dance festivals***

Dance is still quite rare in the Finnish festival field (Cantell, 1996; Kinnunen, 2016a) and dance festivals received only 9% of all the state funding for festivals in 2000–2014 (Herranen & Karttunen, 2016, p. 68). Johanna Laakkonen, the executive director of Dance Info Finland, wrote in the preface of the first larger study on dance audiences in

Finland that there is no homogenic dance audience, since attendees tend to concentrate on a specific dance genre, for instance, ballet (Cantell, 2003, pp. 5–6). According to Cantell (2003), a typical dance audience is middle-aged, well-educated and female dominant even though it must be emphasised that the audience of modern dance is younger than that of classical ballet. Interestingly, up to 55% of the participants in Cantell's dance audience survey said that they worked in the dance field or had dance as their hobby<sup>6</sup> (*ibid.*, p. 35). The concentration on the core programme seems important among dance audiences, since they state that social aspects of dance events are not essential for them (Cantell 1996, 2003), even though Cantell himself is a bit sceptic on the truthfulness of this opinion (Cantell 2003, p. 39).

Ruusuvirta (2016, p. 170) observed that dance festivals – unlike other festivals – are mainly organised outside the summer season in the urban localities where the professional dance institutions reside. Thus, the seasonality of dance festivals mostly follows the production cycles of dance theatres (*ibid.*). In this study, however, the dance festivals are represented by a summer festival, the oldest dance festival in Finland, *Kuopio Dance Festival*, founded in 1970 (Kuopio Dance Festival, 2018). Cantell found out that up to 50% of the *Kuopio Dance Festival* attendees made the participation decision months before the event (Cantell, 1996, p. 24), whereas the audience of Helsinki-based *Dance Arena* festival made the decision quite late, usually some days before or even the same day (Cantell, 2003, p. 27). This reflects the hallmark position of *Kuopio Dance Festival*.

### *Film festivals*

The amount of cinema attendances in Finland in 2013 was 7.7 million (that is, 1.4 visits per inhabitant), even though the number of cinemas has been constantly decreasing (Statistics Finland, 2014, p. 125). According to the Time Use Survey of 2009, around half of the population had been to the cinema within the last 12 months (Statistics Finland, 2011). In the 20<sup>th</sup> century there were lots of film clubs in Finland, but their number has collapsed and film festivals are now fulfilling the gap (Statistics Finland, 2014, p. 127): approximately 7.5% of Finns attended a film festival in 2015<sup>7</sup> (Parametra, 2015, p. 11). The Finnish Film Foundation supports seven nationally significant film festivals (SES, 2018), and film festivals received 10% of all the state funding for festivals in the years 2000–2014 (Herranen & Karttunen, 2016, p. 68).

*Midnight Sun Film Festival* represents the film festival genre in this study. The festival has annually several director, actor and actress guests whom one might meet in the streets of Sodankylä and who are present in the viewing of their own films (von Bagh, 2010, p. 13). The festival is an internationally valued hallmark event among film fanatics and known for the presence of the main organiser, Finnish director Aki Kaurismäki.

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6 10% of all Finns dance (Purhonen *et al.*, p. 157).

7 The random sample of the Parametra study was rather small since only 503 people were interviewed (Parametra, 2015, p. 4).

### *Visual arts events*

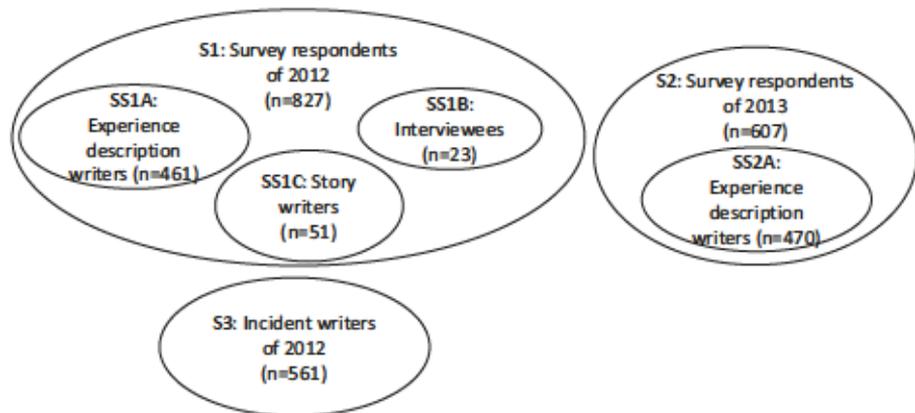
55% of Finns have visited an art gallery at least once in their lives (Purhonen *et al.*, 2014, p. 253). According to the Time Use Survey of 2009, over 40% of the population attended an art exhibition or art museum during the previous 12 months (Statistics Finland, 2011). The introduction to the visual arts starts at schools, since children of the age of 10 to 14 years were the most frequent attendees of art exhibitions (*ibid.*). During the summer, the supply of visual arts explodes especially in small towns and rural municipalities. However, visual arts events received only 4% of all the state funding for festivals between the years 2000 and 2014 (Herranen & Karttunen, 2016, p. 68). Visual arts are represented by four events: *Ii Biennale of Northern Environmental and Sculpture Art*, *Honkahovi Summer Exhibition*, *Näivists at Iittala* and *Retretti*.

### **3.3 Samples**

The respondents of the study were reached using social media channels (Facebook, Twitter), web pages, e-mail lists and personal interaction. This means that the population of the study comprise people who were either attendees of, or interested in, the 17 defined cultural festivals representing five different genres. The respondents come from three samples that are described in Figure 8. The first sample (**S1**) consists of 827 survey respondents of 11 festivals in 2012. Many survey respondents answered an open-ended two-fold question: “How would you describe the total experience of the event? How would you like the event to be improved?”. The answer is called experience description throughout the thesis. In the 2012 sample, there were 461 experience descriptions (subsample **SS1A**). From the 2012 survey respondents, 23 were selected for a short interview (subsample **SS1B**) and 51 produced empathy-based stories (subsample **SS1C**). The data collection method of empathy-based stories will be described in the Section 3.4 Research data.

In the first phase of the data collection in 2012, small rock festivals were not included. The next year they were added since they differ from the large mainstream rock festivals in having more niche-type content decisions, and in having an audience that has different priorities. The second data collection happened in 2013 in the form of an audience survey on six small rock festivals, containing 607 respondents (**S2**), from whom 470 wrote experience descriptions (subsample **SS2A**).

The third sample (**S3**) included 561 respondents who wrote about positive critical incidents experienced in *Provinssirock* festival in 2012. The data of the sample S3 was collected through social media by the festival organiser, the live music association of Seinäjoki, Selmu ry, and thus comprises secondary data. The sample S3 is independent of sample S1 even though both include attendees of *Provinssirock*. However, it is possible that a portion of the respondents are the same in both samples.



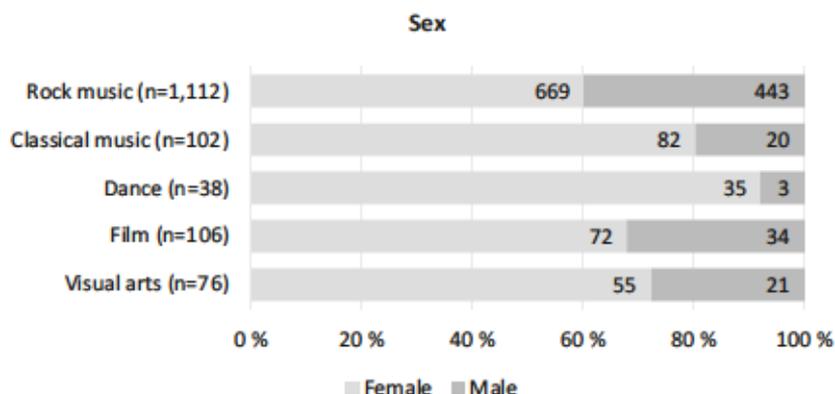
*Figure 8. Respondents of the study.*

One of the differentiating background data criteria is values, which are based on Schwartz's (1992, 2007, 2009) value orientation including ten values: power, achievement, hedonism, stimulation, self-direction, universalism, benevolence, tradition, conformity and security. They were collected using the short form of Schwartz's value orientation (Lindeman & Verkasalo, 2005) that describes each value with a list of attributes (see Table 6 for the attributes).

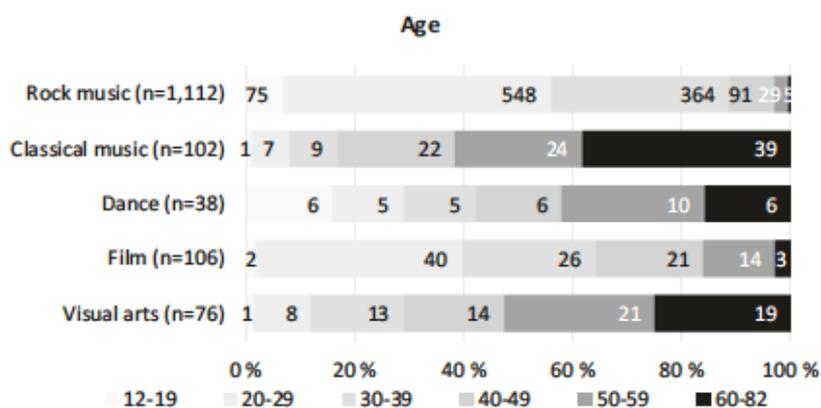
**Table 6.** *Attributes presented in Short Schwartz's Value Survey (Lindeman & Verkasalo, 2005).*

Value	Attributes describing the value
Power	Authority, wealth, social power
Achievement	Ambitious, successful, capable, influential
Hedonism	Pleasure, enjoying life, self-indulgent
Stimulation	A varied life, an exciting life, daring
Self-direction	Creativity, freedom, choosing your own goals, curious, independent
Universalism	Broadminded, social justice, equality, world at peace, world of beauty, unity with nature, wisdom, protecting the environment
Benevolence	Helpful, honest, forgiving, responsible, loyal, true friendship, mature love
Tradition	Respect for tradition, humble, devout, accepting one's own role in life
Conformity	Obedient, self-discipline, politeness, honouring parents and elders
Security	Social order, family security, national security, cleanliness, reciprocation of favours

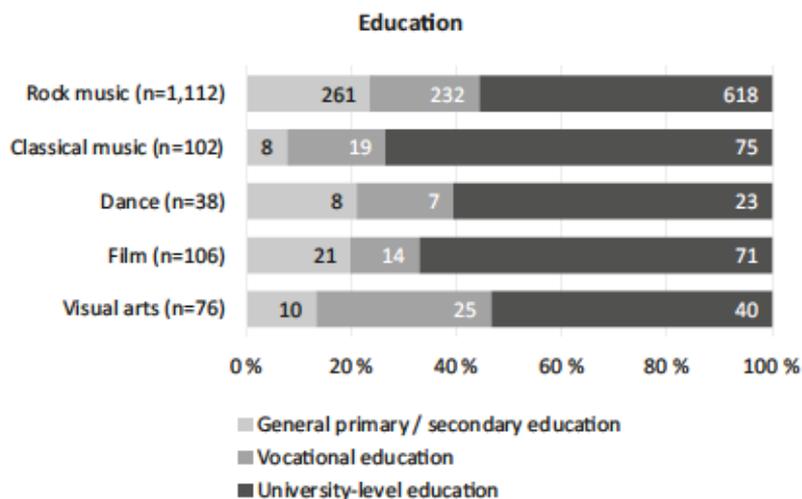
Figures 9 – 13 demonstrate the background data of the respondents per festival genre (S1 and S2 combined) used in Article 1.



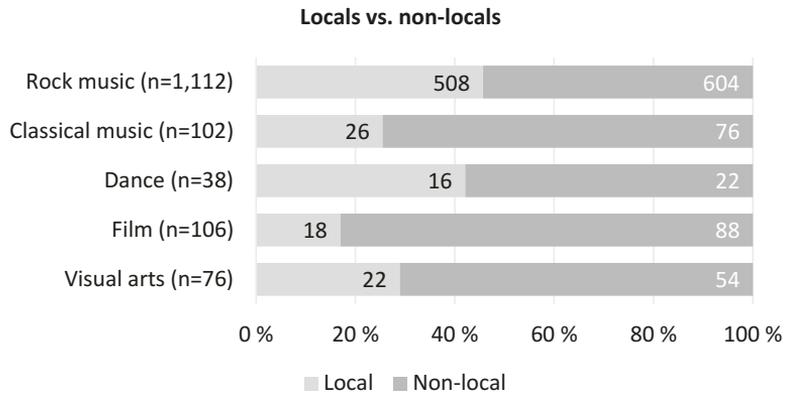
**Figure 9.** Sex of the survey respondents S1+S2 (n=1,434).



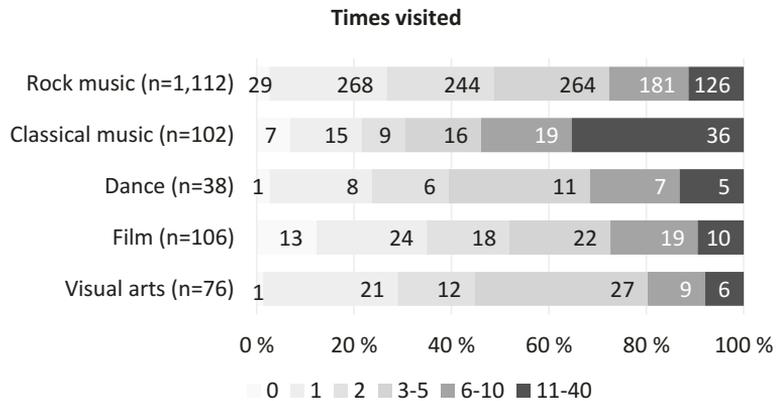
**Figure 10.** Age of the survey respondents S1+S2 (n=1,434). Mean 33, median 30.



**Figure 11.** Education of the survey respondents S1+S2 (n=1,434).



**Figure 12.** Attendee type (locals vs. non-locals) of the survey respondents S1+S2 (n=1,434).



**Figure 13.** Times visited by the survey respondents S1+S2 (n=1,434). Mean 5, median 3.

The survey respondents' background data (Figures 9 – 13) gives indications that different genres attract different age groups (Kruskal-Wallis:  $\chi^2 = 296.1$ ,  $p < 0.001$ ), sexes (Pearson  $\chi^2 = 34.8$ ,  $p < 0.001$ ) and attendee types (Pearson  $\chi^2 = 50.0$ ,  $p < 0.001$ ); additionally, the level of education (Pearson  $\chi^2 = 29.5$ ,  $p < 0.001$ ) and loyalty varies by genres (Kruskal-Wallis:  $\chi^2 = 27.3$ ,  $p < 0.001$ ). However, the bias of the research data (see Section 6.2 Limitations) causes limitations for generalisability.

Classical music festivalgoers are the most loyal (mean times visited 10), oldest (mean age 53 years) and have the highest education. Rock festival and visual arts event attendees have the same kind of educational background, but it is noteworthy that rock festivalgoers are the youngest (mean age 30 years) and often still in education, while the attendees of visual arts events have typically finished their schooling already. Universalism (valuing broadmindedness, social justice, equality, world at peace, world of beauty, unity with nature, wisdom, protecting the environment) is the highest

among dance festival attendees and equally high among classical music and film festival attendees. Rock, dance and film festivalgoers value self-direction (creativity, freedom, choosing your own goals, being curious and independent).

Attendees of rock festivals tend to be young females who value self-direction and hedonism (pleasure, enjoying life, self-indulgent) with nearly equal numbers of locals and non-locals. Classical music festival attendees can be prototyped as non-local, middle-aged, highly-educated females valuing universalism and extremely loyal to the event. Attendees of visual arts events are mostly middle-aged women who have secondary or tertiary education. A prototype of a dance festival attendee is an academically educated female in her early forties with high regard for universalism and self-direction, with an equal probability of being local or non-local. Film festivalgoers are mainly non-local females in their thirties with high variety of education, valuing self-direction and universalism.

The interviewees are described only by sex, age and the event in question as agreed at the beginning of each interview. Most of the interviewees were females and the average age was 46 years (Table 7).

**Table 7.** Interviewees SS1B (n=23) for Articles 1 and 2.

Variable	Classification	Rock music festivals (n=4)	Classical music festivals (n=6)	Visual arts events (n=7)	Dance festival (n=2)	Film festival (n=4)
Sex	Female	2	4	6	1	3
	Male	2	2	1	1	1
Age	Min – Max	27 – 41	44 – 82	18 – 69	23 – 50	27 – 62
	Mean	32	63	43	37	46

The empathy-based story writers are divided by genres in Table 8. The background data of writers is not connected with the stories; this was done to focus solely on the logic of the stories.

**Table 8.** Empathy-based story writers SS1C (n=51) for Articles 1 and 2.

Frame story	Rock music festivals (n=27)	Classical music festivals (n=10)	Visual arts events (n=4)	Dance festival (n=3)	Film festival (n=7)	Total (n=51)
Successful festival in 2015	10	5	1	2	2	20
Unsuccessful festival in 2015	6	4	3	1	4	18
Successful festival in 2027	11	1	-	-	1	13

The background information of critical incident writers is described in Table 9. A typical writer was a female student or a blue-collar worker in her early twenties. She had visited *Provinssirock* once or twice. The background information included occupational status which was not present in my own surveys. Additionally, the information of the number of visits at the festival was collected differently, not allowing for the computation of the mean value. The differences are because the critical incidents were collected by the organiser of *Provinssirock* who made decisions independently about the formulations of questions.

**Table 9.** Critical incident reporters of the *Provinssirock* festival S3 ( $n=561$ ) for Article 3.

Variable	Classification	n (%)
Sex	Female	368 (66%)
	Male	193 (34%)
Age	Min – Max	14 – 61
	Mean / Median	23 / 21
Education	Comprehensive school	58 (10%)
	Vocational school or course	137 (24%)
	General upper secondary school (senior high)	188 (34%)
	Vocational upper secondary school (for example, technical college)	30 (5%)
	Polytechnic / University of Applied Sciences	106 (19%)
	University, Bachelor's degree	12 (2%)
	University, Master's degree	30 (5%)
Occupational status	Entrepreneur	8 (1%)
	Upper-level white-collar worker	24 (4%)
	Lower-level white-collar worker	35 (6%)
	Blue-collar worker	200 (36%)
	Student	260 (46%)
	Other	34 (6%)
Times visited	Once	138 (25%)
	Twice	136 (24%)
	3 times	71 (13%)
	4–6 times	101 (18%)
	7 or more times	115 (21%)

### 3.4 Research data

The research data is summarised in Figure 14. The first part of the data is titled ‘Mixed data’ and it is primary data collected for this research. For the elaboration of the survey questionnaire, literature on event and festival experiences was reviewed to learn what kind of findings existed on the festival experiences so far. Additionally, preliminary interviews with eight festivalgoers appointed by organisers were conducted for

examining how festival attendees described their experiences. After that, a test survey was constructed. Based on these results, the first survey was formulated.

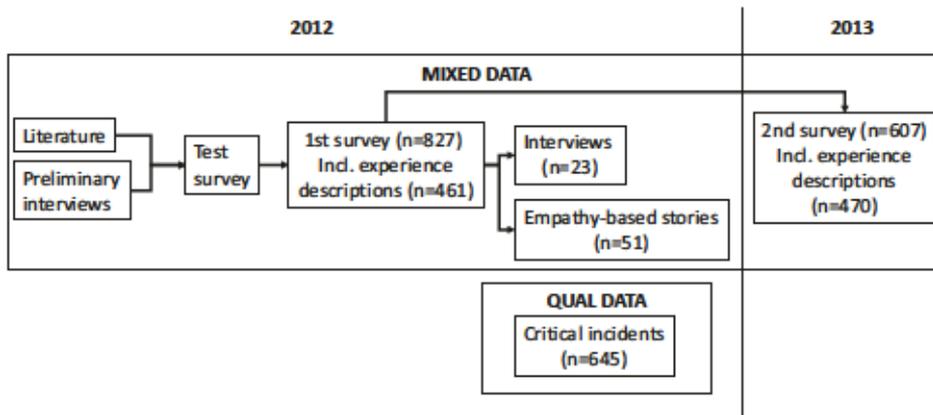


Figure 14. Research data.

This process is a typical description of a development-purpose mixed methods research as defined by Greene (2007), annotated in Table 3 by C. Qualitative data (literature review and preliminary interviews) helped in formulating a quantitative data collection measure, the survey questionnaire. The process used made it possible to construct a survey that served the intended purpose of capturing different facets of a festival experience. The first survey was conducted in 2012 and the second in 2013, resulting altogether in 1,434 answers. The collection of the research data was made with the help of festival organisers who distributed the survey link in social media, web pages or using email lists. Additionally, I distributed the survey link through my own connections via social media and e-mail and contacted directly attendees at the visual art event of *Naïvists at Iittala*. The first survey was done in Finnish and English, and in the second survey, the other official language of Finland, Swedish, was added in the language choices. Altogether only 1% of the respondents had other than Finnish nationality. The second survey was shortened since, in the first survey, there were 1,796 potential respondents who opened the link but did not answer or complete the survey. The first survey question restricted the answers to the selected cultural festivals and it is obvious that a part of the dropout was because the potential respondents did not know any of the festivals studied; however, the number of opening but not completing the survey was so high that another reason could have been the length of the survey. The sections eliminated from the second survey were statements that were of no significant value in clustering and thus were not important in separating the respondents from each other. It is worth noting that in the second survey, the number of people opening the link but not completing the survey was 1,200, which is a very high number as well. This indicates that there were lots of people who just opened the link out of curiosity

with no intention of answering, or who opened the survey and then probably decided to complete it at a more convenient time. The English survey questionnaires of 2012 and 2013 are included in Appendices 2 and 3 respectively. The survey data was used in audience segmentation to find out the experience factors that differentiated the local and non-local audience members (Article 1).

One of the survey questions served as qualitative data for analysis, namely an open-ended, two-fold question: “How would you describe the total experience of the event? How would you like the event to be improved?”. The answers to the question were termed as experience descriptions and their total number was 931. The answers were rather short: The mean length of an experience description was 117 characters, median length 51 characters and the longest description consisted of 2,036 characters.

In the 2012 survey, respondents were asked if they could be approached for further information. From these voluntary candidates, 23 were interviewed. The selection was done choosing respondents from the festivals of different genres. The interviews were semi-structured and conducted by telephone since the interviewees came from all over the country. Two interviews were done by email because the respondents lived abroad. The average length of interviews was 11 minutes and 42 seconds. The interviews were tape-recorded and transcribed. Orthographic transcription was made by me due to economic constraints but, on the other hand, doing the transcription helped me getting familiarised with the data (Braun & Clarke, 2006, p. 87; Lapadat & Lindsay, 1999, p. 82). At this point, it is stressed that transcription work can never be objective and complete. Rather, it is selective, interpretive and constructive, since the researcher makes the decision on what to transcribe and what to omit (Lapadat & Lindsay, 1999). This applies to issues like non-verbal communication, mishearing and differences between oral and written languages, like hidden meaning, irony or emphasis. Transcription was done aiming for a result adequate for analysis purposes, concentrating on what was said, not so much how it was said. Only major non-verbal communication like laughs and sighs were included in the transcriptions. The interview questions are included in Appendix 4. The purpose of interviewing was to broaden the perceptions collected in the survey by asking the interviewees to describe the extremes: something exceptionally good or bad that had happened at a festival, or what makes the festival in question exceptional and what might ruin it. This way it was possible to concentrate on factors that were significant in evaluating a festival experience.

Of the 2012 survey respondents, 51 wrote empathy-based stories. The writers were selected to represent each genre. The data collection Method of Empathy-Based Stories (MEBS) was developed by Antti Eskola (1988). In this non-active role-play, the respondent is given a frame story, a description of a situation, and asked to continue the story or to tell its antecedents. In the given frame stories, one factor is changed at a time. The three frame stories that were used are described in Appendix 5. The potential respondents were approached by email and asked to use a maximum of 15–20 minutes on the subject. As described in Article 2, “Jari Eskola (1997) considered MEBS a suitable data collecting method especially when the situations to be studied cannot be demonstrated or when respondents’ perceptions of the future are examined (also

Eskola, 1988)” (Kinnunen & Haahti, 2015, p. 255). I wanted to use the empathy-based stories to find out the factors that contributed to the success or failure of a festival experience. Since none of the events studied was a total disaster, it was reasonable to use a data collection method that served for imagining a specific situation, in this case a successful or an unsuccessful festival, in the near (year 2015) or far future (year 2027).

The qualitative data of critical incidents was received from the organiser of *Provinssirock*, the live music association Selmu ry, and is thus secondary data. The positive critical incidents were collected within a questionnaire distributed via social media, with an open-ended question: “Do you recall a moment or a situation at this year’s *Provinssirock* where you felt particularly strongly that the festival was the Festival of the People? Please describe this kind of situation to us in a few words.” This opened the possibility of using the Critical Incident Technique (CIT), initially described by Flanagan (1954).

### 3.5 Analyses

In the following subsections, first the analytical concepts of the study are introduced. After that, the analysis process is gone through article by article, including the analysis of the overall synthesis, so meta-inference.

#### 3.5.1 Analytical concepts

The audience is the focus of this thesis. In Articles 1, 2 and 3, the audience was called visitors regardless of their place of residence, whereas in some tourism studies, visitors might specifically mean attendees coming outside the tourist destination. To avoid possible confusions, throughout this thesis I will avoid the term *visitor* and, instead, use terms the *member of audience*, *attendee* or *festivalgoer* interchangeably. Members of audience are the informants of this work: the respondents of surveys, interviewees or writers of empathy-based stories and critical incidents. They describe their own perceptions of festival experiences: what kind of experiences they have had or what kind of experience might be in different circumstances. In earlier days, festival audiences were treated as spectators whereas the current conceptualisation sees the members of audience as active participants or co-creators (Johansson, 2014, pp. 23–26).

The main analytical concept of the study, the total festival experience of the audience, was defined and conceptualised in Section 2.2. As described in Table 5, the perspective for festival experience in Article 1 is the impact of the local community membership and local characteristics; in Article 2 the aim is to identify the experience factors influencing the success or failure of a cultural festival; and in Article 3, to understand the impact of experiences on the festival brand image. These perspectives are summarised in Figure 15 with three analytical concepts defining the festival experience of the audience: community, critical success factors and brand image.

## Vignette 2. Breaking the conventional thinking

A violin player is on stage in loose trousers, t-shirt and barefoot. A juggler's small bags filled with peas are flying to the rhythm of the music, just like tones in a musical notation. I am forced to smile. Pekka Kuusisto plays Bach, and Jay Gilligan, who has worked in Cirque du Soleil, shows his talents in juggling.

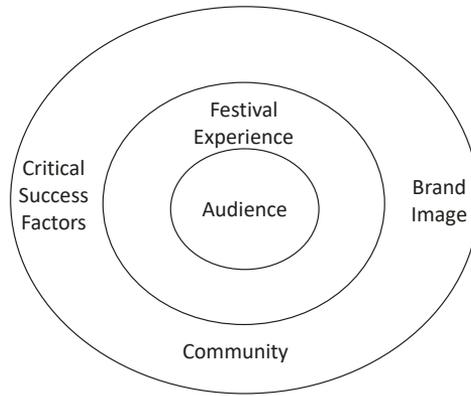
The very next morning Belgian musicologist Harry Halbreich expresses his feelings spitting the words out: "Lack of taste!" He does not approve of combining Bach with the circus. Luckily, Halbreich is not the one making the decisions on the programme of *Kuhmo Chamber Music Festival*. And luckily the festival is bold enough to perform new music and try new things with the old music.

The clarinetist Lauri Sallinen, who has painted his face and dressed up as a harlequin, dances with the music and runs among the audience in the school gym, and I am fascinated. These kinds of performances attract new audiences. The young music students in the back of the gym show their respect by stomping their feet, whistling and shouting. This is how it should be!

The programme is an important part of the experience in classical music festivals. However, it does not mean that the audience expects to hear only the works of longtime passed composers, indoors, by an ensemble precisely planned for this kind of music. The audience yearns for new things and wants to get surprised.

The performers create an essential part of the atmosphere. Nataša Kudritskaja, who looks and appears like an artist, nearly falls off her stool while playing the work of George Antheil (1900–1959). She has a water gun on the grand piano to protect herself against the critiques, and as her eyes shine, her mouth forms a smile and occasionally she raises her hands over her head, I smile too.

(originally published in my blog: <http://festivaalit.blogspot.fi/2014/08/kuhmon-kamarimusiikki-2014.html>)



**Figure 15.** *The analytical concepts.*

The *community* means the temporary festival community which includes non-local attendees and members of the local community who enter the festival community as attendees, performers, organisers, service providers or volunteers for the duration of the festival. The festival community is viewed mainly in Article 1 where the audience members are segmented and discussed accordingly. However, Articles 2 and 3 view the festival community as a critical success factor or an enabler of the brand image.

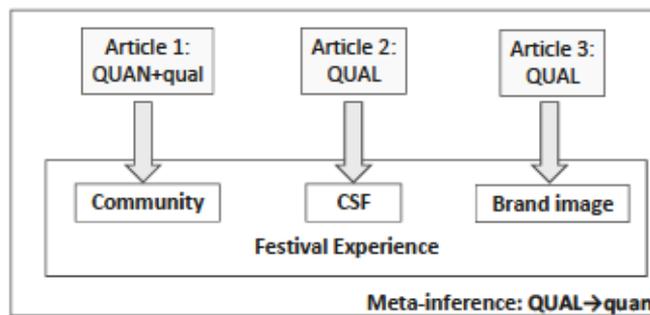
The *Critical Success Factors* (CSF) are the experience elements that make the festival a success or might ruin it. Article 2 concentrates on CSFs but Articles 1 and 3 contribute to the concept as well.

Here, the *brand image* means the festival brand image that is defined by the festival audience through their personal festival experiences. The festival experience from the viewpoint of a rock festival brand image is investigated in Article 3. Note, however, that some experience elements that construct the brand image are included also in Articles 1 and 2.

### **3.5.2 Analytical process**

As defined earlier, the mixed methods research in question is based on component design. This implies that each article is developed independently and comprises an entity of its own. It is stressed however, that the research should be viewed as a single study (that is, the work is mixed methods research within a single study, not across studies) that investigates a single phenomenon, festival experience. It is viewed from different angles from the complementarity, not triangulation, perspective. The overall aim is to produce a thorough understanding of the festival experience from the audience viewpoint but – at the same time – aiming to reveal the most important factors to be considered when developing cultural festivals. The analysis process is described in Figure 16, where according to Morse’s (1991) notation, **QUAN** or **QUAL** in capital letters mean that either the quantitative or qualitative approach is dominant, respectively. On the other hand, **qual** or **quan** in lower case means that the qualitative or quantitative methods have a minor weight. **QUAN** + **qual** mean, that methods are applied concurrently, and **QUAL** → **quan**, that methods are applied sequentially.

In Article 1, quantitative and qualitative data was used as the segmentation of the audience, and attendees' narratives were studied from the community perspective, referring to the brand image and CSFs as well. The process continued in Article 2 with qualitative data and analysis, concentrating on the CSFs, but contributing also to the brand image and community. In Article 3, the brand image was studied with qualitative data and analysis, contributing also to community and CSFs. The overall inference is done in this synthesis, analysing the composite findings of three sub-studies and having the main emphasis on the qualitative method but using quantitative methods after the qualitative one.



*Figure 16. The overall analytical process.*

### **3.5.3 Article 1: Mixed methods sub-study**

The use of the research data and corresponding analysis methods of Article 1 is summarised in Figure 17. This article is based on the pragmatic paradigm and uses mixed methods, both in data and analysis. The quantitative analysis is the dominant one. First, the quantitative survey data is compressed using principal components analysis that, in turn, is developed into audience segments using k-means clustering to find attendees who are similar within the same group and differ between the groups (Dolnicar, 2002; Jokivuori & Hietala, 2007). Since the focus of the publication in which the Article 1 appeared was the community festivals, the results of audience segmenting were used to study the festival experience from the local and non-local attendee's point of view. Additionally, the qualitative data was analysed concentrating on the theme of local characteristics of festivals, showing that it might grow to a competitive advantage, thus contributing to the festival brand image.

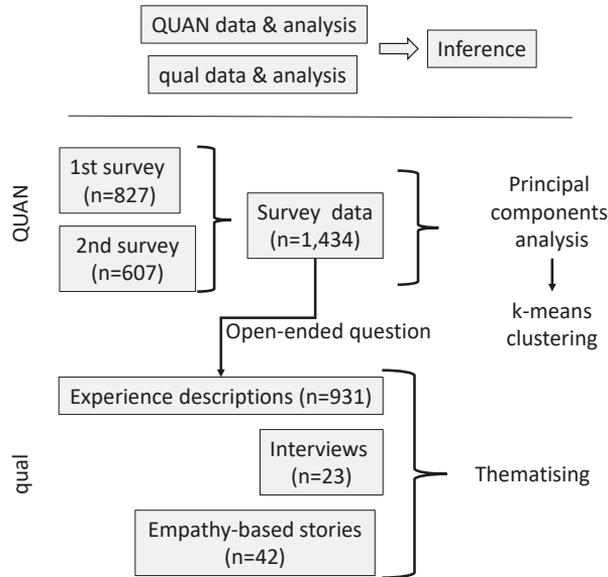


Figure 17. Data and analysis of Article 1.

### 3.5.4 Article 2: Qualitative sub-study

Article 2 was purely a qualitative one, using both qualitative data and analysis as indicated in Figure 18. The data is derived from the same sample as in Article 1, this time going more in depth into the qualitative data.

The most common ways to analyse empathy-based stories are defining typicalities, thematising or discourse analysis (Eskola & Suoranta, 1997). In this article, discourse analysis was chosen to find the commonalities in attendees’ narratives, as well as to look for things that might indicate power relations (Fairclough, 1989, 2004). The aim of the analysis was to find critical success factors for festivals through the examination of both actual and imaginary festival experiences.

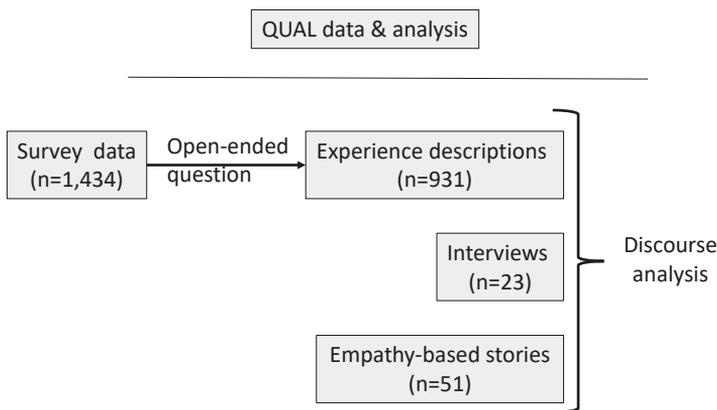


Figure 18. Data and analysis of Article 2.

### 3.5.5 Article 3: Qualitative sub-study

In Article 3, Critical Incident Technique (CIT), originally defined by Flanagan (1954), was used to find out positive incidents that festival attendees connected with the rock festival brand image. CIT is widely used for evaluating the impact of the actions of service personnel or other people (for example, Bitner, Booms & Mohr, 1994; Bitner, Booms & Tetreault, 1990; Grove & Fisk, 1997), but it is useful for any area where there is a need to identify incidents that are so significant and memorable for people that they lead to a positive or negative result (Bitner *et al.*, 1994; Edvardsson & Roos, 2001; Flanagan, 1954; Grove & Fisk, 1997; Stauss, 1993). Content analysis (Krippendorff, 2004a; Stroud & Higgins, 2011) with three coders was used for analysing the positive critical incidents, pointing out how festival experiences construct a specific festival brand image.

Article 3 claimed to be a mixed methods article since the CIT data is qualitative and content analysis quantitative. However, after a more thorough evaluation of different mixed methods definitions (see Section 3.1), Article 3 should be judged a qualitative one, using a qualitative data set and analysis (Figure 19). The mere fact that content analysis includes quantification of data does not make it a quantitative analysis method (Vaismoradi, Turunen & Bondas, 2013).

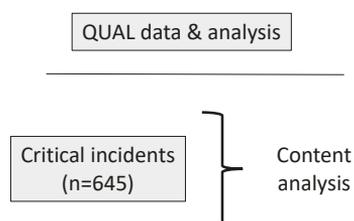


Figure 19. Data and analysis of Article 3.

### 3.5.6 Mixed methods meta-inference

In the meta-inference (Onwuegbuzie & Johnson, 2006) or mixed methods synthesis (Sandelowski *et al.*, 2006), the results of each article and the primary data sets are investigated iteratively to construct the elements of total festival experience (Figure 20). The process is a component design, starting from separate qualitative and quantitative works and synthesising them by the configuration (not by assimilation) of findings (Sandelowski *et al.*, 2006). First, all the primary data and articles were re-read. Qualitative thematic analysis was started with the full set of experience descriptions in atlas.ti. The thematic analysis comprises familiarisation with the data, generating initial codes, searching for themes, reviewing themes, defining and naming themes, and producing the report (Braun & Clarke, 2006, pp. 87–93). Following this process, each experience description was categorised into initial codes that represented different angles of the experience described. As a new initial code was created, autocoding features of atlas.ti were utilised to find out other occurrences of the same issue. However, fully automatic coding was not used since there are synonyms, homonyms, inflected words,

misspellings, and so on (Krippendorff, 2004a). Autocoding was done using the stems of the words like for food, the character string 'ruo' was used to identify 'ruoka' (food, nom., sing.), 'ruoat' (food, nom., pl.) and 'ruoan' (food, gen., sing.). Each occurrence found automatically was checked manually to verify the meaning of the word or expression in the given context. All experience descriptions were checked one by one to check for the need for new codes and to recheck the results of autocoding. After that, initial codes were grouped into themes (or, in atlas.ti terminology, code families) that have similar or resembling semantic meanings.

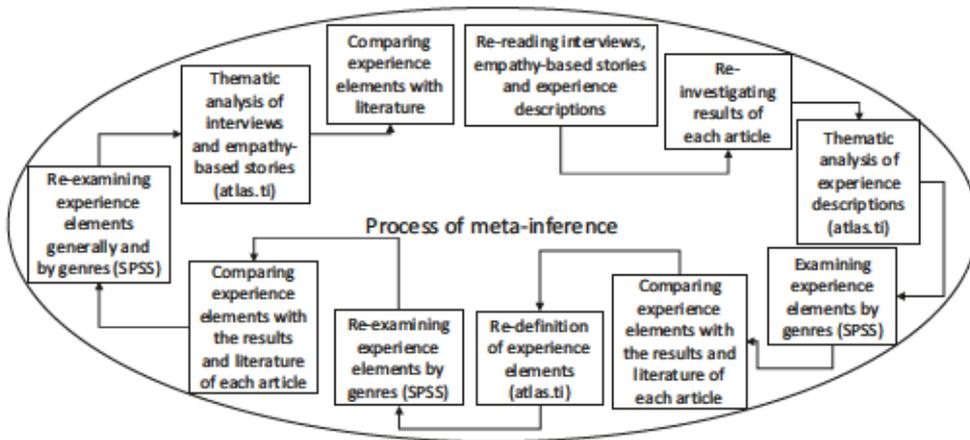


Figure 20. Meta-inference process.

There was a different number of experience descriptions from each genre, rock festivals being dominant. Consequently, the results were to be interpreted by genres. To make the genre comparison easier, the encoding results were transferred to SPSS. At this point, the articles were re-read to review the themes found in previous analyses and to compare them with the existing literature presented in the articles, after which it was necessary to refine the themes in atlas.ti and transfer the new results to SPSS for further analysis by genres. These results were then compared again with the results and literature review of each article and re-examined generally and by genres in SPSS. The next phase was to re-open the other qualitative primary data sets and to conduct thematic analysis on interviews and empathy-based stories in atlas.ti. This was done to compare the results of each data set and to ensure the completeness of the theme definitions. First, initial codes were produced for interviews. It was possible to group the initial codes fully into the themes that were already found during the analysis of experience descriptions. After that, empathy-based stories were analysed by forming initial codes. These initial codes were grouped into earlier themes without conflicts or missing information. The final phase was the referral to the existing literature by comparing the identified themes with prior findings within the event and festival or tourism research. The themes are called experience elements since they form enablers

or building blocks of experiences. Two themes, ‘evaluation’ and ‘perceived values’ were eliminated since they did not contain any experience elements but mainly adjectives evaluating the experience and its outcomes. Thus, 12 experience elements were identified and named: programme, services, arrangements, crowds, commercialism and/or non-commercialism, values, participants, socialising, code of conduct, place, weather and/or summer, and atmosphere. Experience elements, corresponding initial codes and their existence in the qualitative data sets are described in Table 10.

**Table 10.** Experience elements (themes) and initial codes per data sets.

*P = theme exists as a positive factor, N = theme exists as negative or factor to be improved.*

Experience element and its initial codes	Experience descriptions	Interviews	Empathy-based stories
<b>Programme / Content</b> Programme; Supplementary programme; Courses (supplementary programme); Theme; Host; Programme cancellation; Programme co-creation	P, N	P, N	P, N
<b>Services</b> Food; Alcohol; Licensing area; Licensing services; Non-alcoholic drinks; Accommodation; Camping; Transport; Merchandise; Other services; Service attitude	P, N	N	P, N
<b>Arrangements</b> Arrangements; Rules and regulations; Festival area; Seats (body); Cleanliness; Toilet cleanliness; Toilets; Trash; Duration; Information; Audience suggestions for programme; Programme announcement; Stages; Technique; Timetable (technical); Noise; Visibility; Water; Security; Missing security; Accident; Thefts; New organisers; Amount of volunteers; Volunteer skills; Working Wi-Fi; No need for further development	P, N	P, N	P, N
<b>Crowds</b> Crowding; Queues; Fluent queueing; No queueing; Moving; Space; Air conditioning; Ticket availability; Tickets sold out; Size; Suitably-sized	P, N	-	P, N
<b>Commercialism / Non-commercialism</b> Commercialism; Non-commercialism; Commodification; Pricing; Free entry; Alcohol prices; Food prices; Ticket prices; Free of charge programme; Non-VIP	P, N	P, N	P, N
<b>Values</b> Organisational attitude; Recycling; Ecological; Lack of local knowledge; Local characteristics; Excluding local people; Local enterprises; No local food; Local food; Local food providers; Accessibility	P, N	N	P, N
<b>Participants</b> Guests; People; Family; Friends; Audience; Security staff; Volunteers; Behaviour of volunteers; Like-minded organisers; Strangers; Local people; Ageing of the audience	P, N	P, N	P, N
<b>Socialising</b> Social behaviour; Social interaction; Social behaviour towards new people; Seats and seating groups; Timetable (for socialising); Shared activities	P, N	-	P

Experience element and its initial codes	Experience descriptions	Interviews	Empathy-based stories
<b>Code of conduct</b> Positive state of mind; Behaviour; Drunks; Less drunks; No disturbing drunks; No disturbance	P, N	P, N	P, N
<b>Place</b> Change of place; Nature; Location; Urban space; Environment; Place	P, N	P, N	P
<b>Weather / Summer</b> Shelter; Summer; Weather; Rain; Sun	P, N	P	P, N
<b>Atmosphere</b> Atmosphere; Holistic spirit; Spirit; Idea; Relaxed; Unique; Sense of community; Timetable (atmosphere)	P, N	P, N	P, N

The process was abductive, consisting of data-driven thematic analysis and referring to the existing theories and literature both in articles and in the final phase of meta-analysis. The data sets and their analyses were integrated in several rounds, mirroring intermediate meta-analysis results to the results of the analyses conducted in the published articles. There was a constant dialogue between the data and results. In the meta-analysis, the main emphasis was in the qualitative thematic analysis after which quantitative methods were used to elaborate the result of the qualitative analysis further.

Secondary data was not used in meta-inference because it represented a single genre that was already over-represented in the primary data. However, the results and the literature of Article 3 were considered in the meta-inference.

In Figure 21, the overall process with meta-inference is included. The main research question and the research sub-questions of each article are embedded in the figure. In the meta-inference, the dialectical stance was utilised, as described by Greene (2007): the overall data and the results of each article were mirrored against each other, allowing the connections between them to become more visible. The result, answering the main research question, is described in Section 5 Cultural festival attendees' total experience. The result produced a better understanding of the total festival experience than the individual articles and the overall result would not have been possible without the use of mixed methods.

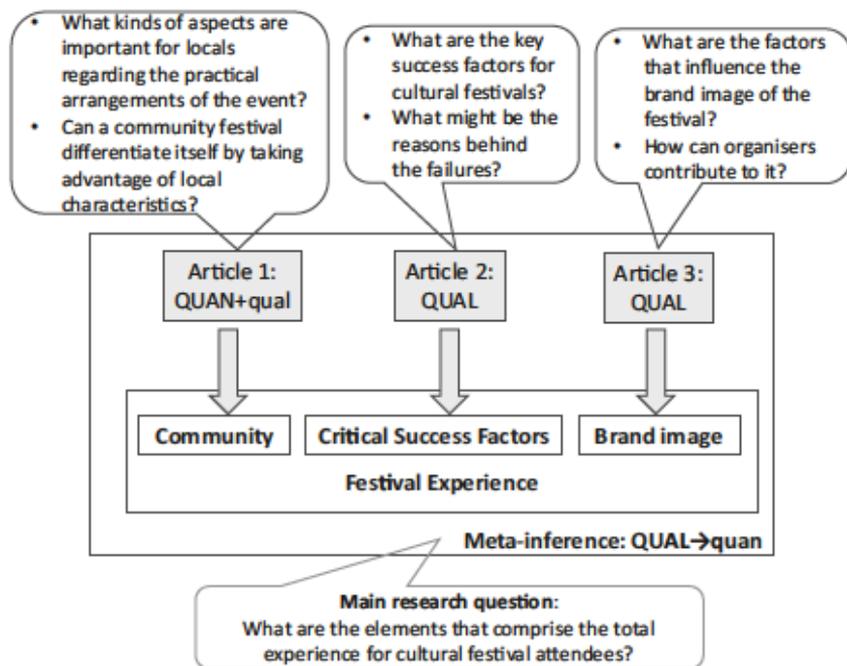


Figure 21. Meta-inference.

### 3.6 Research legitimization

In the MMR approach, the terms *inference quality* or *legitimation* are recommended instead of the term *validity* (Onwuegbuzie & Johnson, 2006; Teddlie & Tashakkori, 2003). In legitimization, the following aspects are examined: sampling, inside-outside legitimization, weakness minimisation legitimization, paradigmatic mixing, multiple validities (see the justification for the use of the term *validity* in the corresponding sub-chapter) and research ethics. Most of the legitimization elements come from Onwuegbuzie and Johnson (2006), except for the research ethics that are added for the sake of completeness. All the articles and the meta-inference are handled in each of the sub-chapters.

#### 3.6.1 Sampling

There were three samples in the study: the first one being the survey sample of 2012, the second was the survey sample of 2013 and the third the critical incident sample of 2012. The interviewees and empathy-based story writers were subsamples of the first sample. The experience description writers were sub-samples of the 2012 and 2013 surveys. Thus, the subsamples containing qualitative data were subsamples of quantitative samples, which increases the sample integration validity of the meta-inference (Onwuegbuzie & Johnson, 2006).

All three samples were voluntary response samples (that is, convenience samples) where potential festivalgoers made the decision themselves whether to participate or not. This led to a bias where the respondents are predominantly female, rock festival attendees and regular festival participants. This is discussed in Section 6.2 Limitations.

When evaluating the quality of the survey samples, the purpose of finding characteristics of experiences of different festival genres must be kept in mind. The two survey samples represented five genres in a way that similarities and differences between the genres could be detected and thus, the samples were useful in answering the research question. In the primary data, there were only 51 survey respondents (3.6%) that had not yet participated in the festival in question. From them, only six wrote experience descriptions, but those descriptions were simple statements like “have not yet participated”. These answers are included in the research data but the experience descriptions of such a content did not influence the discourse analysis, content analysis or thematic analysis. This means that the non-goers did not influence the results of this work.

Regarding the critical incident sample, Flanagan (1954) defined the saturation of incidents in a precise way: an addition of 100 incidents should increase the critical behaviours by a maximum of two or three, and this condition was satisfied in the CIT sample (see Article 3 for details). The critical incidents were collected from a rock festival that is included in the primary data set during the same year as my own survey data, which increases the value of the data.

The interviews showed a saturation point where the same elements were repeatedly mentioned. For empathy-based stories, Eskola (1997) defined that typically 15 stories per frame story are sufficient for analysis purposes. In my case, there were 13, 18 and 20 stories respectively per frame story. The number of empathy-based stories was adequate since they showed characteristics of saturation.

None of the samples was a random sample since the aim of the study was not to conduct a statistically generalisable quantitative study, but a mixed methods study that contains samples that were good representatives of what was being studied and sought.

### **3.6.2 Inside-outside legitimation**

Onwuegbuzie and Johnson define inside-outside – or emic-etic – legitimation as “the extent to which the researcher accurately presents and appropriately utilises the insider’s view and the observer’s views for purposes such as description and explanation” (Onwuegbuzie & Johnson, 2006, p. 57). In this study, the insiders are the festivalgoers who describe their personal experiences. They are the respondents of the study.

Onwuegbuzie and Johnson define the outsider with a positivist connotation, describing the researcher as an observer, stating that the researcher view might compromise the legitimation if the researcher is too involved with the study. Runciman (1990/1983), on the other hand, gave a thorough thought on the issue “requiring of the practising sociologist, anthropologist or historian the same mixture of sympathy and detachment appropriate to his position relative to the agents whose behaviour he is studying on the one side and the readers to whom he wishes to present his conclusions

on the other” (p. 312). Thus, he sees the researcher’s emic or etic approach depending on the position related to the respondents and the research community, meaning that the researcher does not have to be a neutral, etic observer. This study is an indication of my own personal growth regarding festival experiences. When starting the study I had not regularly attended festivals for about 30 years, whereas from the late 1970s to the 1980s I frequently went to rock festivals. At the end of the 1980s I finished my earlier studies and started working full-time. This is a time when – according to an ongoing longitudinal study on rhythm music festival attendees (Kinnunen & Luonila, 2017) – festivalgoers typically diminish or even cease their festival attendance. As I started my Master’s thesis on festival experiences in 2012, I restarted my festival attendance, this time with the festivals of different genres. This happened in my early fifties which – according to the same longitudinal study – is exactly the time when festival attendance increases again. As I live a new festival fan period, I dived inside festival experiences that vary considerably. To show this, I included in this thesis vignettes that show my personal thoughts and feelings of different kinds of festival experiences. Thus, I am inside the subject and, in Onwuegbuzie’s and Johnson’s (2006) terms, no more objective or, in Runciman’s (1990/1983) thinking, I moved from the observer’s position towards the respondent’s position. My viewpoint started as an outsider’s view and ended as an insider’s one. This kind of development is present in Consumer Culture Theory (CCT; Arnould & Thompson, 2005). Often CCT researchers take part in the experience – either as observers (for example, Arnould & Price, 1993; Carú & Cova, 2006; Tumbat & Belk, 2011) or as active participants (for example, Celsi *et al.*, 1993). Without themselves experiencing the research subject, CCT scholars consider it difficult to evaluate or study the phenomena related to consumption. This is not a CCT study but I claim that the legitimacy of the study has increased through my personal development, since my festival experiences are in line with the ones described by the research participants and this helps me to understand and interpret the research data. As pragmatist, my approach is action-driven, aiming to find answers to the research questions in the best possible way. One way to achieve the goal is to act as an audience member.

Conference presentations with the corresponding peer feedback form one part of outsider legitimation in this work. Article 2 was elaborated from a presentation given in the International Conference on Sustainable Tourism and Events Planning and Policy, Kunming, China, 30 – 31 October, 2014, with the title *Critical Success Factors of Cultural Events: Insight from Discourse Analysis of Visitors’ Experience Narratives*, and Article 3 from a presentation in the 3rd International Conference on Events (ICE2015), Macao, 7 – 9 September, 2015, with the title *The Festival of the People: Positive critical incidents at Provinssi*. The preliminary meta-inference results were presented in the 25th Nordic Symposium on Tourism and Hospitality Research, Turku, Finland, 27 – 28 September, 2016, and the preceding PhD workshop with the title *Enablers of extraordinary cultural festival experiences*. Additionally, the published articles have gone through peer reviews, which increases the outside legitimation of the work.

### 3.6.3 Weakness minimisation legitimisation

One of the purposes of using the MMR approach is to compensate the weaknesses of one method with the strengths of another. Here I will consider the weaknesses and strengths in research data and analysis methods, summarised in Table 11.

Regarding the data, this study uses survey data, interviews, empathy-based stories and open-ended questions in survey questionnaires. The survey data consist of answers to questionnaires developed by myself and critical incident descriptions that were collected through one open-ended question inside a larger survey conducted by the organiser of *Provinssirock*. A frequently stated weakness of surveys is that respondents tend to answer in a way they consider socially desirable (Greene, 2007; Sauermann & Roach, 2013; Wright, 2015). Other survey weaknesses include: the misunderstanding of questions; simplifying complex phenomenon; unwillingness or impossibility to give opinion on all the issues; ambiguous questions and answers; missing data; and open-ended questions resulting in vague answers (Feilzer, 2010; Johnson & Turner, 2003, p. 306). On the other hand, surveys are easy and inexpensive to implement, the data is easy to transfer to analysis tools, and surveys enable respondents to give answers in peace and anonymity (Fan & Yan, 2010; Greer, Chuchinprakarn & Seshadri, 2000; Johnson & Turner, 2003, p. 306; Sauermann & Roach, 2013; Yun & Trumbo, 2000).

Interviews might as well result in statements that the interviewee might think he or she is supposed to have. The researcher is always influential in an interview setting (Johnson & Turner, 2003, p. 308), even though the influence is lower in telephone interviews than in face-to-face interviews (McCull *et al.*, 2001, p. 23); however, referring to the intersubjective nature of pragmatism, interviews should be mutual interactions where the outcome is constructed as a collaboration between the researcher and the interviewee. Additionally, in an interview, the researcher can always ask for clarifications (Johnson & Turner, 2003, p. 307) which is not possible with surveys or empathy-based stories. Interviews are useful for both exploration and confirmation (Johnson & Turner, 2003, p. 308).

Regarding MEBS, the respondent writes an imaginative story, where the storytelling manifests certain cultural norms (Sandelowski, 1991) and requires some verbal ability. However, MEBS offers possibilities to distance oneself from the situation.

Finally, I will handle open-ended questions as an issue of its own within the research data, even though the questions were included in the survey questionnaires. The main benefit of using open-ended questions to gather experience descriptions and CIT data was that the respondents described the phenomenon with their own words, and thus the risk of narrowing the research object into the predefined choices of typical surveys was eliminated (Bitner *et al.*, 1990; Pritchard & Havitz, 2006; Stauss, 1993). However, responses to open ended questions tend to be short (O’Cathain & Thomas, 2004).

Regarding analyses, statistical analysis, thematising, discourse analysis, content analysis and thematic analysis are evaluated in terms of weaknesses and strengths. The results of the statistical analysis in the Article 1 were based on mean value technique that resulted in stereotyped audience groups. On top of that, thematising of the article

concentrated only on the importance of the place and local characteristics; thus, the viewpoint was rather narrow.

The use of discourse analysis in Article 2 addressed the weaknesses of quantitative methods and thematising in Article 1 that were looking for common and even frequent features pointed out by respondents. With the discourse analysis of Article 2, power relations were also examined.

In Article 3, a thoroughly documented content analysis (Krippendorff, 2004a; Stroud & Higgins, 2011) revealed a more holistic picture of the experience elements than the quite narrow thematising used in Article 1.

Thematic analysis was used in meta-inference since it is useful in summarising the similarities, differences and key elements of a large set of data. Thematic analysis is flexible, which is both an asset and a risk since it is suitable for many purposes, but it might cause an endless coding process. Additionally, if no theoretical foundation is applied, analysis might end up in plain descriptive results. (Braun & Clarke, 2006, p. 96–97.) In the thematic analysis of the meta-inference, the process was abductive, using both data and existing literature on festival experiences. There was no single theory on which the thematic analysis was based but rather a wide range of studies on the area.

*Table 11. Weaknesses and strengths of the data used and analysis methods.*

<b>Data</b>	<b>Weaknesses</b>	<b>Strengths</b>
Survey data	<ul style="list-style-type: none"> <li>– Socially desirable answering</li> <li>– Misunderstanding of questions</li> <li>– Simplifying complex issues to pre-defined choices</li> <li>– Incapability of giving opinions on all the issues</li> <li>– Ambiguous questions and answers</li> <li>– Missing data</li> </ul>	<ul style="list-style-type: none"> <li>+ Ease of implementing</li> <li>+ Inexpensive</li> <li>+ Ease of moving data to analysis tools</li> <li>+ Answering in peace and anonymity</li> <li>+ Ease of analysis of closed-end questions</li> </ul>
Interviews	<ul style="list-style-type: none"> <li>– Socially desirable answering</li> <li>– Anonymity might be low</li> </ul>	<ul style="list-style-type: none"> <li>+ Possibility to ask for clarifications (minimising misunderstandings and ambiguity) and to get in-depth information</li> <li>+ Respondents' own words</li> <li>+ Useful for exploration and confirmation</li> </ul>
Empathy-based stories	<ul style="list-style-type: none"> <li>– Requires verbal ability</li> <li>– Culturally directed perception of a story</li> </ul>	<ul style="list-style-type: none"> <li>+ Possibility to distance oneself</li> <li>+ Possibility to treat issues that are impossible to test in practice</li> <li>+ View to the future</li> <li>+ Use of imagination</li> <li>+ Respondents' own words</li> </ul>
Experience descriptions and CIT data (that is, answers to open-ended questions)	<ul style="list-style-type: none"> <li>– Socially desirable answering</li> <li>– Ambiguous answers</li> <li>– Vague answers</li> <li>– Answers tend to be short if part of a survey</li> </ul>	<ul style="list-style-type: none"> <li>+ Respondents' own words instead of ready-made choices</li> </ul>

Analysis methods	Weaknesses	Strengths
Principal components analysis & clustering	– Mean value technique, missing nuances	+ Effective summarising of large amounts of data
Thematising (for place and local characteristics)	– Narrow viewpoint	+ Concentration on the main points
Discourse analysis	– Framework, not a methodology; there is no systematic or universally accepted way of doing discourse analysis	+ Power relations included + Identification of missing features
Content analysis	– Mechanical – Time-consuming	+ Several coders + Thoroughly documented process + Holistic picture
Thematic analysis	– Flexible – Might be just descriptive if no theoretical framework is applied	+ Flexible + Useful in summarising key elements + Highlights similarities and differences

### 3.6.4 Paradigmatic mixing

The main principle of MMR is that it rejects the incommensurability statement that especially Guba and Lincoln nourished (Guba & Lincoln, 1994). Teddlie and Tashakkori (2010) summarised the essence of MMR by stating: “Methodological eclecticism stems from rejection of *the incompatibility of methods thesis*, which stated that it is inappropriate to mix QUAL and QUAN methods due to fundamental differences (*incommensurability*) between the paradigms (i.e., postpositivism, constructivism) supposedly underlying those methods. [...] The rejection of the incommensurability of paradigms thesis is a major point of demarcation between advocates of MMR and others advocating purist methodological stances.” (pp. 8–9; original emphasis). The current study uses pragmatism and constructionism.

Article 1 is based on pragmatism, examining with statistical means the influence of being a member of both a local and festival community, and by analysing festivalgoers’ texts qualitatively, identifying ways respondents described the place and its characteristics, like local people and food. Article 2 represents constructionism with the purely qualitative tradition of giving voice to the festivalgoers and identifying discourses that describe festival success and failure to derive the critical success factors. Similarly, Article 3 is based on the respondents’ own words and their narratives on experiencing the festival brand image, built from elements that were subjective and personal. The meta-inference goes back to pragmatism, employing both qualitative thematic analysis and quantitative methods, constructing the model of the total festival experience.

The use of different paradigms helped to reveal different facets of festival experiences, making it possible to produce a richer picture of the phenomenon. Even though Articles 2 and 3 are based on constructionism representing typical qualitative methodologies, this whole study on festival experiences is fundamentally pragmatic, since any suitable means are used in answering the main research question (Feilzer, 2010; Johnson &

Onwuegbuzie, 2004; Morgan, 2007), searching for the characteristics of the festival experience from the audience viewpoint.

### **3.6.5 Multiple validities (conventional validities)**

Onwuegbuzie & Johnson (2006) state that in the overall evaluation of the quality of mixed methods research, the term *legitimation* is preferred instead of the term *validity*. However, they admit that each methodology should rely on its own validity structures (*ibid.*). This implies that one should turn back to the term validity when evaluating each individual methodology used. Next, each article and the meta-inference are evaluated using the conventional validity concepts of the corresponding methodologies.

#### ***Article 1: Validities and reliability of factor-cluster analysis***

In the quantitative portion of the article, the following statistical measures were used for principal components analysis that represented exploratory factor analysis (EFA): Cronbach's alpha for reliability and Kaiser-Meyer-Olkin (KMO) test for sampling adequacy, but no validity measure was in use since confirmatory factor analysis (CFA) would have served for validation of this kind of analysis. However, the aim for EFA was not to construct a model but to facilitate the k-means cluster analysis. For the validity of the clustering result, external (or theoretical) validity can be examined related to the existing literature on consuming, cultural consumption and value orientations. The identified audience segments were hedonists, activists, universalists and omnivores. Out of these, hedonists are identified earlier through the hedonic consumption (Addis & Holbrook, 2001; Holbrook & Hirschman, 1982; Zarantonello & Schmitt, 2010), and omnivores through the cultural consumption in general (Peterson, 1992; Peterson & Kern, 1996), and through the Finnish cultural consumption in particular (Alasuutari, 2009; Purhonen *et al.*, 2010). Additionally, universalism is the fourth most important value for Finnish consumers (Puohiniemi, 2006) when Schwartz's (1992) value orientation is used, which legitimises the universalist segment. Thus, three out of four segments can be justified with the literature and the fourth segment, activists, can be considered a new finding.

At this point, the critique on the use of the sequence of factor and cluster analysis must be evaluated. In numerous tourism studies (for example Báez & Devesa, 2014; Formica & Uysal, 1998; Karvonen & Komppula, 2013; Lee & Kyle, 2014; Lee, Lee & Wilks, 2004; Li, Huang & Cai, 2009; Thompson & Schofield, 2009), attendee segmentation is done first compressing the respondents' opinions with the factor analysis or principal components analysis (Dolnicar, 2002). After that, cluster analysis is done for the result (that is, for sum variables); this is how the analysis was done in Article 1 as well. This method can be criticised for concentrating too much on mean values, which implies that segmenting elements with high potential might be dropped out (Dolnicar & Grün, 2008). Dolnicar and Grün specifically stress that the cluster analysis should be done for the so-called raw data, meaning that factor analysis should be totally avoided in this context. In addition to this, it should be noted that the respondents use the Likert scale in different ways: some respondents tend to utilise only the extremes

while others might concentrate on medium values in their responses. Pesonen and Honkanen (2014) stated that different response styles might lead to segments where there exists always (among other segments) the following two segments: 'passive' and 'want-it-all' segments (see also Kinnunen, Luonila & Honkanen, 2018). Here, 'passive' segment refers to people who use the lowest values of the scales, and 'want-it-all' refers to the ones who use only the highest values. Thus, the different response style effects should be considered before the clustering takes place by standardising respondents' answers (Pesonen & Honkanen, 2014). Although the result of the segmentation of Article 1 was achieved by factor-cluster analysis and it contains an activist segment that resembles the 'want-it-all' segment and omnivores that can be considered a 'passive' segment, an experiment of making the segmentation using the standardised raw data was conducted later (Kinnunen, 2016b). Both methods of segmentation resulted in the same segments, and the basic character of each segment was the same. Thus, at least in this case, Dolnicar's and Grün's as well as Pesonen's and Honkanen's critique did not prove to be right. It is noteworthy that reproducing the clustering on standardised variables, without factor analysis, demonstrated the reliability of the clustering results.

The thematising results of Article 1 were descriptive in nature and no validity structures are relevant for them.

### *Article 2: Validities for discourse analysis*

There are tens of different validities that are defined for qualitative studies. For evaluating Article 2, Maxwell's (1992) five validities are used since they are suitable for discourse analysis that is based on respondents' own words and perceptions: descriptive, interpretive and theoretical validity, generalisability and evaluative validity. From these, Maxwell considers descriptive, interpretive and theoretical validity the most important ones for qualitative studies.

Descriptive validity refers to factual accuracy, meaning that the respondents' words are used accurately (Maxwell, 1992, pp. 285–288). Experience descriptions and empathy-based stories were written by respondents without an influence from outside other than the open-ended question and the frame story – thus the descriptive validity was fulfilled in them. Interviews were tape-recorded and transcribed orthographically while considering the constraints discussed in Section 3.4, which means that there was interpretation and, thus actual analysis already at the transcription phase, since the transcription work is influenced by researcher's aims and theoretical assumptions (Lapadat & Lindsay, 1999).

Interpretive validity means that when constructing respondents' meanings, their (emic) perspective is used (Maxwell, 1992, pp. 288–291). It is a very suitable concept for discourse analysis since both the interpretive validity and the discourse analysis target respondents' voices and words, their stories and their meanings, including explicit and implicit – conscious and unconscious or spoken and unspoken – issues. Using discourse analysis fulfils the requirements of interpretive validity, taking into account however, the fact that discourse analysis is always a construct of the researcher even though it is based on the respondent's words.

Theoretical validity refers to the theoretical explanations of the phenomenon (Maxwell, 1992, pp. 291–292), having similarities with the foundational element defined by Dellinger and others (Dellinger & Leech, 2007; Leech, Dellinger, Brannagan & Tanaka, 2010), but also addressing the new theories a researcher might build, “the theoretical constructions that the researcher brings to, or develops during, the study” (*ibid.*, p. 291), aiming beyond descriptive results. The discourses were constructed inductively from the data but were further developed into the explanations where critical success and failure factors were derived from those discourses. It is notable that all the failure factors and all the other success factors were found – even repeatedly – in earlier studies, except the success factors of identity construction (see however, Johansson, 2014 for the meaning of Swedish-speaking festivals for the identity of Swedish-speaking minority of Finland) and well-being, the egalitarianism of the festival community and the desired code of conduct, each of which is a theoretical element deserving further research.

“Generalizability refers to the extent to which one can extend the account of a particular situation or population to other persons, times, or settings than those directly studied” (Maxwell, 1992, p. 293). The study in Article 2 is a qualitative one and thus the statistical generalisation does not take place but rather, transferability to other contexts should be evaluated (Morgan, 2007). As an internal generalisability (Maxwell, 1992, p. 293), the resulting critical success and failure factors could be transferred to other Finnish festivals of the same genres. All the Finnish cultural festivals were not studied but the selected festivals were good representatives of their genre. One could speculate if a single dance or film festival reflects the whole dance or film festival scene of Finland. However, these two festivals are established hallmark festivals of their genre, just like there are at least one hallmark festival representing each genre (see Appendix 1). It is more arguable if the external generalisability (Maxwell, 1992, p. 293) applies, meaning that the results could be transferred to, for instance, other countries. Partly this could be justified by the fact that the results coincide with earlier international findings but, on the other hand, perceptions of the audience are value-laden. Considering that personal values differ by countries (Schwartz, 2007), it is more justifiable to argue that the results might be transferable to Scandinavian countries, since Finland and other Scandinavian countries share similar culture, politics and values. However, this should be studied before drawing further conclusions on external generalisability.

Evaluative validity is the “application of an evaluative framework to the objects of study, rather than a descriptive, interpretive, or explanatory [i.e. of theoretical validity] one” (Maxwell, 1992, p. 295). The evaluative validity is further explained as paying special attention to, for instance, the way the researcher uses language in analysis and results avoiding the generation of meanings through the choice of words (Ravitch & Mittenfelner Carl, 2016, p. 191). Basically, the definitions of evaluative validity could refer to positivist thinking that is rejected in this work: how the researcher should not be judgmental – thus, the imperative of being theory- and value-neutral (Runciman, 1990/1983, pp. 301–341). However, evaluative validity can also be applied to self-

reflexivity: the explanation for the use of research data and justifications behind the methodological, analytical and interpretive choices, which I will do next.

First, it is emphasised that the research data as such is evaluative in nature. It contains the respondents' evaluations of their true or imaginative festival experiences. This is the main purpose of the work: to find out how festival attendees perceive the total festival experience in different circumstances. To better understand the viewpoints of respondents, their background – including value orientations – is included in the descriptions of samples S1 and S2 in Section 3.3. This allows readers to weight the possible reasons for those perceptions.

The choice of festivals as representatives of case genres was done after discussion with Finland Festivals, ending up with festivals that could be enjoyed regardless of one's mother tongue. That is the reason why there are no theatre festivals in the set since theatrical acts often require understanding of the spoken language in question. This judgement proved to be unnecessary since only 1% of the survey respondents were of other citizenship than Finnish. Thus, the aspect of international visitors is not included in the work.

Choosing discourse analysis as the methodological framework was not necessarily the most straightforward one since the discourses themselves did not represent critical success or failure factors. This caused vagueness in the aims of the analysis that the reviewers of the proposed article, quite rightly, pointed out. The published result is far better than the one originally sent for the journal. Why then, discourse analysis and not, for instance, content analysis? Discourse analysis seemed a natural choice for analysing the attendees' own words but, as Article 3 and meta-inference show, content analysis or thematic analysis would have been as justifiable. On the other hand, using multiple methodologies in analysing respondents' sayings and writings fulfilled my desires to shed light on the same phenomenon from different perspectives, producing a more holistic picture.

Within the interpretive choices, the new findings regarding CSFs, as indicated in the theoretical validity, were: identity construction and well-being; the egalitarianism of the festival community; and the desired code of conduct. They were not the most frequent in number, but I included them in the results due to their special character and novelty. The scantiness of literature on festivals as building blocks of one's identity is particularly interesting since the essence of hedonic consumption is identity building and self-expression through consumption (Carú & Cova, 2007a; Elliot, 1997; Shankar *et al.*, 2006).

### ***Article 3: Validities for content analysis of critical incidents***

Article 3 contains a discussion how the traditional content analysis reliability figures could not be applied since categories were not mutually exclusive, which in turn prevented the use of Cohen's kappa as well as Perreault's and Leigh's alternative index of reliability (Perreault & Leigh, 1989). Butterfield *et al.* (2005) propose nine credibility checks for CIT studies: (1) an independent CIT expert extracting a number (usually 25%) of critical incidents to check the level of agreement, (2) participant cross-checking, (3) an independent judge placing a number of incidents (usually 25%) in the defined

categories to calculate the agreement rate, (4) exhaustiveness, (5) experts to review the categories, (6) participation rate, (7) theoretical validity, (8) descriptive validity, and (9) interview fidelity. Since independent experts were not available due to financial constraints, (1) independent extraction of critical incidents, and (5) experts to review the categories, could not be used. Furthermore, respondents' contact information was not available, which hindered the use of (2) participant cross-checking, and since interviews were not used to capture the data, (9) interview fidelity did not apply. Thus, the remaining checks are (3) independent judges placing incidents in categories, (4) exhaustiveness, (6) participation rate, (7) theoretical validity and (8) descriptive validity. There were three independent judges placing all the incidents (not only part of them) into categories defined by me as the Judge A. However, as discussed in Article 3, the use of three judges prevented the use of the percentage of agreement since it can be calculated accurately only for two judges (Krippendorff, 2004b; Stroud & Higgins, 2011). Thus, the results of the categorisation of all three judges are presented in the article to help readers to make their own judgement on the level of agreement. The exhaustiveness was already discussed in Section 3.6.1 since exhaustiveness refers to the data saturation. Participation rate "is calculated by determining the number of participants who cited a specific incident, then dividing that number by the total number of participants" (Butterfield *et al.*, 2005, p. 487) and it should be at least 25% (Borgen & Amundson, 1984, according to Butterfield *et al.*, 2005). It was not explicitly defined in the article, but it can be calculated from the given figures. For the major groups identified in the article, the participation rate ranged from 3% to 59%, meaning that the major group of arrangements (3%) and weather (10%) were not valid since their participation rates were less than 25%, leaving the rest of the participation rates from 26% to 59%. From the minor groups, the six most frequent ones were valid since even the lowest figure was, depending on the judge, from 20% to 23% which is close enough to the border value of 25%. The theoretical validity of CIT categories was justified by the literature that supported most of the categories. The importance of the desired code of conduct was stressed in this article just like in Article 2, which needs to be considered in the meta-inference, since it has not been discussed enough in the literature so far. Finally, the descriptive validity was fulfilled since the respondents wrote critical incidents themselves.

### ***Meta-inference: Validities for thematic analysis***

The main component of meta-inference is the thematic analysis of the qualitative research data. Additionally, the results of each article are used in the dialogue with both research data and literature for achieving the results of the meta-inference. Onwuegbuzie and Johnson (2006) stress that "one should ask to what extent is the whole (i.e. meta-inference quality) greater than the sum of its parts (i.e., inferences arising from each component)?" (p. 59). To achieve this, the meta-inference validity is evaluated separately.

For meta-inference, the validity of the qualitative thematic analysis will be described. Maxwell's (1992) descriptive, interpretive and theoretical validity, generalisability and

evaluative validity are used. The descriptive validity, the factual accuracy, is already defined above in connection with Article 2, since thematic analysis uses the same research data as Article 2: experience descriptions and empathy-based stories were expressed in written format, in respondents' own words. Interviews, on the other hand, contained researcher's interpretation because of the transcription process (Lapadat & Lindsay, 1999).

Interpretive validity, the emic perspective, was supported since the analysed texts included the respondents' own words, and especially initial coding in thematic analysis was based heavily on those expressions. However, the thematic analysis was done using both research data and theory, meaning that the final themes are my constructions, influenced by the research question and published articles.

Theoretical validity, theoretical explanations, are constructed in abductive manner. Inductive thematic analysis started the analysis, after which several iterative rounds were conducted applying theoretical concepts to the themes (see Figure 20). Parts of the final theoretical model of the total festival experience are based on existing theory, validated by the research data. However, there are theoretically new concepts as well that are described more thoroughly in Section 6.1.2 Theoretical contributions.

Generalisability is handled in Section 6.2 Limitations. Regarding the evaluative validity, the decision of employing MMR for the work was made at the beginning of the work, already at the time of starting my Master's thesis, with the aim to use methods as flexibly as possible, to look for new insights, and possibly new findings in the area. The thematic analysis was chosen for meta-inference since it offered a new way of approaching the total festival experience, a way I had not yet explored. Thematic analysis and content analysis have many similarities, but thematic analysis also seeks more consciously the latent content and not only the content explicitly visible in the text (Vaismoradi *et al.*, 2013). In the interpretation, I made a conscious separation of people from participants, socialising and code of conduct, since I wanted to better understand the concrete ways participants could contribute to the festival, thus co-creating the festival atmosphere. Additionally, the importance of code of conduct was stressed in both Article 2 and Article 3, which further justified its separation as an experience element of its own. The other important decision about the themes was the division of arrangements into smaller factors to examine the influence of different management decisions that lay behind the production process. To evaluate the interpretation of the overall results of this work, I want to add that I have been at the same time idealistic and selfish, trying to find different ways to improve one's festival experience. My overall aim is to produce information for festival management to make festivals better so that they would produce more joy and well-being for everyone, including me.

### **3.6.6 Research ethics**

The main issue within the research ethics of this work is the informed consent of all the respondents. For the surveys, the description of the research and the ways to use the answers were given at the beginning of the survey (Appendix 6). The survey respondents were explicitly asked if they were willing to give their contact details for

further possible information. The interviewees were selected from these volunteer candidates, contacted and asked for a suitable interview time. Additionally, before each interview, they were asked for permission for the interview to be tape-recorded and they were further informed that if anything they said would be used, only the festival or event, the interviewee's sex and age were to be stated. Respondents, who were asked to write the empathy-based stories, were similarly selected from those survey respondents that volunteered for giving further information. The interviewees and empathy-based story writers were different persons. The empathy-based stories were anonymous since no background information about the respondents was stored.

Among the survey respondents and critical incident reporters (within the *Provinssirock* survey) there were underage people. In Finland, it is permitted to do research on individuals who are 15 years old if the person is a voluntary participant (Kuula, 2011; Nieminen, 2014; TENK, 2009). Additionally, a person *under* 15 years of age can be a research participant without parental consent if "the minors are capable of understanding the research subject and what the participation concretely requires from them" (Kuula-Luumi, 2014, p. 9), the research subject is not sensitive, and the parental consent would be difficult to get in practice (*ibid.*). Ethical review was not sought either since the research was not directed specifically for children and the participation was based on the respondent's own decision to answer the surveys.

According to Finnish legislation, any records that contain information where the person's identification can be deduced, form a personal data file which must be stored accordingly (Personal Data Act 523/1999). For this reason, the respondents' email addresses received in surveys have been destroyed since they have no information value for the research. The email addresses are included only in the backup copies of the research data and they will be destroyed after the anonymised research data of Sample S2 is permanently archived in the Finnish Social Science Data Archive (FSD) for academic research and teaching purposes. Sample S1 or its sub-samples will not be archived because the archival intention was not included in the informed consent of the first survey.

All the email correspondence with the respondents about interview times and empathy-based stories was destroyed since they contain the email addresses and no information relevant to the research. Only the tape-recorded interviews and their transcriptions as well as the written empathy-based stories are stored.

### Vignette 3. Ups and downs

While approaching the pickup place for the water bus to the sold out *Ilmiö* festival, I start to smile and hum a song of a Finnish band, Ultra Bra: “Jos kaupunki tulvisi, vesireittejä pääsisi pakoon [If the city flooded, I could escape using the water routes].” The sun is shining. It is summer! And soon I’ll be on the boat. Got to the place from where the water bus was to fetch us up and saw my friends in the queue. Gosh, what a queue! The tiny little water bus arrives, and huge disappointment fills my mind. We shall never ever fit in, not even on the next bus which is supposedly the last one. We have a short discussion and start to walk back to the market place to take a regular bus.

The bus stop is easy to find. A young chap is drinking whisky and is pretty talkative. He lives near the festival area and tells us the bus fare, the length of the trip and, on the bus, he instructs all of us when to jump off at the right stop. Hmm, this might be a nice evening after all... People are friendly and sociable towards strangers.

Outside the festival area there are several food stalls with interesting selections. Lots of vegetarian food, reasonable prices. This is a nice way to serve also the locals who may not want to enter the festival area. Getting in is quick, I have an empty plastic bottle for water and queue to fill it up.

The terrace – with a stunning view to the sea – is full. It is difficult to move around there. The whole area is licensed for serving alcohol and the age limit is 18 years. This is superb, since otherwise you would not be able to walk around with a drink in your hand. I buy cider. It is a draught cider, not from a can. Cool! Now I have a drink and want to eat something. Oh damn, all the food stalls are outside the festival area, meaning that I cannot take my cider there.

I drink the cider and go out. Buy some Thai food and it’s delicious, even though now I just have water to drink from a bottle. I go around the outside of the actual festival area and realise that there are lots of small performance places there as well, free of charge. That is SO nice!

I want to go back inside to find my friends. To get in, I have to empty my water bottle since, according to the festival rules, it has to be empty when entering (otherwise I might be smuggling alcohol in the bottle, yeah sure!). Now the security guy stares at the bottle and says: “That’s not a half a litre bottle.” I look astonished and he explains that the rules say that the water bottle may be max half a litre but then he concludes that “let’s decide this is half a litre” and lets me in. I thought that the size restriction was only for unopened bottles.

Now the whole area starts to get too full. It is practically impossible to move around. There are queues for the loo and queues to get a drink. I find a spacious spot in front of a tiny stage, there are even unoccupied benches. I had queued for another cider and now I can sit. Comfortably, I’ll wait for the performance to start. Since there are about 50 performers, I know only a couple of them. They cannot all be that good. And soon enough I found out that, o-oh, they are not...

## 4 Sub-results of the articles

Next, the sub-results of the published articles are introduced. At the beginning of each sub-chapter the experience elements that potentially enhance or ruin the festival experiences – as defined in the article – are summarised. Additionally, at the end of each sub-chapter there is a discussion on various aspects of the article.

### 4.1 Article 1: Experiencing community festivals and events: Insights from Finnish summer festivals

Elements enhancing the experience: atmosphere; new local services during the festival; good arrangements; proudness of the place; place identity; action in the locality; socialising; local characteristics; holistic festival spirit; bodily (camping) experience

Elements ruining the experience: lack of local characteristics (place, people, food)

In the first article, the festival experience was studied from the perspective of local people and local characteristics. Locals can have various roles in festivals; they might be working as organisers, volunteers, service providers or performers. They might be attendees, but also non-attending locals might enjoy the benefits or outcomes of the festival in the form of vibrant atmosphere in the locality or pop-up services arranged by the festival. Locals' festival experiences were enhanced by the proudness of the place and a well-arranged festival (Kainulainen, 2005; Wood, 2017), thus increasing their place identity (de Bres & Davis, 2001; Newbold & Jordan, 2016).

Festivals are important for the regional economy as various Finnish economic impact studies demonstrate (Karjalainen, 1991; Karppinen & Luonila, 2014; Mikkonen *et al.*, 2008; Pasanen *et al.*, 2009; Satokangas, 2015; Tohmo, 2005; Tuuri *et al.*, 2012), but the socio-cultural impacts cannot be underestimated either. Festivals are important in diversifying the possible quite rare cultural offerings of the locality (Luonila, 2016), which was manifested by the fact that young locals participated in festivals and events that are typically attended by middle-aged audiences. Additionally, younger locals wished especially for more people to attend the events in their locality. From the social aspect, festivals are important for spending time with the family and friends but, for locals, it was also important to meet old schoolmates and other friends who had long since moved away but who returned year after year for the festival. Meeting old friends

accidentally at the festival comprised an important experiential element that was remembered for a long time.

The local characteristics were scrutinised from the point of view of the place, nature, local food and local people, that all increased the authenticity of the festival experience. If the organising locality was small, the whole place with its inhabitants and entrepreneurs would be living and breathing the festival, in a way that visiting attendees identified the widespread festival spirit as one of the main pull factors of the festival. In these cases, the core programme or similar-minded attendees were not necessarily the main element for remembering the festival experience but the holistic and comprehensive festival atmosphere that reached all the corners of the locality throughout the duration of the festival, constructing a long-lasting highly emotional memory. The outstanding festival spirit was pointed out, not only regarding the festival locality, but also regarding a bodily camping experience that was so essential that even locals might have ended up camping.

On the other hand, missing the elements of local characteristics might ruin the experience: missing the local people and local food or even the place, by changing the festival locality, were mentioned in interviews and empathy-based stories as factors that might turn the experience into a disaster.

The article included segmentation of festivalgoers in four clusters: hedonists, activists, omnivores and universalists. Firat and Schultz (1997) were among the first ones to claim that postmodern, experiential consumers cannot be segmented (see also Kinnunen *et al.*, 2018). They pointed out that the focus of a postmodern consumer is “right here, right now” (*ibid.*, p. 189), the behaviour of consumers is not stable, consumption is hedonic and different preferences are present simultaneously (see also Cova, 1997). The image produced by and through the consumption is more important than the use value of products or services. Cova (1997) stressed that postmodern consumption is based on (neo)tribes (Maffesoli, 1997/1988), not on societal classes or consumer segments. Firat and Schultz (1997) concluded that feelings should be included in the process of segmentation, not only socio-demographics, values and attitudes. Similarly, Oh, Fiore and Jeoung stressed that values do not influence all the functions of an individual (Oh *et al.*, 2007, p. 122) but, instead many decisions are based on momentarily situational factors like mood. Dibb (2001) described how there is an emergence of more individual-oriented marketing, ‘one-to-one-marketing’ or a segment of one, which inevitably requires sophisticated software tools for both identification and distribution of marketing messages. All in all, the variables used for segmentation have changed from socio-demographics to more complicated consumer behaviour and needs assessment (*ibid.*). However, segmentation remains an important tool for dividing potential customers into homogenic groups: for instance, Tkaczynski and Rundle-Thiele (2011) found up to 120 event audience segmentation studies from the years 1993–2010, which indicates that segmentation is still considered an essential means in analysing festival audiences. In Article 1, the audience segments were constructed using attitudes towards social media, environmental sustainability, local purchasing, sponsors and crowds in the cultural festival context. The clustering reflected Cova’s perceptions of consumer tribes

(Cova, 1997). However, it is stressed that the segmentation was not done for marketing purposes but for interpretive reasons, to understand the structure of the audience and reasons why some people saw a specific cultural festival experience differently than others.

## **4.2 Article 2: Visitor discourses on experiences: Reasons for festival success and failure**

Elements enhancing the experience: programme; food; arrangements; egalitarianism; like-minded fellow attendees; tolerance inside the festival community; sense of community; socialising; relaxation; loose schedule; appropriate code of conduct; transformation; learning new things; personal development; well-being; memories; event identity

Elements ruining the experience: programme; non-egalitarianism; lack of seating groups; tight schedule; queues; untidiness; drunken behaviour

The article studied the factors that festival attendees consider indicators of a successful or disastrous festival experience. This was done by using discourse analysis in scrutinising three different discursive genres, namely experience descriptions, interviews and empathy-based stories. Discourses constructed from the data were quality and commercialism discourses, the sense of community and chilling-out discourses, and identity discourse. The quality discourse was a talk about the quality of the programme and food, typically referring to the high quality of the programme and the low quality of the food. A competing discourse for the quality was the commercialism discourse that included the fear of extensive commercialism manifested by elevated pricing, an over-commercial programme, merchandise vendors and service providers coming outside the locality. The sense of community discourse was connected to the feelings of togetherness within the tolerant, egalitarian and like-minded festival community. The chilling-out discourse was connected to the amount of people, usually in rock festivals. Chilling out meant socialising with friends, acquaintances and strangers. People who were too drunk jeopardised chilling out and thus worsened the experience. The final discourse was the identity discourse, talking about the benefits that festivals brought to oneself. The festival attendance improved one's well-being and ability to work, enhanced personal development, while event identity – deep mental attachment to the event – was present among the loyal festival attendees.

From the discourses the following success factors were identified: the programme; food; the sense of community; chill-out opportunities; and building blocks of one's identity (for identity building, see also Johansson, 2014). The elements that might cause a potential failure of the festival were the programme; quality of services – especially food and cleanliness of the festival venue; commercialism, manifested by high prices; elements challenging egalitarianism like VIP services; crowd control and queuing; and the anti-social behaviour of other attendees.

Nordvall and Heldt (2017) criticised the results by stating that the findings were not consistent with their study on the failure of a Swedish festival. It is noted that the focus in my article was the *attendees' festival experiences*: what would ruin the experience if or when they were present? The study did not consider the situation where the audience decided not to buy tickets at all, as was the case in the Swedish festival, ending up in its bankruptcy. Nordvall and Heldt specifically highlighted that our article stated commercialism as a failure factor, even though in their study the commercial rock festival ate up the non-profit one, indicating that commercialism was in fact a critical success factor, not a failure factor. This observation is valid and demonstrates that I should have pointed out more specifically that the most frequently mentioned instances of commercialism were the high ticket and service prices, manifesting the supposed greed of organisers, not the programme. However, the actual behaviour related to the commercial programme would be a very good research subject. Indeed, Martti Puohiniemi, who has intensively studied the values of Finns, states that a high importance of a certain value does not necessarily lead to acts, for instance, related to environmental issues (Puohiniemi, 2002, p. 313, 2011). Even though the commercial programme was mainly present in empathy-based stories that imagined an unsuccessful *Midnight Sun Film Festival*, it was mentioned in connection with rock festivals as well.

At this point, it is worthwhile to point out a couple of incidents that demonstrate very well the difference between talk and action regarding a programme interpreted as commercial and calculative. When the organisers of *Ilosaarirock* announced in 2016 that Cheek, a popular Finnish hip-hop artist, was to be one of the main acts at the festival, there was a rage on social media about the commercialism of the non-profit festival, even with threats to boycott the festival altogether (Juuti, 2016). What happened was quite the opposite: the attendee figures of the previous year were exceeded and the festival got its second biggest attendance ever (Mäenpää, 2016). The other example was the booking of the pop star Antti Tuisku as one of the headliners to EDM festival *Weekend* in 2016. There was an *Ilosaarirock* type of fury at the performer choice (Seppänen, 2016), but the festival was sold out and the act of Antti Tuisku was immensely popular (Makkonen, 2016). This indicates that people might tend to answer research questions in a way they think is generally acceptable, but their actual behaviour is not necessarily the one they claim (cf. Lee, Mjelde, Kim & Lee, 2014), since finally curiosity might win. Nevertheless, there is no research data indicating whether those people who criticised the organisers' performer decisions were the ones who attended festivals, or whether the festival audience changed. An important factor is the influence of friends, since the sense of community and chilling-out discourses indicate the importance of reference groups. Baumeister, Vohs and Funder (2007) discussed "the eclipse of behavior in personality and social psychology, in which direct observation of behavior has been increasingly supplanted by introspective self-reports, hypothetical scenarios, and questionnaire ratings" (p. 396). They were appalled by the fact that the observation of the actual behaviour had such a little attention in the current research. However, they admit that observation is not appropriate, for instance,

in the study of emotional experiences, and, “if one wants to know what a participant is thinking or feeling, there is little alternative but to ask” (*ibid.*, p. 399).

As for acts of power, respondents mentioned the power that security personnel exercised over the festivalgoers. Typically, these complaints were related to the rules related to alcohol consumption but there were also references to unnecessarily strict security in general. This is worth a discussion as well since the situation changed considerably in 2017 after the terrorist act towards concert-goers in Manchester (Manner, 2017), and terrorist threats in the French *Lignerock* (Oliphant, 2017) and German *Rock am Ring* (Hentunen, 2017) festivals. In the Finnish context, the attitude changes were reinforced after the terrorist act in Turku marketplace in 2017 (Turun Sanomat, 2017). All this means that attitudes towards the security measures are, and will be, changing in such a way that the audience members will be demanding thorough bodily searches and more visible presence of security personnel. This trend was already present in the audience survey that was conducted in the summer of 2017 by five Helsinki-based festivals (Kinnunen, 2018) and in the results of the European festival survey 2017 directed to festival organisers (IQ, 2018).

### **4.3 Article 3: Evaluating the brand image of a rock festival using positive critical incidents**

Elements enhancing the experience: programme; code of conduct; feeling; weather; arrangements; activities including socialising

Most of the festival branding studies concentrate on place branding through festivals and events (for example, Blichfeldt & Halkier, 2013; Lemmetyinen, Go & Luonila, 2013; Mossberg & Getz, 2006; Prentice & Andersen, 2003; Quinn, 2005; Webster & McKay, 2016). However, this article concentrated on the festival brand *per se*, not connected with place branding. The audience of *Provinssirock* was asked to describe positive incidents that they connected with the festival slogan *the Festival of the People*. The brand image elements that were identified in the content analysis conducted of the critical incidents were the programme, activity, feeling, participants, behaviour, the weather and arrangements. The programme meant the performances on the festival stages. Activity referred to the activities of the audience that co-created the festival brand image: collective singing and dancing by the stages, social interaction, service encounters or helping each other. Feeling included the overall atmosphere of the festival, the sense of community and shared enjoyment, all of which co-created the festival spirit. Participants were members of the audience, volunteers and campsite neighbours. Behaviour referred to unwritten rules which participants followed during the festival: an inclusive, positive state of mind was the dominant discourse within this category. Here, I would rename the category ‘behaviour’ as ‘code of conduct’ to capture the meaning in a more precise way, since it included more talk about the rules of behaviour than the actual behaviour. The weather had an interesting influence since

it was raining considerably during this particular *Provinssirock* and people remembered it as a positive thing, usually connected with the positive state of mind of attendees who did not let the rain disturb their mood. Arrangements of the festival were appreciated and the festival environment was mentioned a couple of times.

The most important sub-factors of the *Provinssirock* brand image were a certain live act, a positive state of mind, the atmosphere in general, collective activities, social interaction and unknown people. It is emphasised that a certain live act was mentioned on its own only in 7% of critical incidents. More often it was combined with other elements like atmosphere and collective activities.

The results pointed out that the code of conduct and socialising of the audience co-created – or even created – the festival atmosphere and spirit independently of an organiser's actions. The most important element within the festival spirit was the code of conduct towards the unknown people, as positive initiatives from strangers created the most memorable experiences through being unexpected and extraordinary: “This could be interpreted by the fact that enjoying oneself in the company of friends does not contain a surprise element, and it would not make people consider the moment something special. What is extraordinary is that a large crowd of unknown people behave in an inclusive, caring and considerate manner” (Kinnunen *et al.*, 2017, p. 194). Additionally, the positive incidents stressed the importance of the ad hoc programme created by the audience. This is currently allowed at camping sites of rock festivals, and clearly the significance of this audience-initiated production is under-estimated by both organisers and sponsors (Anderton, 2015).

The research attested that brand image was perceived by the audience through personal experiences, leading to the fact that brand image traits are like experience attributes. Michael Morgan (2006, 2007, 2008) was the first one to combine the brand image and festival experience as described in Section 2.2, where different festival experience models are introduced.

The article concentrated on the importance of experience elements within one essential genre, rock festivals. It was valuable that the research data was secondary, collected independently of the primary data, since the secondary data proved to contain similar experience elements as the primary one.

## 5 Cultural festival attendees' total experience

This section contains the meta-inference of all the articles, introducing a model for cultural festival attendees' total experience. The analysis process is described in Section 3.5.6 Mixed methods meta-inference. This chapter describes the results of the meta-inference.

### 5.1 Total festival experience

The total festival experience model is presented in Figure 22. Organiser-induced, spectator-induced and game-induced stimuli were first introduced by Uhrich and Benkenstein (2010) as they studied the atmosphere of football games. Here, I borrow their terminology defining experience elements as organiser- and attendee-induced, along with the external ones that all comprise the festival atmosphere. It is worth noting that the total festival experience model has similar elements with Gustafsson's and others' (2006) FAMM model for meal experiences, that includes the atmosphere, meeting (socialising), room (place), product (programme) and management control system (organiser-induced elements). Next, I will go through each experience element and its importance to the total festival experience, connecting each experience element with the existing festival research literature and total festival experience models introduced in Section 2.2.

<b>Organiser-induced</b>	Programme / Content	Services	Arrangements	<b>Atmosphere</b>
	Crowds	Commercialism / Non-commercialism	Values	
<b>Attendee-induced</b>	Participants	Socialising	Code of conduct	
	<b>External</b>		Place	

*Figure 22. Total festival experience.*

### *Programme and/or Content*

The programme is the core experience element. It is the act performed on the stage or the contents curated to be seen. It has also been identified as one of the festival success factors both in Article 2 and internationally (Pegg & Patterson, 2010). The supplementary programme, consisting of courses, lectures, workshops, festival clubs or different kinds of free programme, often adds to the total experience and supports the core programme. The programme is naturally present in all the festival experience models, either as such, or in the form of the theme.

The programme is producing many of the experience outcomes. Cognition (Hirschman, 1984; Poulsson & Kale, 2004), sensation (Hirschman, 1984) and novelty seeking (Hirschman, 1984) are often fulfilled through the festival programme. The challenge of producing an interesting and inspiring programme is not an easy task because there seem to be as many opinions about programme contents as there are attendees. One *Kubmo Chamber Music Festival* guest hopes that "there would not be too much Gubaiduliina or other composers younger than Shostakovitch" (experience description, male, 59 years) while another says: "never disappointed, not even in the unfamiliar music and/or composers" (experience description, male, 68 years).

At festivals where you can camp, which are typically rock festivals, the programme created by the attendees at the camping site is an important atmospheric element. The control of organisers and sponsors (Anderton, 2015) does not cover the camping site, or rather, that is the only area within the festival premises where the audience can oversee the production of the programme.

### *Services*

The range of services offered in festivals is wide. It consists of accommodation, transport, food and beverages, parking, merchandise and so forth. The most important services are accommodation, transport, food and beverages, which Getz (1989, pp. 129–131) calls *essential services*. Especially the quality and the variety of food services is a question that creates the liveliest discussions: people want local, healthy food; better quality food; special diets to be considered; and above all, more variety in food products. For example, a 27-year-old female wishes better food: "Food: In addition to the greasy festival grub, also a fruit stall, greater number of healthy choices." (experience description, *Provinssirock*). Especially the empathy-based stories imagining a very successful festival contained repetitive descriptions of good food selections. Services are utilitarian by nature, but the ongoing trend of demanding better food refers to the hedonistic character of food services, and the desire for experiential attributes (Schmitt, 2011) to be embedded in food services.

Getz (1989) emphasises that the lack of, or failure in, essential services might cause major disappointments. Similarly, Quan and Wang (2004) state that a supporting experience can ruin the core experience. All the festival experience models introduced in Chapter 2.2 include services. Ralston *et al.* (2007) see the whole experience as providing services in a holistic manner, nurturing the same theme to such an extent that the quality part of their model is based on the service quality theory.

### *Arrangements*

Arrangements include physical constructs, design elements and other technical event management elements and facilities offered to the audience as a part of the ticket price; (that is, without extra charge). They include technical arrangements (sound, screens), the festival area and its design, facilities (toilets, water, trash bins), marketing and execution (cleanliness, duration of the festival, rules and restrictions, security, information). Arrangements define the external characteristics of the festival and they are under the control of the organiser. It is the organiser's decision about what kind of elements to emphasise and which factors deserve less attention.

Mainly, respondents acknowledged that Finnish festivals are well arranged, and the technical conditions are of high quality. The areas that caused most complaints referred to open air festivals that typically have to build most of the infrastructure for the festival: people wished for more and cleaner toilets, better overall cleanliness of the festival area and more flexible rules concerning alcohol consumption. A 62-year-old female recalled a funny incident in *Midnight Sun Film Festival* where, due to the rules and restrictions, an international film star was treated in the equal terms of other festivalgoers:

*Last summer, just there in the tent, well, Harriet Andersson [renowned Swedish actress] had a small sparkling wine bottle. No, it was Jägermeister or something like that in her hand, since they sell those small bottles there and she was leaving with her lady friend and took the bottle with her. The security guy was really strict (laugh), of course, since you cannot take anything outside the tent [that comprises the licensed area]. (Interview)*

The design elements are recognised as an essential element for ambience creation in any servicescape (Bitner, 1992). Mossberg (2003) stated that the overall design can promote socialising, whereas Saayman and others (2012) considered safety as a critical success factor. Arrangements have a central role in all the existing festival experience models. Manners *et al.* (2012) referred to the arrangements with general management, venue and technical aspects, marketing, accessibility and parking. Ayob *et al.* (2013) defined product attributes that are controlled by event management. Cole and Chancellor (2008) included arrangements in all the parts of their model consisting of programme-related, amenity and entertainment features. Ralston *et al.* (2007) had the arrangements at the heart of their model, since the whole model was based on the staged experience concept, which calls for the presence of predefined arrangements in all aspects of the experience. Morgan (2006, 2007, 2008) stated that the personality and physical organisation of his model are the factors that the organiser can influence. Additionally, he defined these very elements to be the ones that comprise the pull factors of the experience.

### *Crowds*

Crowds mean many participants at an event or festival. It might be a positive experience element if the festival was considered suitably-sized: in this case, respondents described

that there were lots of people, but it caused no problems in moving around and the queues were not too long. However, mostly respondents mentioned overcrowding arguing that there were too many people in too little space, causing congestion, and difficulties in moving and queues. In inside premises, there might have been insufficient air conditioning for such an amount of people. Crowds as a positive experience element improve the festival atmosphere (cf. collective gaze of Urry, 2002/1990) whereas the problems related to crowding were both corporeal and mental. The negative bodily impacts were congestion, elbowing, falling, feeling hot, being thirsty and sweating. Mental problems due to extreme crowding affected the overall spirit causing distress and even fear.

The small urban rock festival *Kuudes Aisti* was the one that had club venues without proper air conditioning and many attendees reported that this, combined with a large crowd, caused inconvenience: “The air conditioning of the smaller premises could be improved. This time it felt like being in sauna.” (experience description, male, 25 years). People were reluctant to leave the inside venues which were too hot since they were afraid that due to the popularity of the act, they would not be able to re-enter and might miss all the fun (cf. Pettersson & Getz, 2009).

None of the existing festival experience models contain crowds or crowd control even though it is identified as a negative element in many impact and audience studies (Dwyer, Mellor, Mistilis & Mules, 2000; Nordvall *et al.*, 2014).

### ***Commercialism and / or Non-commercialism***

Commercialism was described as the calculative programme aiming at large masses; pricing of tickets, food and alcohol for maximising profits; and merchandise vendors offering overpriced ‘junk’. On the other hand, non-commercialism was highlighted by the non-commercial, experimental programme introducing new artists and a free or reasonably priced programme. In the non-commercial scenario, there were no VIP services that would otherwise put most participants in an unequal position. When asked what would ruin *Ilosaarirock* that a 30-year-old male interviewee regularly attends, he answered:

*VIP area and such [...] It has been one of the strengths that everyone is a kind of equal there. That commercialism and this kind of [thing] that they would bring privileges to the loaded ones.*

Morey *et al.* (2014) pointed out that the first rock music festivals were commercial ones and that the development in the UK was going towards monopolisation by the multinational live music business, particularly by Live Nation. Interestingly, they describe that Live Nation is not actually aiming to homogenise festivals, but rather nurture the distinct brand images of the acquired festivals. In Finland, there have been signs of convergence through the standardisation of rock festivals and the replication of the same event in different localities (Koivisto & Luonila, 2015).

In the research data, most of the occurrences of this theme were, however, connected to the existence or the fear of the rising ticket, food and drink prices (see also Leenders, 2010; van Limburg, 2008; van Niekerk & Coetzee, 2011). Manners *et al.* (2012)

included affordability in the amenities part of their model; otherwise, pricing was not included in the festival experience models. This is peculiar since pricing has an essential influence on festival participation. The respondents of the Finnish Rhythm Music Festival Barometer 2016 regarded ticket pricing as the most important element affecting the frequency of their festival attendances (Kinnunen *et al.*, 2017).

### *Values*

The theme comprises values that a festival promotes or manifests. The respondents wished for the promotion of local characteristics like local service providers and local food, and ecological issues like recycling. For instance, promoting recycling at the event influenced the total experience positively. "I wish that the nature and the environment of the site were well protected, that recycling was done at the event, and that people would not litter so much", a 20-year-old female wrote in her experience description about *Ruisrock*, which is arranged in a natural protection area. Regarding the values of the festival, there was only one opinion in opposition in the research data, written by a 33-year-old male from *Ilosaarirock*:

*Starting to get pissed off with all this tree hugging and multiculturalism. If they are brought up even more in the future, I will think very carefully before attending. The festival crowd, the atmosphere in the area and the Saturday lineup got me into buying a one-day ticket this year. Ten years ago, this was still a cool and relaxed festival without the organisers pushing any ideologies down everybody's throats. The attendees come from different backgrounds and are ideologically diverse, so emphasising certain 'socially responsible' values may keep some of the crowd away. (experience description)*

Many festivals take ecological issues seriously, even educating attendees on ecological sustainability (Andersson, Jutbring & Lundberg, 2013; Jutbring, 2017; Mair & Laing, 2012). Furthermore, Anderton (2008) urges paying attention to the beliefs and norms of the organisers while Chaney and Martin (2017) found out that organisers' and attendees' shared values influence attitudinal loyalty and word-of-mouth. Still, Morgan (2006) was the only one that had the values of the organisation within his festival experience model stating: "the visitor will feel a more positive experience if they approve of what the event or destination stands for" (p. 310). Morgan's model has the element of culture, referring to cultural values that he exemplifies with the appreciation of traditional art forms or cherishing of cultural identity (Morgan, 2007; see also Johansson, 2014). However, cultural values can cover more practical arrangements of the festival like promoting sustainability using local service providers and products, recycling and the use of renewable energy.

### *Participants*

Different groups of participants, so the audience including friends, acquaintances and strangers, artists, volunteers and like-minded organisers, influence the total experience.

Here, the participants and their behaviour (socialising and code of conduct) are separate themes. The importance of the code of conduct and socialising as ingredients of co-creation justifies their more precise analysis separately.

Participants are heterogenic, meaning people of different ages and different backgrounds, which delighted some respondents. Just their existence created warm and positive experiences for many respondents: “The event surprised with [...] its mixture of people of all ages, also the disabled people were visible. Very positive experience.” (experience description, *Ilosaarirock*, female, 53 years). Additionally, the egalitarianism between the artists created special moments. “It gave me pleasure to watch how musicians from different parts of the world enjoyed each other’s company whilst playing together”, a 54-year-old female described her experience at *Kuhmo Chamber Music Festival*.

Participants are explicitly present in all the festival experience models except for the one developed by Cole and Chancellor (2008). Manners *et al.* (2012) and Ralston *et al.* (2007) refer to the personnel and artists but do not include attendees in their model, while both Ayob *et al.* (2013) and Morgan (2006, 2007, 2008) mention members of audience in connection with social interactions.

### ***Socialising***

Socialising refers to the social interaction with friends and strangers, getting acquainted with new people, group activities like dancing together or singalongs, plus factors facilitating chilling out like seating groups (Bitner, 1992; Mossberg, 2003), and a flexible timetable that leaves time for social interaction. Socialising was one of the most important acts of participants co-creating the festival atmosphere. “When all the strangers are pals and hang around with each other. Really cool!” (positive critical incident, *Provinssirock*), wrote a 17-year-old female. Similarly, a frequent *Ämyrock* attendee pointed out the importance of socialising: “Ämy has, throughout the years, been a place where you see old acquaintances” (experience description, female, 41 years). Some respondents emphasised the special character of the experience if the artists were present for social interaction (also Matheson, 2005, p. 159) like a *Midnight Sun Film Festival* attendee illustrated: “you can come across a world-class celebrity in the local pizzeria” (interview, male, 36 years).

Social interaction and socialising are referred to as one of the success factors of events and festivals (Nordvall *et al.*, 2014; Hausman, 2011). For instance, 80% of *Roskilde festival* attendees stated that the social get-together is the most important among their participation motives (Sundbo & Hagedorn-Rasmussen, 2008, p. 101). As stated already in connection with participants, both Ayob *et al.* (2013) and Morgan (2006, 2007, 2008) had social interaction included in their festival experience models.

### ***Code of conduct***

Code of conduct means unwritten rules of behaviour like a positive state of mind and the social attitude towards fellow-participants. These rules form an essential part of the liminoid state where participants of the festival community are more open than in mundane circumstances (Getz, 2008; Jordan, 2016). These behavioural rules co-create

the special festival atmosphere with the socialising mentioned previously. Descriptions like “I also enjoyed that all the others looked so happy as well” (positive critical incident, *Provinssirock*, male, 19 years) reflects very well the overall perception that happy people spread positive influence among the audience. It can be interpreted that festivalgoers understand that it is a part of their role and responsibility as participants to spread the good humour through their code of conduct.

It is essential not to cause disturbance to others and not to be too drunk. It is quite clear that, especially in rock festivals, alcohol consumption is present and makes people more sociable (Matheson, 2005, p. 158) – even though this was not directly expressed. However, excessive drinking was contested since it creates problems and inconvenience for fellow attendees (see also Bitner *et al.*, 1994; Kinnunen, 2015; Nordvall *et al.*, 2014): “I just wish that drunken people remembered their manners :)” (experience description, *Provinssirock*, female, 22 years).

Bitner talks about “desirable behaviours” (Bitner, 1992, p. 62) while Grove and Fisk defined “expectations of protocol” (Grove & Fisk, 1997, p. 71) but within the context of festival experience models, only Ayob *et al.* (2013) mention other attendees’ behaviour influencing one’s own actions and behaviours.

### *Place*

The place includes not only the festival locality but also the overall environment, and nature or urban space that has meanings attached to it (Richards, 2017; Tuan 1990/1974): Locals are proud of the place because of the festival (Kainulainen, 2005; Wood, 2017) and, for festival attendees (locals or visitors), the place includes memories and social interactions attached to it. The place identity<sup>8</sup> (de Bres & Davis, 2001) and the sense of place (Richards & Palmer, 2010, pp. 418–419) was present for both locals and regular non-local participants. As the place identity emerges, the festival produces societal value (Andersson, Armbrecht & Lundberg, 2012, pp. 218–219) like place image or brand formation and economic growth for the festival locality (Blichfeldt & Halkier, 2013). Coupling the festival with the place is the main reason why municipalities consider festivals important vehicles for image and brand creation or placemaking, and why they subsidise festivals and events (Richards, 2017). As media covers the festival programme and happenings, the locality is present as well, creating visibility that is invaluable for the municipality (Kainulainen, 2005).

In the festival experience models introduced in Section 2.2, Manners’s and colleagues’ (2012) model included the venue and Cole and Chancellor (2008) mention visual appearance of the area. Thus, they refer to the festival area, venue, and its design. Here, the place is a wider issue: it comprises the whole festival locality – a city, town

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8 Place identity is traditionally defined as a characteristic of self-identity related to the place where person lives (Proshansky, Fabian & Kaminoff, 1983): “At the core of such physical environment-related cognitions is the ‘environmental past’ of the person; a past consisting of places, spaces and their properties which have served instrumentally in the satisfaction of the person’s biological, psychological, social, and cultural needs” (p. 59). In this work, place identity is not restricted to local residents, as also visitors might have created a place identity towards the festival locality and space.

or rural municipality – and its meanings to the festival audience. A 50-year-old male interviewee described Kuopio, the locality of *Kuopio Dance Festival*:

*And then actually, as it is in Kuopio which is not a particularly big city... that kind of significant event in a smallish town makes it comprehensive. At least you get the kind of a feeling that there the whole town is dancing and playing music for that week. And it is not lost like it would be if it was an event among other events in some kind of a metropolis or in a big city.*

The culture in Morgan's model (2006, 2007, 2008) refers more clearly to the meanings of the place. It is surprising that the importance of the place as an experience element is so low in recognition in the experience model literature, despite the plethora of place marketing efforts through festivals.

### ***Weather and/or Summer***

Finns have the major part of their holidays during the summer. It is stated in the Annual Holidays Act (2005) that each employee, if they have worked full-time the whole year from April to April, is entitled to four weeks of holidays between the 2nd of May and the 30th of September. Out of these, two weeks must be consecutive. Thus, Finns are protected by law to have leisure time specifically during the summer. Most of the Finnish cultural festivals take place during the summer because the temperature is rather warm in the Finnish context; there is light throughout the day – up to 24 hours around Midsummer; Finns have most of their annual free time during the summer; and lastly people consume more during their holidays (Wang, 2002).

The weather is an unpredictable experience element that has a critical impact particularly on festivals organised in an open-air festival area. This is the reason why the weather is one of the main reasons festivals might fail (Getz, 2002; see also Carlsen & Andersson, 2011). However, many respondents saw the weather, or in a broader sense summer, as an important experience element. Part of the summer holidays is enjoying the summer weather and white nights, and many respondents associate festivals specifically with the summer. One respondent describes the summer feelings vividly:

*Indeed, it is already Sunday and I am walking towards home but this year something was so nice and special that it definitely sticks in my mind as one of the best [Ilosaari]rocks that I have experienced. It was surely, first and foremost, influenced by the warm sun that shone wonderfully from a cloudless sky throughout the whole weekend, and the reading of the thermometer. (empathy-based story, successful Ilosaarirock in 2015)*

Even the rain might end up being a positive experience element, as the critical incidents of *Provinssirock 2012* proved in Article 3. Many respondents thought that the rain, combined with the positive state of mind of fellow-attendees, created a particularly memorable festival experience.

Ralston *et al.* (2007) have the engaging of all senses – as part of Pine’s and Gilmore’s (1998, 1999) conceptualisation – in their experience model. It is justifiable to think that summer belongs to this category. The Finnish summer weather engages all the senses, having the variety of sun, warmth and cold, rain, thunderstorms and white nights.

### *Atmosphere*

The atmosphere means the overall feeling, the sense of community and spirit of the festival that are constructed through other experience elements (see also Gustafsson *et al.*, 2006) as an empathy-based story illustrates: “However, the atmosphere is intensive and the artistic know-how is present everywhere, the audience can be participatory” (successful *Kuhmo Chamber Music Festival* 2015). Especially, the acts and behaviour of and towards fellow-attendees help in the creation of the atmospheric elements (Nordvall *et al.*, 2014). Here, atmosphere is an entirety the respondent felt, in contrary to the service encounter settings where the term *ambiance* is frequently used to refer to physical settings (Bitner 1992; Walls *et al.*, 2011b).

Atmosphere (Johansson, 2014; Pegg & Patterson, 2010; Pettersson & Getz, 2009; Nordvall *et al.*, 2014) or the sense of community (van Winkle & Woosnam, 2014) is often stated as one of the major pull factors of festivals and special events. In particular, camping sites in rock festivals seem to entail a special sense of community (Négrier, 2015; Nordvall *et al.*, 2014). The sense of community involves Maffesoli’s emotional communities and interest-driven neo-tribes within festival audiences (Matheson, 2005). Many of the respondents’ texts carry characteristics of Kozinets’ hypercommunity (Kozinets, 2002) of a strong, caring and sharing community limited in time and space. The sense of community does not apply to rock festivals only, even though there the concept is in most frequent use, but also the attendees of other festival genres mention it:

*In Kuhmo Chamber Music, the high-quality programme and artistic level are in place, connected to the peaceful environment of natural beauty as well as friendly atmosphere and communality – creative and clean energy for the rest of the year! (experience description, Kuhmo Chamber Music Festival, male, 67 years).*

Morgan (2008) was the only one who mentioned atmosphere in the introduction of his festival experience model, stating that social interaction has much to do with the festival atmosphere, and that atmosphere is one of the elements producing personal benefits. However, he did not include atmosphere *per se* in his experience model.

## 5.2 Positive and negative experience elements

Schmitt (2011, pp. 79–80) introduced experiences that involve both negative and positive experience elements. For instance, indulging oneself with a tasty dessert might involve the feeling of guilt, or watching a horror film may evoke the feeling of fear. In the festival context, positive and negative experience elements refer to situations where the same factor might – under different outcomes – be highly positive or miserably negative.

There were differences in gradation of what was asked in different data sets. The experience descriptions in respondents’ observations covered the actual experiences and the need for improvement. In interviews, positive experience elements were asked in the form “What makes the event x exceptional and good?”, and negative ones involved imagination asking what could ruin the event. Thus, the positive elements were still actual existing ones, while the negative elements were not features that should be improved, but rather developments that could ruin the event. The empathy-based stories went one step further. One section of the respondents was asked to imagine an exceptionally good event and describe it, while another section was asked to illustrate an imagined total disaster. Table 12 divides the most frequent positive experience elements by the actual state, actual differentiators and possible utopia, while the negative experience elements are divided by actual needs for improvement, the possible ruiners of the total experience and imagined dystopia.

**Table 12.** *The most frequent positive and negative experience elements.*

Positive experience elements		
Actual state (Experience descriptions)	Actual differentiators (Interviews)	Possible utopia (Empathy-based stories)
<ol style="list-style-type: none"> <li>1. Atmosphere</li> <li>2. Programme</li> <li>3. Participants</li> <li>4. Arrangements</li> </ol>	<ol style="list-style-type: none"> <li>1. Atmosphere</li> <li>2. Place</li> <li>3. Programme</li> <li>4. Participants</li> </ol>	<ol style="list-style-type: none"> <li>1. Arrangements</li> <li>2. Services</li> <li>3. Programme</li> <li>4. Atmosphere</li> </ol>
Negative experience elements		
Actual needs for improvement (Experience descriptions)	Possible ruiners (Interviews)	Imagined dystopia (Empathy-based stories)
<ol style="list-style-type: none"> <li>1. Services</li> <li>2. Arrangements</li> <li>3. Crowding</li> <li>4. Programme</li> </ol>	<ol style="list-style-type: none"> <li>1. Commercialism</li> <li>2. Programme</li> <li>3. Change of place</li> <li>4. Values / Arrangements</li> </ol>	<ol style="list-style-type: none"> <li>1. Arrangements</li> <li>2. Programme</li> <li>3. Services</li> <li>4. Crowding</li> </ol>

Within the positive experience elements, the programme and atmosphere are present in all the categories. Additionally, participants and arrangements are viewed as characteristics of the current state, and the place and participants as differentiators. Extraordinary services – especially food services – are present only in imagined utopia. Thus, it could be said that the programme and atmosphere are the main success factors

while place, participants, services and arrangements could be differentiators creating a competitive edge for festivals.

On the negative side, services, arrangements, crowding and the programme need improvement measures. However, the possible ruinors were over-pricing and extensive commercialism, unsuccessful programme, change of place and failed arrangements or unsuitable values. In imagined dystopia, the reasons for total failure lay in arrangements, programme, services and crowding. All in all, failed arrangements and programme reside in all the negative categories, illustrating their essence in festival production. Additionally, crowding and services are threats in both the actual situation and in an imagined disaster.

Figure 23 represents all the experience elements and their influence, red indicating a negative influence and green a positive one. The size of the corresponding word reflects its rank score: the highest rank in each text type (experience elements, interviews, empathy-based stories) resulted in the highest score within the text type, the next resulted one point less and so on. Finally, all three text type scores were summed. In this way, the effect of the different amount of input data within each text type was eliminated and the bias towards rock festivals was reduced. The word 'cloud' represents the final scores for each experience element. The result illustrates the essence of programme and arrangements in both positive and negative ways. Additionally, the atmosphere is an important positive experience element whereas commercialism (mainly manifested by high prices) and services cause negative experiences.



*Figure 23. Word cloud of experience elements. Green indicates a positive element and red a negative one.*

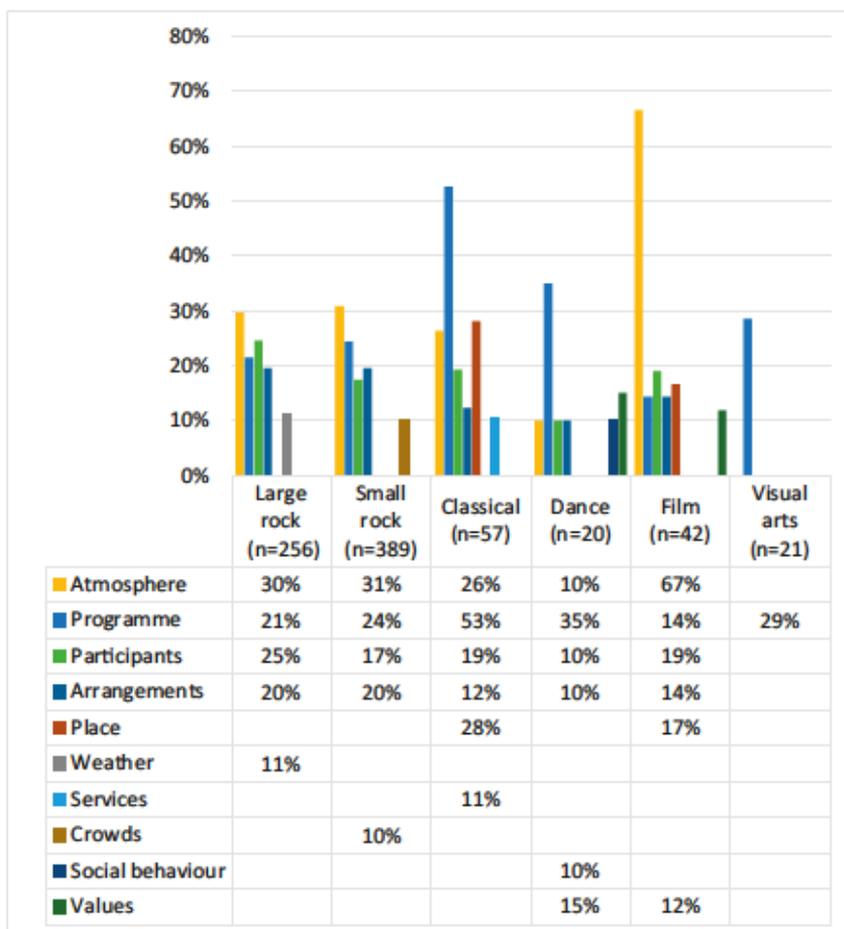
This analysis was based on the quantification of the research data and gave certain indications. However, there are genre-specific differences between different experience elements. This aspect is studied next.

### 5.3 Influence of genre on the total festival experience

Walls and colleagues (2011a, p. 20) noted in experience studies the implied assumption that each experience-related factor had an equal influence. All the experience elements do not have the same weight and one of the main things influencing their importance is the genre of the festival. The influence of the genre is studied using experience descriptions. The number of interviews and empathy-based stories is so low that they are not particularly useful for genre comparison. Experience descriptions including positive experience elements per genre are summarised in Figure 24, and negative ones in Figure 25. In the figures, the percentages are calculated within the genre: for instance, in Figure 24, the total number of positive experience descriptions in large rock festivals was 256 and 30% of them included atmosphere; (note that one experience description typically contained several experience elements). The percentages are used instead of absolute numbers due to the variation of number of answers in each genre. Using the percentage facilitates the genre-specific comparisons. Occurrences under 10% are omitted to concentrate on the essential elements. Rock festivals are divided into large and small rock festivals since there are some differences in the importance of their experience elements (Morey *et al.*, 2014).

There is one positive experience element that is important for all the genres: the core element of festivals, the programme. For both large and small rock festivals, the four most important positive elements are: atmosphere, programme, participants and arrangements. The large rock festivals included in the study are established hallmark events that have been arranged for decades. Their programme consists of various musical sub-genres attracting several kinds of attendees. Small rock festivals, in turn, might concentrate on a certain musical sub-genre or might have a higher proportion of not-so-well-known music in their repertoire. They are more vulnerable in terms of economic constraints due to the combination of small attendee numbers and lower ticket prices. Nevertheless, the small size is one of their pull factors.

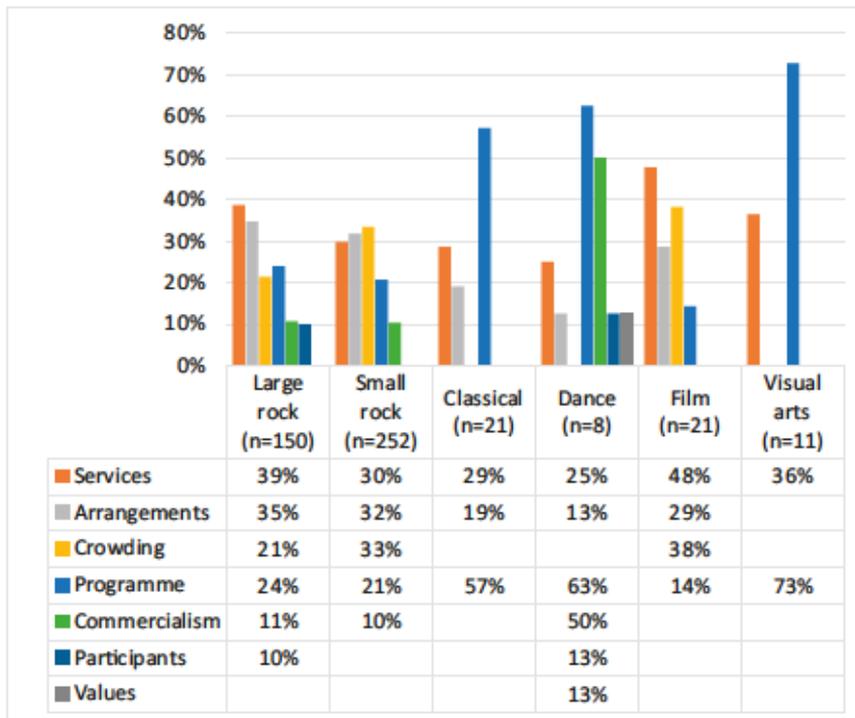
In classical music festivals, the order of importance of positive experience elements is: the programme, the place and atmosphere. The importance of the place reflects the fact that many classical music festivals are arranged in beautiful natural locations and most of the attendees arrive from the metropolitan area. The beautiful nature and the special characteristics of the place are something to which the outsiders pay more attention, while locals might take these for granted (Tuan, 1990/1974, p. 65). Additionally, many classical music festivals have a strong loyalty factor and the importance of the place implies that gradually, a strong place identity is developed among the frequent participants.



**Figure 24.** Positive experience elements (n=785) presented by percentages within the genre. Occurrences under 10% are omitted.

The dance festival of the study, *Kuopio Dance Festival*, attracts professional and amateur dancers as well as laymen interested in dance. Dance courses organised during the festival are an essential part of the festival and they are beneficial for both professionals and amateurs. The programme, including courses, is the most important experience element. Visual arts events emphasise the importance of content (programme) as well.

Only one film festival, *Midnight Sun Film Festival*, was included in the study. The most important experience element of this festival is the atmosphere. The atmosphere – or the spirit – of this festival is widely recognised (for example, Salokangas, 1996; Turan, 2003, pp. 109–121; von Bagh, 2010) and respondents mention, for instance, the shared enjoyment of films and holistic atmosphere, all embodying the whole locality and reflecting the festival spirit. The high-quality films are a self-evident part of the festival spirit, attracting film enthusiasts from all over the world, and this might be the reason why the importance of the programme is so low.



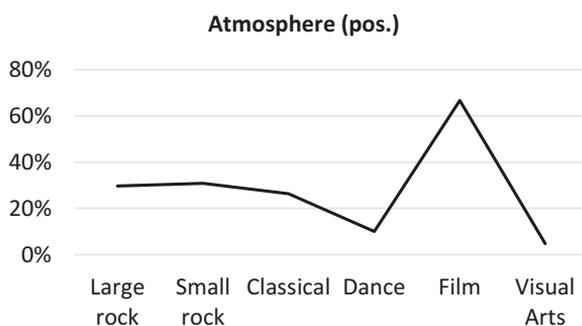
**Figure 25.** Experience elements to be improved (n=463) presented by percentages within the genre. Occurrences under 10% are omitted.

The experience elements to be improved are summarised by genres in Figure 25. It is noteworthy that all the genres include services and the programme as factors that could be improved. In large rock festivals the most important improvement areas are services, arrangements and the programme; in small rock festivals the top three are crowding, arrangements and services. Crowding in small rock festivals include the fear that a small festival might be enlarged too much, or that there are already too many people causing queues and congestion. Other elements indicate that both large and small rock festivalgoers are aware that it is also possible to serve high-quality food in festival surroundings and they are requesting actions to fulfil this desire. Regarding the arrangements, the cleanliness and the number of toilets are the focal points for improvement (see also Johansson, 2014).

In classical music festivals the programme, services and arrangements are to be improved. In the programme, the requests are partly contradictory, as some people want more traditional music and others more modern and bolder music. This reflects quite well the challenges that artistic management of any festival faces: how to react to participant's wishes while there is a need to develop and renew the festival at the same time (Luonila & Kinnunen, 2016). The requests for service improvement are not concentrating on one issue only, as was the case in rock festivals. In classical music festivals the services to be improved include transport, food and accommodation.

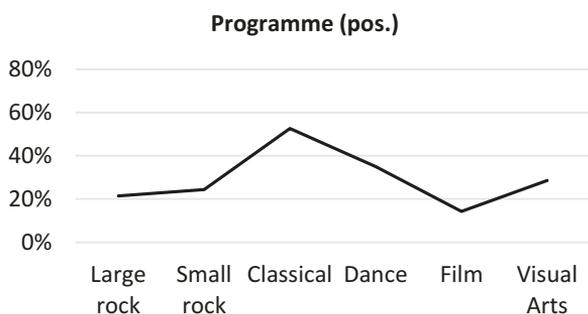
In the dance festival and visual arts events, the most important area for improvement is the programme. In the dance festival, the pricing was of concern while services needed improvements in visual arts events. The film festival, on the other hand, needs improvement especially in food and accommodation services, crowd control and arrangements (toilets, information, security).

The difference of opinions by genres can be seen even more clearly if the ratio of individual experience elements is studied. Figure 26 indicates how atmosphere is critical in film festivals and practically meaningless in visual arts events: atmosphere was mentioned in 67% of all the positive experience descriptions of the film festival and there were altogether 242 occurrences of atmosphere as a positive experience element throughout the genres.



**Figure 26.** Atmosphere as a positive experience element ( $n=242$ ) per genre.

Figure 27 presents the importance of the programme as a positive element per genre, indicating the high importance of the programme for classical music attendees and low for film festival attendees. However, it is stressed that in the film festival, the programme is such an essential part of the atmosphere that it is probably included in the atmospheric experience element. The improvement needs of the programme or contents, indicated in Figure 28, were biggest in visual arts events and in the dance festival, and lowest in the film festival.



**Figure 27.** Programme as a positive experience element ( $n=199$ ) per genre.

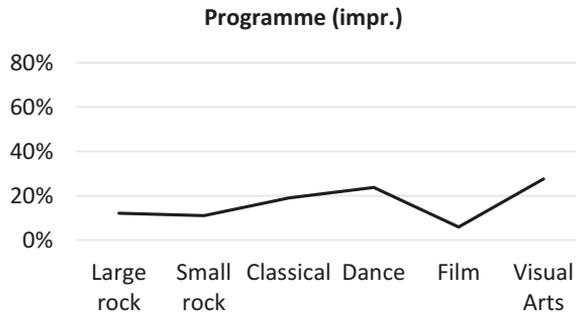


Figure 28. Programme as an experience element to be improved (n=116) per genre.

Table 13 summarises the most important positive and negative (or to be improved) experience elements by the genre. The programme, participants and atmosphere are important positive experience elements in most of the genres. Services could be improved in all the genres, and the programme and arrangements in most of them.

Table 13. The most important positive and negative experience elements by genre.

Rock festivals	
+ Atmosphere	- Services
+ Programme	- Arrangements
+ Participants	- Crowding
+ Arrangements	- Programme
Classical music festivals	
+ Programme	- Programme
+ Place	- Services
+ Atmosphere	- Arrangements
+ Participants	
Dance festival	
+ Programme	- Programme
	- Commercialism
	- Services
Film festival	
+ Atmosphere	- Services
+ Participants	- Crowding
+ Place	- Arrangements
Visual arts events	
+ Programme	- Programme
	- Services

## 6 Discussion

Staged experiences as defined by Pine and Gilmore (1998, 1999) are still the mainstream ideology in cultural festival production. However, co-production or co-creation (Prahalad & Ramaswamy, 2004) is a growing trend – there is a lot of talk about it but not so many full-scale practical implementations yet (Haanpää, 2017; van Limburg, 2008). The American *Burning Man* festival (Bowditch, 2016; Kozinets, 2002) and its regional events (Burning Man, 2017) are a good example of co-production initiatives. Ultimately there are, and increasingly will be, festival experiences created solely by attendees (Ek *et al.*, 2008). *Reclaim the Streets* is probably the most well-known realisation of this phenomenon that will in future be more popular. In this study, participant co-creation takes place mainly in the creation of the festival atmosphere.

The experience elements comprising cultural festival attendees' total experience (Section 5) include both well-recognised experience enablers and new findings. The programme, services, arrangements, values, participants, socialising and atmosphere appear in previous event and festival experience studies. Organiser-induced crowds, commercialism and/or non-commercialism, audience-induced code of conduct and external factors, the place, and the weather and/or summer, are more rarely recognised. Crowds, crowding and crowd control are identified as negative impacts in various festival studies (Dwyer *et al.*, 2000; Nordvall *et al.*, 2014). However, crowds may have a positive connotation as well influencing the atmosphere in a positive manner or making the festival locality more vivid (cf. collective gaze by Urry, 2002/1990). When scrutinising the commercial aspects, pricing is the most important factor. The reasonable pricing of festivals was considered an element influencing positively one's experience, but raising prices, and especially a fear for that to happen in the future, will influence negatively one's experience. Since pricing is a major factor affecting the festival participation decision (Kinnunen *et al.*, 2017) it is surprising that it has been studied so little; the examples of elevated pricing as a negative element can be found from Leenders (2010), van Limburg (2008) as well as van Niekerk and Coetzee (2011). However, for instance, the explicit willingness to pay for tickets, food or drinks is hardly present in festival studies, except of the works of Andersson, Armbrecht and Lundberg (2012), and Kinnunen *et al.* (2017).

The significance of the code of conduct has been recognised in servicescape (Bitner, 1992; Grove & Fisk, 1997) but it is not a typical ingredient of festival studies unless related to the locals' perceptions of the negative impacts of the festival (Deery & Jago, 2010). However, since the audience behaviour co-creates the festival atmosphere, it would deserve more research. Furthermore, the importance of the place (Richards, 2017) and the emergence of the place identity (de Bres & Davis, 2001; Newbold & Jordan,

2016) as a possible consequence of regular attendance is an interesting finding since, generally, place identity is attached to local residents (de Bres & Davis, 2001; Richards, 2017), not to visitors. For instance, the importance of the place for the metropolitan residents regularly visiting *Kuhmo Chamber Music Festival* is a notable phenomenon.

Finally, the importance of the weather is identified as a possible failure factor for festivals (Carlsen & Andersson, 2011; Getz, 2002; Pettersson & Getz, 2009). It is a major concern for festival organisers as an interview of an organiser reveals in a study of the perceptions of the future of festival organisers and the festival audience (Luonila & Kinnunen, 2016): “That for the final two weeks you constantly check the weather forecasts and bite your nails” (p. 136). However, the importance of the weather – and especially the summer as a positive experience element – is highly connected with the special significance of summer to Finns: the long and dark winter, followed by the gradual increase of light, up to the white nights of the summer, is a process that influences everyone living in Scandinavia.

The model of total festival experience was constructed using both the research data and the results of the published articles. It is noted that all the audience-induced experience elements, participants, socialising and code of conduct, had more weight in articles than in the study of their importance per genre. Instead, the meta-inference revealed the importance of atmosphere that was not so obvious in articles. However, as mentioned earlier, the atmosphere is genuinely co-created by participants, their code of conduct and their social behaviour. Thus, the articles highlighted the factors behind the atmosphere.

## **6.1 Contributions**

The contributions of the thesis are divided into methodological, theoretical and practical contributions.

### **6.1.1 Methodological contributions**

As Crowther *et al.* (2015) stated, the use of MMR is still rare in the field of event and festival studies, which was further demonstrated in the review of recent articles in Section 3.1.2. This work contributes to the area, using MMR to define the total cultural festival experience. Additional methodological assets lie in the use of the Method of Empathy-Based Stories (MEBS) and the study being a multiple case study.

### ***Mixed methods research***

As indicated in Section 3.1.2, there is a limited amount of mixed methods research in event and festival studies. It seems that MMR is more frequent in educational and business studies even though there is no rationale for avoiding MMR in event and festival research. Thus, the work contributes to the obvious methodological gap in the area.

Without the meta-inference, this work would have been a multiple methods study and lacked the model of total festival experience. On the other hand, if the total festival

experience would have been elaborated as a pure thematic analysis without the MMR meta-inference approach, the emphasis of the model would have been different. Most importantly, the differences between genres would not have been found and the significance of socialising and code of conduct would not have been discovered but hidden behind the experience element of participants.

### ***MEBS***

Empathy-based stories mean using one's imagination to construct a narrative of the given situation. They are particularly useful when knowledge is required from a situation that has not taken place and when studying the possibilities of the future. That was done here, by giving frame stories taking place in the near future (year 2015) and far future (year 2027). Respondents had to imagine themselves in the situation. The use of empathy-based stories is an inexpensive and easy way of collecting information without the presence of the researcher, implying the minimisation of the researcher impact and maximising the descriptive validity (Maxwell, 1992). It was confirmed that an earlier given figure of 15 empathy-based stories per a frame story (Eskola, 1988) is enough to reach the saturation point.

This was the first time that MEBS was applied in event and festival studies. The experiment proved that the data collection method is suitable in this area. Respondents were willing to do the writing and produced quite vivid stories of imaginative festival experiences, both positive and negative ones. The method is particularly useful in collecting information about imaginative festival failures since they are not necessarily easy to find in real life. Thus, the imagination of people who have attended the festival in question can be used. Furthermore, empathy-based stories might be an inexpensive and useful tool for festival development, testing new – even utopian – ideas with regular attendees to check what might go wrong and what could be the positive consequences of the new ideas.

### ***Multiple case study***

Most festival studies concentrate on a single or a couple of cases (Getz, 2010, p. 21). This study includes 17 cultural festivals that represent five genres. Since there is a paucity of studies that concentrate on various festival cases (exceptions include Johansson, 2014; Mossberg & Getz, 2006) and even less research on various genres (Rihova, 2013) other than the music genre (for example, Oakes, 2003; Pérez-Gálvez, Lopez-Guzman, Gomez-Casero & Cardozo, 2017), this study provides valuable knowledge about the Finnish festival field.

#### **6.1.2 Theoretical contributions**

To fill the research gaps regarding the consumer experiences defined in Chapter 1.1, an abductively constructed model using both literature and empirical data was created. It defines elements included in cultural festival attendees' total festival experience. The model is adding to the festival experience knowledge particularly in pointing out the importance of participants, their socialising and code of conduct, as well as the

significance of the place, the weather and summer. The place and the construction of the place identity is emphasised. Additionally, the importance of crowds, commercialism and/or non-commercialism for both positive and negative experiences has been an under-researched area.

Even though there are event and festival experience studies, they tend to concentrate on positive experiences. Ritchie and Hudson (2009) criticise this point by stating that researchers should not “focus on the pleasant aspects of leisure and tourism but to consider the totality, negative as well as positive, of the experience” (p. 118). In this study, it was defined which experience elements are important for creating an ultimate positive – even utopian – festival experience, and which are the elements that would ruin a festival, creating a dystopia. Furthermore, the importance of different experience elements was defined by genres.

The current work also contributes in shedding light on the Finnish festival audiences, their festival experiences and the differences of audience experiences in different cultural festival genres. Research on Finnish festival audiences has been scarce especially during this decade. The only significant work in the area covers the audiences of festivals of Swedish speaking origin (Johansson, 2014). Handling several cultural genres within one study is rare in the Finnish context, and specifically, this study adds to the knowledge about dance festival audiences, an under-researched area (Cantell, 2003).

The study states that co-creation of the festival atmosphere is made by participants, their code of conduct and their actions. The participants consist of the audience, performers, volunteers and organisers. The festival production by organisers and performers is self-evident but the role of volunteers and audience in the festival production has had, so far, little attention in academia. Festival co-creation by volunteers was recently studied by Minni Haanpää (2017), and it was a rare exception in the field. She reviewed festival co-creation studies and concluded that “management-oriented paradigm has dominated the discussion of co-creation in the field of event studies” (*ibid.*, p. 38). The studies of the role of the audience in the festival co-creation are scarce (Rihova, 2013; van Limburg, 2008) and this study contributes to the subject.

### **6.1.3 Practical contributions**

The practical contributions of the study focus on festival and event management. The results of the study help festival and event managers in the strategic planning of differentiation, branding and co-creation.

#### ***Differentiation and branding***

The results contribute to event management and strategic planning. An in-depth analysis of experience elements of the festival in question enables organisers to find out the characteristics that might construct a competitive advantage for their own festival. For example, the charm of the *Midnight Sun Film Festival* lies in its values since the sole purpose of the festival is to serve film enthusiasts. The festival claims to be an anti-Cannes event for genuine film lovers, without red carpets, glory or heavy

film marketing efforts (Kinnunen & Haahti, 2014, pp. 46–47; von Bagh, 2010). The extraordinary atmosphere comes from the combination of a constant flow of films, the informal attitude, the distant and small location and the white nights. With these principles, the festival has grown to an international phenomenon. On the other hand, *Kuhmo Chamber Music Festival* is known for its high-quality programme and for the stunning nature locally. Gradually, Kuhmo has gained a notable international position with the help of these factors (Tikkanen, 2008). Differentiation through the selected experience enablers helps in constructing the brand image of the festival.

Article 3 demonstrated the significance of experience elements in branding a rock festival. Development of brand experiences (Zarantonello & Schmitt, 2010) increases the sustainability of the festival (Anholt, 2010; Dreyer & Slabbert, 2012; Leenders, 2010), which is critical in the current situation where there is a large supply of festivals and not enough participants for all of them. Festival branding potentially adds loyalty behaviour and improves the festival economy through media coverage and sponsors' interests (Andersson *et al.*, 2013; Dantas & Colbert, 2016; Dreyer & Slabbert, 2012; Huang, Li & Cai, 2010; Leenders, 2010; Mossberg & Getz, 2006).

### ***Co-creation***

Prahalad and Ramaswamy (2004) advise firms to co-create experiences for value creation. Managed co-creation of experiences has hardly been done in Finnish festival productions. Festival volunteers own a considerable amount of tacit information and they already participate in the co-creation of festivals (Haanpää, 2017), but the use of audience members in the co-creation is more restricted. When considering the role of the audience and the possibilities within the co-creation of festivals, it currently happens with minimal action from the organisers. The main area of co-creation activities with the audience is the atmosphere. Tombs and McColl-Kennedy (2003) say that people have an essential influence on the atmosphere. Heide and Grønhaug (2006, pp. 273–274) think that atmosphere is created through the interaction between people and their environment. Pegg and Patterson (2010, p. 95) state that the atmosphere is the most vital characteristic of a festival. According to them, meeting new and friendly people is an important part of the atmosphere (*ibid.*). Uhrich and Benkenstein (2010) built a model describing the atmosphere at a football stadium. They concluded that factors impacting social interaction were the most essential in creating the desired atmosphere.

Besides the atmosphere, the other area that co-creates and enhances experiences is the reflections of the experience on social media (Gyimóthy & Larson, 2015; Hudson & Hudson, 2013). Attendees share texts, photographs and videos communicating the festival atmosphere and their perceptions of the highlights of the total festival experience. Social media is becoming more and more important in co-creation as attendees want to reflect their personal identities through it.

Festival managers seem to be somewhat unwilling to share the festival production with the audience since there are currently no significant initiatives in the Finnish festival scene. However, being in control of the co-creation process by limiting the

focus areas, at least in the beginning, might be a good starting point. This study enables festival managers to identify the experience elements and even audience segments (Kinnunen & Haahti, 2014) that might be open for co-creation processes.

## 6.2 Limitations

As indicated in Section 3.6.5, the results cannot be generalised since the random sampling was not used; instead, transferability to other contexts (Morgan, 2007) was handled in the section. The limitations in sampling lies in the bias towards rock festivals, female respondents and regular attendees.

### *Bias towards rock festivals*

Rock festivals are the most common festival genre in Finland, constituting approximately 40% of all the summer festivals in 2016 (Kinnunen, 2016a), and over 50% of young adults have attended a rock festival at least once in the last five years (Purhonen *et al.*, 2014, p. 268). Thus, it is justifiable to have a considerably higher proportion of rock festival respondents than others, but in samples S1+S2, there are 78% rock festival respondents, which is more than their actual share in the Finnish festival field (see Finland Festivals, 2017).

Consequently, the bias towards rock festivals was reduced by various means. In the meta-inference, the data of the sample S3 was not used since it contains only rock festival respondents. However, the results of the corresponding article, Article 3, were taken into account. Additionally, when analysing the positive and negative influences of experience elements in Section 5.2, the answers were grouped by different text types, since the experience descriptions were biggest in number and biased towards rock festivals. The other text types did not have this bias: only 17% of the interviews were conducted with rock festival attendees and 53% of empathy-based stories were written about rock festivals.

### *Bias towards female respondents*

The higher number of female respondents within classical music and dance festival attendees reflects the actual composition of the audience since women attend so-called high culture events (dance, classical music, opera) more frequently than men (Alasuutari, 2009; Lizardo, 2006; Purhonen *et al.*, 2014). Lizardo (2006) explains this further, stating that females are consuming more high culture – at least in the United States – during their active time in the labour force. Furthermore, the rock festival audience is also moving towards female attendees. Djakouane and Négrier (2016) state that the rock festival audiences are becoming more female “reflecting a gendered democratisation of rock” (p. 23). Even taking this into account, the number of female respondents is still higher in the rock festival genre than their actual proportion of the audience: for example, proportions of males and females were nearly equal in Ilosaarirock 2007 (Mikkonen *et al.*, 2008, p. 54). This is because women answer surveys

more readily than men, which is a bias connected to surveys, both in Finland (Cantell, 2003; Silén & Ronkainen, 2013; Tuuri *et al.*, 2012) and in other Western countries (Eaker *et al.*, 1998; Smith, 2008) in general.

### ***Bias towards regular festival attendees***

The number of first-time attendees (23%) among survey respondents was lower than in other surveys (for example, *Ilosaarirock*: one third / Mikkonen *et al.*, 2008, p. 43; *Provinssirock*: over 40% / Tuuri *et al.*, 2012, p. 21). In the present study, an average respondent had participated in the same festival five times. However, this implies that they are a suitable person to pinpoint areas that nurture loyalty behaviour and emotional attachment to the festival.

## **6.3 Future research**

The need for future research ranges from the additional cultural genres of Finnish festivals, longitudinal studies and confirmatory research on experience elements, to the need for comparative research.

### ***Other festival genres***

This study included the genres of rock and classical music, dance and film festivals, as well as visual arts events. To increase the creditability of the model, genres like jazz music and theatre should be added and additional festivals in the dance and film festival genre should be studied.

### ***Longitudinal research***

Longitudinal studies are scarce in event and festival research (exceptions include Chaney & Martin, 2017; Collin-Lachaud & Kjeldgaard, 2013). Furthermore, to the best of my knowledge, there are no longitudinal studies that concentrate on several cultural genres in a single study. Particularly from the festival management viewpoint, it would be important to see the changes and trends in festival experiences by genres.

### ***Evaluation of experience elements***

The validation of the total festival experience model should be done with surveys using pre-selected choices covering all the experience elements. Especially further information on the importance of crowds, commercialism and/or non-commercialism, participants' code of conduct, and place and weather, should be collected since they are under-researched areas in general. Additionally, a deeper study about the different aspects of commercialism is needed, since there has been development towards more commercial festival productions both in Finland (Koivisto & Luonila, 2015) and internationally (Morey *et al.*, 2014).

### *Comparative research*

To understand the possible cultural differences regarding the experience elements, comparative studies should be conducted in other countries. Having similar cultural background and values, the experience elements should be rather similar, and thus transferable to the Nordic countries – and it should be empirically tested.

## 7 Conclusion

This is an article-based dissertation comprising three published articles and a meta-inference that forms the synthesis of the research data and published articles. The main research question is: *What are the elements that comprise the total experience for cultural festival attendees?* The festival demand-side, research on audiences, needs more attention, which has been pointed out, for instance, by Ek and colleagues (2008) and Newbold *et al.* (2015). Specifically, the research on the Finnish festival audiences and their experiences has been scarce since the works of Timo Cantell (1993, 1996, 1998, 2003).

The rationale of the study lies in the need to explore the festival consumption experience, so to find ways of facilitating the experience process of the audience. The festival experience is one of the main motivations for participating in festivals (Ballantyne *et al.*, 2014) and a successful festival experience enhances loyalty behaviour (Cole & Chancellor, 2009; Mason & Paggiaro, 2012). Furthermore, knowledge of total festival experience reveals elements that can be used in building the festival brand (Morgan, 2006, 2007, 2008) that in turn, increases loyalty (Huang *et al.*, 2010; Leenders, 2010) and positive media coverage (Mossberg & Getz, 2006), as well as produces economic benefits like an increase in ticket sales (Andersson *et al.*, 2013; Dantas & Colbert, 2016) and sponsors' interest (Andersson *et al.*, 2013, Dantas & Colbert, 2016; Dreyer & Slabbert, 2012).

The study is positioned in the intersection of business studies, tourism, event and festival, experience, consumer and marketing research. Event and festival research is the most important framework since the focus of the study is, as defined by Getz (2009, 2016), the core phenomenon of festivals, attendees' experience. The second most important framework is experience research and the study concentrates on identifying the experience elements that festivalgoers describe. The business study perspective culminates in the strategy and brand development, based on the elements of the total festival experience. Tourism research is related to event tourism, visitors outside the festival locality arriving at the festival. For non-local event tourists certain experience elements like the place and tourism-related services are more important than for locals. Consumer research is present as festival attendees build their identities and express themselves through the hedonic, experiential consumption of festivals. Finally, marketing research relates to the study through the experiences, their descriptions, the evaluation of the total festival experience and its elements.

The main concepts of the study are *cultural festival* and *total festival experience* (Section 2). Cultural festival is a regularly and professionally organised event at the same place or region, it has several performers and is open for the public. Furthermore,

it represents a certain cultural genre offering the programme that consists of performing or visual arts. The total festival experience is an experience that is constructed from the available experience elements by a member of the festival *communitas* inside the liminoid zone. The liminoid phase during the festival means being a member of the tolerant, egalitarian festival *communitas* (Turner, 2008/1969; see also Getz, 2007; Kozinets, 2002) whose members are more open to participate in collective actions (Articles 2 and 3; see also Carú & Cova, 2007b) and shared enjoyment than in normal circumstances (Articles 2 and 3; see also Getz, 2008; Jordan, 2016). Liminality is the most common term describing the essence of the festival attendance, where the festival community is outside the structures and norms of the surrounding society. Carú and Cova (2007b) define this situation as enclavised context (see also Mossberg, Hanefors & Hansen, 2014), that enables consumers to “access the experience” (p. 34) through immersion, “bringing them into a separate world of enchantment where all of the usual worries and hardships that they face in their ordinary lives disappear” (Carú & Cova, 2007b, p. 41; see also Kinnunen *et al.*, 2017). Immersion has ups and downs, moments of intense immersion and moments of less intensity (Carú & Cova, 2006, 2007b; Hansen, 2014; Hansen & Mossberg, 2013; see also Vignette 3). The results of the study show that the festival experience is a shared experience. Furthermore, it is noted that live and virtual reflections deepen the experience and make it more memorable, since an “experience is never really complete if it has not been expressed, i.e., as long as it is not been communicated in linguistic or other forms” (Carú & Cova, 2007b, p. 44).

This is a mixed methods research (MMR) meaning that the data collection and analyses of the study employ qualitative and quantitative methods and, most importantly, the results are integrated in meta-inference. The process of meta-inference is described in Section 3.5.6, its legitimation in Section 3.6 and the results in Section 5. The principal reason for the use of MMR was to get a deeper understanding (Bryman, 2004; Denscombe, 2008; Greene *et al.*, 1989; Hurmerinta-Peltomäki & Nummela, 2004, 2006; Sandelowski *et al.*, 2006) about the total festival experience, with different research questions shedding light on different angles of the phenomenon. Mixed methods were also used for the weakness minimisation point of view, since the different methods complemented each other (Bryman, 2004; Denscombe, 2008; see also Section 3.6.3). Additionally, in the data collection phase, qualitative methods were used to facilitate the development of the quantitative-dominant survey instrument (Bryman, 2004; Denscombe, 2008; Greene *et al.*, 1989, Hurmerinta-Peltomäki & Nummela, 2004, 2006).

Crowther and colleagues (2015) reviewed event and festival research from 1997 to 2003, discovering that only 15% of the most cited 165 articles used multiple methods. Only a small fraction of these works are mixed methods studies since they do not include the meta-inference, the synthesis of the qualitative and quantitative results. My review of the event and festival studies from the 2010s claiming to be MMR revealed that only one in eight studies fulfilled the definition of MMR (Section 3.1.2).

A typical event and festival study concentrates on a single or a couple of festivals only (Getz, 2010), whereas this study uses 17 cultural festivals all around Finland

representing five genres. The research is an instrumental multiple-case study (Stake, 1994; Yin, 2014) where the five cases are cultural festival genres of rock music, classical music, dance, film and visual arts.

The research data includes both primary and secondary data collected in the years of 2012 and 2013. The data comprises answers to surveys, interviews and empathy-based stories (Eskola, 1988) written by the attendees. The use of different text types enabled data collection of actual and imagined festival experiences, both successful and failed ones. The experience descriptions ( $n=931$ ), collected as answers to open-ended survey questions, covered the actual experiences and needs for improvement. Positive critical incidents ( $n=645$ ) were also collected through a survey and they revealed positive experience elements essential in festival branding. In interviews ( $n=23$ ), the positive experience elements were gathered, asking festivalgoers to describe what makes the event in question exceptional, and negative ones involved imagining things that could ruin the event. In the empathy-based stories ( $n=51$ ), one part of the respondents was requested to imagine an exceptionally successful event, while others were to describe an imagined disastrous event. Thus, there were differences in gradation of what was asked. Positive experience elements were illustrated by the actual state, actual differentiators and possible utopia, while the negative experience elements were divided into actual needs for improvement, the possible ruiners of the festival experience and imagined dystopia. Altogether, 1,995 festivalgoers contributed to the research data.

The aim of the work was to build a total festival experience model. This was accomplished by the meta-inference of the published articles and the research data (Section 5.1). The total festival experience comprises organiser- and attendee-induced experience elements, as well as external experience elements and atmosphere that are summarised next.

### ***Organiser-induced experience elements***

Organiser-induced experience elements include the programme, services, arrangements, crowds, commercialism and/or non-commercialism and other values. The ***programme*** is the core experience element and, thus, one of the festivals' success factors. On other hand, the weight of festivals' essential ***services*** has increased up to the point that some scholars state that a failure in essential services might ruin the whole experience (Ralston *et al.*, 2007; Quan & Wang, 2004). One of the reasons for this tendency is the ageing festival audience that has more money and higher requirements for the quality and variety of services. ***Arrangements*** include technical arrangements, festival area and its design, facilities, marketing and execution. According to Morgan (2006, 2007, 2008), physical organisation and personality of the festival, referring to the programme, services and arrangements, form the pull factors of the festival experience.

Less acknowledged experience elements under the control of the organiser are crowds, commercialism and/or non-commercialism, and other values. ***Crowds*** could be an essential positive element or a factor that ruins the experience. A suitable-sized festival has good atmosphere, co-created by a convenient number of people not causing too many long queues or congestion. On the other hand, an overcrowded festival

produces prolonged queuing and difficulties in moving around. *Commercialism and/or non-commercialism* is an equally two-tailed factor. High prices with merchandise vendors, privileges for VIP guests or a calculative, over-commercial programme were described negatively by some attendees. On the other hand, reasonable pricing and a non-commercial programme introducing new artists were appreciated. *Values* of the festival refer to the values that a festival promotes or manifests, such as local services and food, or recycling that were appreciated by many festivalgoers.

### *Attendee-induced experience elements*

Attendee-induced experience elements comprise participants, socialising and the code of conduct. *Participants* are a heterogenic and egalitarian group of people that consist of the members of the audience (friends, acquaintances, strangers), performers, volunteers and organisers. *Socialising* means the social interaction, collective actions (Carú & Cova, 2007b) like dancing or singalong, plus technical factors that facilitate socialising such as seating groups and a loose schedule. Socialising is the most important participants' act co-creating the festival atmosphere. *Code of conduct* is the unwritten behavioural rules at festivals emphasising the positive state of mind and the social attitude towards other members of the festival community. All the attendee-induced experience elements are essential for the atmosphere creation, up to the point that participants' socialising and code of conduct co-create a major part of the festival atmosphere.

### *External experience elements*

External experience elements are the place, and the weather and/or summer. For locals, *place* might mean civic pride of the place they live in (Kainulainen, 2005; Wood, 2017), and for festival attendees (both locals and visitors) the place includes memories and social interactions attached to the place, nurturing the place identity (de Bres & Davis, 2001) and the sense of place (Richards & Palmer, 2010). The *weather*, or in broader sense, *summer*, was considered an important experience element since festivals are an essential part of the Finnish summer. The cultural consumption of Finns tends to be concentrated in the summer holidays and festivals comprise a significant part of this (Finland Festivals, 2017).

### *Atmosphere*

Atmosphere, also referred to as the sense of community or spirit of the festival, is built up from other experience elements, and it is one of the major pull factors of festivals (Johansson, 2014; Nordvall *et al.*, 2014; Pegg & Patterson, 2010; Pettersson & Getz, 2009; van Winkle & Woosnam, 2014). It is created by the programme, place, weather, participants, arrangements, values and so forth. The weight of each experience element as an enabler of festival atmosphere seem to vary by festival, since each festival is somewhat different. It is noteworthy that the experience elements of socialising and code of conduct, that is the acts and behaviour of and towards fellow-attendees, facilitate particularly the creation of the festival atmosphere (see also Nordvall *et al.*, 2014).

### *Importance of experience elements*

The main objective of the thesis was to construct a model of total festival experience. Furthermore, the aim was to find out reasons for the existence of these experience elements in the model. Thus, it was studied if there are differences between experience elements regarding positive and negative experiences, and if the festival genre has any influence on their importance.

Within the positive experience elements, the programme and atmosphere are the main success factors, while place, participants, services and arrangements could be differentiators creating a competitive edge for festivals. On the other hand, failed arrangements, programme, crowding and services are the biggest threats for causing negative experiences. All in all, the programme, arrangements and services can lead to any festival's success or its failure (see Section 5.2 for details).

The cases studied, the festival genres of rock music, classical music, dance, film and visual arts, have different emphases on the experience elements (see Section 5.3 for details). *Rock festivals* dominate the Finnish festival field both in terms of amount of festivals and number of visits. Attendees of rock festivals tend to be young people who value self-direction and hedonism. In rock festivals, the most important positive experience elements are atmosphere, the programme, participants and arrangements. The factors that might ruin the experience are services, arrangements, crowding and the programme.

*Classical music festivals* are quite high in number in Finland and often they are arranged in beautiful locations. Classical music festival attendees are predominantly non-local middle-aged females with university-level education and they are extremely loyal to the event. The most important positive experience elements are the programme, place and atmosphere, whereas the programme, services and arrangements could cause disappointment.

The *dance festival* and *visual arts events* studied have the same experiential characteristics. The positive experiences are constructed through the programme. On the other hand, an unsuccessful programme or services might ruin the event. Additionally, pricing needs attention in the dance festival. The findings are interesting because of the different audience profiles: visual arts are probably the most visited cultural genre in Finland (Purhonen *et al.*, 2014; Statistics Finland, 2011), regardless of the educational background; whereas dance festivals are still mainly attended by professionals and enthusiastic amateurs of the field (Cantell, 2003).

Finally, *film festival* participants are mainly non-local females in their thirties with a variety of education. The most important positive experience element is atmosphere. The experience elements that might worsen the experience are services, crowds and arrangements.

To summarise the genre-specific findings, the programme, atmosphere and participants are essential positive experience elements in most of the festival genres. There is no doubt that the programme is the core element of festival experience and its success or failure is measured each year in the number of festival visits. Furthermore, atmosphere is critical in the film festival, essential in music festivals but less important

for the dance festival and meaningless in visual arts events. Services, on the other hand, play a major role in the negative experiences, thus supporting the findings of Quan and Wang (2004).

### *Validity, limitations and contributions*

The validity of the study, or legitimation as preferred in the MMR approach (Onwuegbuzie & Johnson, 2006; Teddlie & Tashakkori, 2003), was scrutinised from aspects of sampling, inside-outside (or emic-etic) legitimation, weakness minimisation, paradigmatic mixing, and conventional validities of qualitative and quantitative methods and research ethics (Section 3.6).

The limitations of the study (Section 6.2) include the issues concerning the transferability of the results and the biases towards rock festivals, female respondents and regular festival attendees. The need for future research (Section 6.3) ranges from studying the additional cultural genres of Finnish festivals, longitudinal studies and confirmatory research of the experience elements discovered, to the need for comparative research preferably in the Scandinavian context.

The methodological contributions of the study (Section 6.1.1) include the application of multiple-case study, and the use of MMR and the Method of Empathy-Based Stories (MEBS). From the theoretical point of view (Section 6.1.2), the work builds on the festival experience knowledge emphasising the importance of participants, their socialising and code of conduct for the co-creation of the festival atmosphere. The construction of the place identity for locals and visitors was also stressed. Furthermore, the study scrutinised both positive and negative experience elements, which is a major research gap in the (festival) experience research (Ritchie & Hudson, 2009). The weight of different experience elements was studied from the aspect of festival genre, whereas most of the experience studies imply incorrectly that the importance of different experience elements does not vary (Walls *et al.*, 2011a). Furthermore, there has been a paucity of research on audiences of Finnish festival audiences in the last decade and this study contributes to the area. Lastly, the theoretical contribution on the research of co-creation is essential. Although the very idea of co-creation was introduced quite early (Pralhad & Ramaswamy, 2004), there are only few studies in the context of festivals. Haanpää (2017) concentrated on the co-creation activities of festival volunteers, Rihova (2013) studied customer-to-customer value co-creation, and van Limburg (2008) had a management-oriented view examining co-creation with the help of specific lead users. In this regard, the focal point of this study was the festival atmosphere co-created by participants, their code of conduct and actions. Finally, the practical contributions (Section 6.1.3) reside in the festival management perspectives of differentiation, branding and co-creation.

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## Appendix 1. Descriptions of the festivals studied

*Size: Small = under 5,000; Medium = 5,000–10,000; Large = over 10,000 daily attendees.*

*Event classification: Local; Regional; Hallmark (Getz, 2008, p. 407, 2016, p. 596).*

Festival	Characterisation	Year established	Size; Classification	Local population
Ilosaarirock ( <a href="http://www.ilosaarirock.fi">www.ilosaarirock.fi</a> )	Laid-back mainstream rock festival; even though a large festival, known for its local characteristics of Eastern Finland; expresses strong ecological values	1971	Large; Hallmark	Joensuu 73,400
Provinssirock <sup>1</sup> [Province Rock] ( <a href="http://www.provinssirock.fi">www.provinssirock.fi</a> )	Mainstream rock festival organised on an island in a river; after several years of economic losses, started cooperation in 2014 with FKP Scorpio, the largest commercial European festival organiser	1979	Large; Hallmark	Seinäjoki 57,900
Ruisrock ( <a href="http://www.ruisrock.fi">www.ruisrock.fi</a> )	The oldest continually organised mainstream rock festival in Finland; organised in a nature-reserve; has been the largest rock festival in Finland for several years	1970	Large; Hallmark	Turku 177,400
Ilmiö [Phenomenon] ( <a href="http://www.ilmio.fi">www.ilmio.fi</a> )	Plethora of mainly musical performances from indie to quite eccentric; organised in an old dance pavilion area; part of the programme is presented outside the festival area free of charge	2009	Small; Regional	Turku 177,400
Kuudes Aisti [Sixth Sense] (ended for the time being)	Hipster-type festival presenting rap, hip-hop, punk and indie music; was organised in urban premises, both indoors and outdoors	2012	Small; Local	Helsinki 588,900
Naamat [Faces] ( <a href="http://www.naamat.info">www.naamat.info</a> )	Eccentric music choices combined with camping; has sold out several years in a row even before the programme was announced; organised on a private farm; supplementary programme includes football games, sauna and swimming in a pond	2000	Small; Hallmark	Muurame 9,300
Pienet Festarit Preerialla [Little Festival on the Prairie] (ended for the time being)	Local festival in a coastal town with rap, hip-hop and punk music; was organised on a small island reachable by bridge; most of the participants enjoyed the music outside the festival area without paying for a ticket, which probably killed the festival	2012	Small; Local	Vaasa 59,700
Ämyrock ( <a href="http://www.amyrock.org">www.amyrock.org</a> )	The oldest free-of-charge rock festival in Finland; different genres of rhythm music; supplementary programme offered for children; over 60% of the participants are local; environmentally friendly, social justice and equality promoted	1974	Small; Local	Hämeenlinna 66,900

Festival	Characterisation	Year established	Size; Classification	Local population
Kuhmo Chamber Music Festival ( <a href="http://www.kuhmofestival.fi">www.kuhmofestival.fi</a> )	Internationally known high-quality chamber music festival; beautiful natural environment even though all the concerts are organised indoors; festival makes the small and remote town very alive; the majority of the audience comes from the capital area	1970	Medium; Hallmark	Kuhmo 9,500
LuostoClassic (bankruptcy in 2018)	Open-air classical music in the outdoor venues Aittakuru (a ravine amphitheatre by Pyhä Fell), Ukko-Luosto (outside concert area by the foot of Luosto fell) and Ahvenlampi (pond); attracted also people who had never attended a classical music concert	2003	Small; Hallmark	Sodankylä 8,800
Naantali Music Festival ( <a href="http://www.naantalin-musiikkijuhlat.fi">www.naantalin-musiikkijuhlat.fi</a> )	Classical music performed mainly by small ensembles; music performed in old churches in the old town of Naantali and its archipelago	1980	Small; Regional	Naantali 18,800
Ii Biennale of Northern Environmental and Sculpture Art ( <a href="http://www.artii.fi">www.artii.fi</a> )	Outdoor environmental art in a northern town; most artworks remain in their location either inside the town or in a new park of environmental art	1992	Small; Regional	Ii 11,400
Honkahovi Summer Exhibition ( <a href="http://www.honkahovi.fi">www.honkahovi.fi</a> )	Historic manor house having visual arts exhibitions in an old industrial town that is nowadays branding itself as an art town; hotel rooms and a restaurant on the premises	2008	Small; Regional	Mänttä-Vilppula 9,400
Naïvists at Iittala ( <a href="http://www.naivistitiittalassa.fi">www.naivistitiittalassa.fi</a> )	Old wooden school house used as a venue for exhibiting naïvistic art that is for sale	1989	Small; Regional	Hämeenlinna 66,900
Retretti (bankruptcy in 2012)	A purpose-built venue with a stunning cave compartment for exhibiting various types of artworks	1978	Medium; Hallmark	Punkaharju 3,700
Kuopio Dance Festival ( <a href="http://www.kuopiodancefestival.fi">www.kuopiodancefestival.fi</a> )	Combination of internationally-known and amateur group performances; offers dance courses for both amateurs and professionals; includes free of charge performances in outdoor locations of the town	1970	Medium; Hallmark	Kuopio 96,800
Midnight Sun Film Festival ( <a href="http://www.msff.fi">www.msff.fi</a> )	Internationally recognised film festival aimed for genuine film lovers; boasts of having world-class director guests; films are played throughout the night at a time when the sun does not set; organised in Finnish Lapland	1986	Small; Hallmark	Sodankylä 8,800

## Appendix 2. Survey questionnaire 2012

### Finnish Cultural Events

**Which event does your answer concern? Only the listed events are included in the study. \***

- Ilosaarirock
- Provinssirock
- Ruisrock
- Kuhmo Chamber Music Festival
- LuostoClassic
- Kuopio Dance Festival
- Midnight Sun Film Festival
- II Biennale of Northern Environmental and Sculpture Art
- Naïvists at Iittala
- Honkahovi Summer Exhibition
- The Retretti Art Center Summer Exhibitions

**How many times have you participated in this event? \***

times

**Do you live locally to this event or do you have a permanent vacation residence there? \***

- Yes
- No

**How many days do you intent to stay / did you stay in the vicinity of the event? \***

days

**How far from the event location do you live? Give your estimate in kilometres. \***

km

**Why do / did you participate in this event? You can choose several options. \***

- The theme of the event was interesting
- The program / content is interesting
- I want to see a certain artist / works of a certain artist
- The event has a good image
- This area of culture interests me
- It is already a tradition to take part in this event
- I want to support the event by taking part in it
- I received the tickets as a gift
- My partner / friend made the decision for me
- It is part of my work to participate in the event
- My holiday residence is nearby
- The event location is on route (when going to another destination)
- It was nice weather
- People I know have recommended the event
- I want to spend time with people who are close to me at the event
- I combined participation in the event with a visit to my friends / relatives
- I want to have fun
- I want to see and learn something new
- I want to see people and action
- I was curious
- I became interested due to the media attention the event received
- I want to develop myself
- I want to participate in something unique

Other (please

specify)

**Do / did you attend the event with (you can choose several options): \***

Alone

With my family / partner

With my friend(s)

In a bigger group

Other (please specify)

**What is your opinion of the following statements? Answer each item with respect to the event you selected at the start of the survey.**

	Strongly agree	Agree	Neither agree nor disagree	Disagree	Strongly disagree	Cannot say
People participating in the event create the atmosphere of the event	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
It is fun when people dress informally for this event	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
Volunteers contribute substantially to the atmosphere	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
Security guards should be clearly visible	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
This (kind of) event works well with a large crowd	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
Queuing should be made part of of the fun	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
The architecture / milieu of the area has a positive effect on my mood	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
The event location must be scenic	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
The event location must be clean and tidy	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
In the event location, there must be seating areas that can be used freely	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
It must be possible to move around (wander / dance) during the event	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
The event location must be decorated / constructed in a	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>

way that suits the theme

After the event, I want to sit about and talk away with my group

There must also be a quiet area area at the event

### Technology

The event must have up-to-date web pages

Strongly agree   Agree   Neither agree nor disagree   Disagree   Strongly disagree   Cannot say

I follow the event also in the social media (Facebook, Twitter, etc.)

I want to buy the event tickets online

I want to use event specific mobile services (on my phone)

There must be free wi-fi (Internet) access at the event

I follow the event web pages also during the event

At the event, there must be computers with Internet access

I read the event web pages also after the event

I would use location-based services (GPS) during the event

During the event, there must be web cameras through which I could follow the progress of the event

During the event, I would follow a live webcam broadcast from different locations and activities

I write about the event in my blog

During the event, I share my feelings using social media services (Facebook, Twitter, Google Plus etc.)

I share photos taken during the event on the web

I follow the event's discussion board on the web	<input type="radio"/>					
--	-----------------------	-----------------------	-----------------------	-----------------------	-----------------------	-----------------------

**Food, drink and other services**

	Strongly agree	Agree	Neither agree nor disagree	Disagree	Strongly disagree	Cannot say
I would purchase gourmet food if it were available	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
There must be local food available at the event	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
I would buy food from a pop-up restaurant (temporary restaurant established by food enthusiasts)	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
Healthy food must be available at the event	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
It must be possible to purchase alcoholic beverages during the event	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
I am willing to pay a little bit more for the services if the profit goes to a good cause	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
Additional services (transport, food, guarding etc.) must be produced locally	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
There must be Fair Trade products for sale at the event	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
There must be local products for sale at the event	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
I would buy branded products at the event	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
I would buy high quality design products at the event	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
There must be VIP services available at the event	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
The number of additional services should not be increased	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>

**Other statements 1/2**

	Strongly agree	Agree	Neither agree nor disagree	Disagree	Strongly disagree	Cannot say
The directions to the location must be clearly sign posted	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>

Information signs within the event event location must be clear	<input type="radio"/>					
The ingredients of the food sold at at the event must be clearly presented	<input type="radio"/>					
I enjoy reading articles about the artists performing at the event on the event web pages or in the event brochure	<input type="radio"/>					
During the event I want to move / travel ecologically	<input type="radio"/>					
It is important to sort waste and promote recycling during the event	<input type="radio"/>					
Renewable energy sources must be used in the event	<input type="radio"/>					
I want children to be welcome at this event	<input type="radio"/>					
At the event, there must be program suitable for children	<input type="radio"/>					
There must be childcare services available in the event	<input type="radio"/>					
During the event, I would take part in training connected to subject matter of the event (playing instruments, singing, dancing, painting etc.)	<input type="radio"/>					
I would like to perform at this event	<input type="radio"/>					
My group and I would like to create something under the guidance of a professional (visual arts, music, dance etc.)	<input type="radio"/>					
I would like to be able to influence influence the volume of the music	<input type="radio"/>					

#### Other statements 2/2

	Strongly agree	Agree	Neither agree nor disagree	Disagree	Strongly disagree	Cannot say
I want to know where the (possible) proceeds of the event and services provided at the event go	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
The use of sponsors is acceptable at this kind of event	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>

Event sponsorship that aligns with my own values has a positive effect on my mood	<input type="radio"/>					
During the event, I want to get to know the local culture	<input type="radio"/>					
During the event, I want to get to know the culture of other countries	<input type="radio"/>					
During the event, I want to meet meet artists who are performing there	<input type="radio"/>					
During the event, I would participate in session where the artist talks about the creation of the work	<input type="radio"/>					
People of limited means must get the event tickets cheaper than others	<input type="radio"/>					
It must be possible for disabled people to participate in the event	<input type="radio"/>					

**How important are the following values to you? This question is related to your own, personal values. Note that the scaling differs from the previous questions.**

	Of supreme importance (+++++)	Very important (++++)	Important (+++)	Important (++)	Not important (+)	Not important (0)	Opposed to my values (-)
<b>Power</b> (e.g. authority, wealth, social power)	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
<b>Achievement</b> (e.g. ambitious, successful, capable, influential)	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
<b>Hedonism</b> (e.g. pleasure, enjoying life, self-indulgent)	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
<b>Stimulation</b> (e.g. a varied life, an exciting life, daring)	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
<b>Self-Direction</b> (e.g. creativity, freedom, choosing your own goals, curious, independent)	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
<b>Universalism</b> (e.g. broadminded, social justice, equality, world)	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>

at peace, world of beauty, unity with nature, wisdom, protecting the environment)

**Benevolence** (e.g. helpful, honest, forgiving, responsible, loyal, true friendship, mature love)

**Tradition**(e.g. respect for tradition, humble, devout, accepting my portion in life)

**Conformity** (e.g. obedient, self-discipline, politeness, honoring parents and elders)

**Security** (e.g. social order, family security, national security, clean, reciprocation of favors)

**Your gender? \***

- Male
- Female

**What year were you born? \***

(yyyy)

**What is your nationality? \***

- Finnish
- Other (please specify)

**What is your highest level of education? Choose one option only.**

- Elementary school (age of 7-12)
- Comprehensive school (age of 7-16)
- Vocational school or course
- General upper secondary school (senior high)
- Vocational upper secondary school (e.g. technical college)

- Polytechnic / University of Applied Sciences
- University, Bachelor's degree
- University, Master's degree

**Which of the following best describes your current occupation?**

- Entrepreneur
- Upper-level white-collar worker
- Lower-level white-collar worker
- Blue-collar worker
- Student
- Pensioner / retiree
- Others (e.g. conscript/person undergoing non-military services, unemployed, schoolchildren)

**When was the last time you participated this event? \***

- Year (yyyy):
- Never

**How would you describe the total experience of the event? How would you like the event to be improved?**

**How satisfied you are with the event?**

- |                     |                       |                       |                       |                       |                       |                       |                       |
|---------------------|-----------------------|-----------------------|-----------------------|-----------------------|-----------------------|-----------------------|-----------------------|
| 7                   | 6                     | 5                     | 4                     | 3                     | 2                     | 1                     |                       |
| Extremely satisfied | <input type="radio"/> | Extremely unsatisfied |

**How probable is it that you would participate in the event in the future?**

- |                    |                       |                       |                       |                       |                       |                       |                      |
|--------------------|-----------------------|-----------------------|-----------------------|-----------------------|-----------------------|-----------------------|----------------------|
| 7                  | 6                     | 5                     | 4                     | 3                     | 2                     | 1                     |                      |
| Extremely probable | <input type="radio"/> | Extremely improbable |

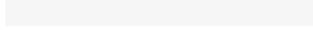
**How probable is it that you would recommend this event to others?**

- |                    |                       |                       |                       |                       |                       |                       |                      |
|--------------------|-----------------------|-----------------------|-----------------------|-----------------------|-----------------------|-----------------------|----------------------|
| 7                  | 6                     | 5                     | 4                     | 3                     | 2                     | 1                     |                      |
| Extremely probable | <input type="radio"/> | Extremely improbable |

**If you are willing to be contacted for an interview, please provide your e-mail address or phone number. Contact for an interview will be made between September and December 2012.**

E-mail

Phone



## Appendix 3. Survey questionnaire 2013

### Finnish Cultural Events

**Which event does your answer concern? Only the listed events are included in the study. \***

- Naantali Music Festival
- Turku Music Festival
- Ilmiö
- Kuudes Aisti
- Naamat
- Little Festival on the Prairie
- Ämyrock

**My answer can be delivered as such (not only as a part of the summary) to the event organizer \***

- Yes
- No

**How would you describe the image of this event?**



**How many times have you participated in this event? \***

times

**Do you live locally to this event or do you have a permanent vacation residence there? \***

- Yes
- No

**Do / did you attend the event with (you can choose several options): \***

- Alone
- With my family / partner
- With my friend(s)
- In a bigger group
- Other (please specify)

**Why do / did you participate in this event? You can choose several options. \***

- The theme of the event was interesting
- The program / content is interesting
- I want to see a certain artist / works of a certain artist
- The event has a good image
- This area of culture interests me
- It is already a tradition to take part in this event
- I want to support the event by taking part in it
- I received the tickets as a gift
- My partner / friend made the decision for me
- It is part of my work to participate in the event
- My holiday residence is nearby
- The event location is on route (when going to another destination)
- It was nice weather
- People I know have recommended the event
- I want to spend time with people who are close to me at the event
- I combined participation in the event with a visit to my friends / relatives
- I want to have fun

- I want to see and learn something new
- I want to see people and action
- I was curious
- I became interested due to the media attention the event received
- I want to develop myself
- I want to participate in something unique
- Other (please specify)

**What is your opinion of the following statements? Answer each item with respect to the event you selected at the start of the survey.**

	Strongly agree	Agree	Neither agree nor disagree	Disagree	Strongly disagree	Cannot say
Security guards should be clearly clearly visible	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
This (kind of) event works well with a large crowd	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
Queuing should be made part of the fun	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
It must be possible to move around (wander / dance) during the event	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
I follow the event also in the social media (Facebook, Twitter, etc.)	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
During the event, I share my feelings using social media services (Facebook, Twitter, Google Plus etc.)	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
I share photos taken during the event on the web	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
There must be local food available at the event	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
Additional services (transport, food, guarding etc.) must be produced locally	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
There must be local products for sale at the event	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>

**Statements 2/2**

Strongly agree	Agree	Neither agree nor disagree	Disagree	Strongly disagree	Cannot say
-------------------	-------	----------------------------------	----------	----------------------	---------------

During the event I want to move / travel ecologically	<input type="radio"/>					
It is important to sort waste and and promote recyding during the event	<input type="radio"/>					
Renewable energy sources must be used in the event	<input type="radio"/>					
I am willing to pay a little bit more for the services if the profit goes to a good cause	<input type="radio"/>					
There must be VIP services available at the event	<input type="radio"/>					
I want to know where the (possible) proceeds of the event and services provided at the event go	<input type="radio"/>					
The use of sponsors is acceptable at this kind of event	<input type="radio"/>					
Event sponsorship that aligns with my own values has a positive effect on my mood	<input type="radio"/>					
People of limited means must get the event tickets cheaper than others	<input type="radio"/>					
It must be possible for disabled people to participate in the event	<input type="radio"/>					

**How important are the following values to you? This question is related to your own, personal values. Note that the scaling differs from the previous questions.**

	Of supreme importance (+++++)	Very important (++++)	Important (+++)	Important (++)	Not important (+)	Not important (0)	Opposed to my values (-)
<b>Power</b> (e.g. authority, wealth, social power)	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
<b>Achievement</b> (e.g. ambitious, successful, capable, influential)	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
<b>Hedonism</b> (e.g. pleasure, enjoying life, self-indulgent)	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
<b>Stimulation</b> (e.g. a varied life, an exciting life, daring)	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
<b>Self-Direction</b> (e.g. creativity, freedom,	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>

- choosing your own goals, curious, independent)
- Universalism** (e.g. broadminded, social justice, equality, world at peace, world of beauty, unity with nature, wisdom, protecting the environment)
- Benevolence** (e.g. helpful, honest, forgiving, responsible, loyal, true friendship, mature love)
- Tradition** (e.g. respect for tradition, humble, devout, accepting my portion in life)
- Conformity** (e.g. obedient, self-discipline, politeness, honoring parents and elders)
- Security** (e.g. social order, family security, national security, clean, reciprocation of favors)

**Your gender? \***

- Male
- Female

**What year were you born? \***

(yyyy)

**What is your nationality? \***

- Finnish
- Other (please specify)

**What is your highest level of education? Choose one option only. \***

- Elementary school (age of 7-12)

- Comprehensive school (age of 7-16)
- Vocational school or course
- General upper secondary school (senior high)
- Vocational upper secondary school (e.g. technical college)
- Polytechnic / University of Applied Sciences
- University, Bachelor's degree
- University, Master's degree

**How would you describe the total experience of the event? How would you like the event to be improved?**

**How satisfied you are with the event?**

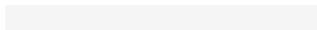
- |                     |                       |                       |                       |                       |                       |                       |                       |
|---------------------|-----------------------|-----------------------|-----------------------|-----------------------|-----------------------|-----------------------|-----------------------|
| 7                   | 6                     | 5                     | 4                     | 3                     | 2                     | 1                     |                       |
| Extremely satisfied | <input type="radio"/> | Extremely unsatisfied |

**How probable is it that you would participate in the event in the future?**

- |                    |                       |                       |                       |                       |                       |                       |                      |
|--------------------|-----------------------|-----------------------|-----------------------|-----------------------|-----------------------|-----------------------|----------------------|
| 7                  | 6                     | 5                     | 4                     | 3                     | 2                     | 1                     |                      |
| Extremely probable | <input type="radio"/> | Extremely improbable |

**How probable is it that you would recommend this event to others?**

- |                    |                       |                       |                       |                       |                       |                       |                      |
|--------------------|-----------------------|-----------------------|-----------------------|-----------------------|-----------------------|-----------------------|----------------------|
| 7                  | 6                     | 5                     | 4                     | 3                     | 2                     | 1                     |                      |
| Extremely probable | <input type="radio"/> | Extremely improbable |



## **Appendix 4. Interview questions**

- What makes the event x exceptional and good?
- What does a good atmosphere include, what comprises the atmosphere of the event x?
- What should not happen, in any circumstances, at the event (either in the programme, environment or services)? What is the worst that could happen?
- In previous years, do you remember any single small incident that might have annoyed you or momentarily worsened the atmosphere?
- Do you remember any single, small incidents that put you in a good mood?

## Appendix 5. Frame stories for empathy-based stories

- **Frame story 1:**

Imagine that it is the year 2015. You participate in the event x where the atmosphere is awesome. You are excited by the event. What has happened? Use your imagination and write a small story about this.

- **Frame story 2:**

Imagine that it is the year 2015. You participate in the event x where the atmosphere is ruined. You are extremely disappointed with the event. What has happened? Use your imagination and write a small story about this.

- **Frame story 3:**

Imagine that it is the year 2027. You participate in the event x where the atmosphere is awesome. You are excited by the event. What has happened? Use your imagination and write a small story about this.

## **Appendix 6. Information given to the survey respondents concerning the research project**

- **Survey of 2012:**

Dear recipient,

I am asking for your assistance and approximately 15 minutes of your valuable time by participating in my ongoing thesis research work. In the research, the meaning of a cultural event's environment (experiencescape) and its related services are studied from the point of view of your participation in that event. The answers are confidential and cannot be used to identify individual respondents. If an answer to an open question is used in the research text, the name of the event, respondent's gender and age are stated.

This survey is being carried out as part of my Master's thesis and as part of planned PhD work to be done at the University of Lapland, Rovaniemi, Finland. The aim is also to publish the results of the research in academic journals. The organiser of the event will receive only a summary of the corresponding event, and it will not be possible to identify individual respondents from this summary.

For more information, please contact Maarit Kinnunen (MSc), e-mail xx, tel xx.

- **Survey of 2013:**

Dear festival visitor,

I am asking for your assistance and approximately 10 minutes of your time by participating in an ongoing research work. I am studying festival visitor's total experience and how the value decisions, made by the event organiser, influence on this experience.

The answers are confidential and cannot be used to identify individual respondents. If an answer to an open question is used in the research text, the name of the event, respondent's gender and age are stated.

The results will be used in academic dissertation work, and in academic and other articles. The organiser of the event will receive only a summary of the corresponding event, and it will not be possible to identify individual respondents from this summary. The collected data will be permanently archived in the Finnish Social Science Data Archive (FSD) for academic research and teaching purposes.

For more information, please contact Maarit Kinnunen (MSc), University of Lapland, Rovaniemi, Finland, e-mail xx, tel. xx

## 9 Articles

### Article 1:

**Kinnunen, M. & Haahti, A.** (2014). Experiencing community festivals and events: Insights from Finnish summer festivals. In A. Jepson & A. Clarke (Eds.), *Exploring community festivals and events* (pp. 31–53). Abingdon: Routledge

### Article 2:

**Kinnunen, M. & Haahti, A.** (2015). Visitor discourses on experiences: Reasons for festival success and failure. *International Journal of Event and Festival Management*, 6(3), 251–268

### Article 3:

**Kinnunen, M., Uhmavaara, K. & Jääskeläinen, M.** (2017). Evaluating the brand image of a rock festival using positive critical incidents. *International Journal of Event and Festival Management*, 8(2), 186–203

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# **Exploring Community Festivals and Events**

**Edited by Allan Jepson and Alan Clarke**

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### 3 Experiencing community festivals and events

#### Insights from Finnish summer festivals

*Maarit Kinnunen and Antti Hahti*

##### Introduction

This chapter concentrates on participants' perspectives at community festivals and events. The first objective is to examine what kinds of aspects are important for locals with regard to the practical arrangements of the event. Throughout this chapter, a 'local' is considered to be a person who either lives permanently in the locality or has a second home there. This is studied by comparing the opinions of locals and non-locals with the event attributes. The second objective is to find out if a community festival can differentiate itself by taking advantage of local characteristics. This research question can be approached by studying how the event visitors perceive and experience the locality and how the meaning of the place impacts upon the event experience.

The first Finnish cultural festival was a song festival in Jyväskylä, a small town in Central Finland, in the summer of 1881. The cultural focus was on the awakening ideas of the independent Finland and the event became a political manifesto against the regime of the Russian tsar. Contemporary festivals were born after the idea of arranging summer festivals in Finland was first presented by the art critic Seppo Nummi in the 1950s. The objective was to offer cultural recreation all around the country for those having a break from work. By the end of the 1970s, more than 1,000 summer events were arranged (Valkonen & Valkonen, 1994). Finland Festivals (2013), a non-profit association working for the interests of cultural event organizers, estimates that in 2012, nearly 1.9 million visits were made to various cultural festivals. The number is quite remarkable, considering that the whole population of Finland is 5.4 million.

One of the success stories of Finnish festivals is the *Kuhmo Chamber Music Festival*. It was founded in 1970 on the initiative of a young music student, Seppo Kimanen. The first festival was arranged in 3 months after the suggestion was made, and it comprised only eight concerts and 800 visitors. Gradually, it developed into its current status, the internationally esteemed classical music festival. In 2013, the festival had 71 concerts, sold over 36,000 tickets, and the number of visitors was estimated to be 6,000–8,000 (Kinnunen, 2013; kuhmofestival.fi, 2013; Subrenat, 2006). The first study of the economic impacts of the festival was made in 1987, giving an estimate of 4.5 million FIM – €1.3 million

in 2011 terms – of tourism income (Karjalainen, 1991). By 1992, the tourism income boosted by the festival was already 8.9 million FIM (€2 million at the 2011 level) (Subrenat, 2006, p. 49). Iso-Aho (2011, p. 98) gives the latest estimate from 2011, stating that annually the festival produces €2.5 million for the region. In 24 years, the economic impact of the festival has nearly doubled.

So a question that should be addressed here would be: what are the benefits that are rendered to the local residents and their community? Besides the money that boosts the local economy and generates employment, there are other impacts as well. The tiny town of Kuhmo, having fewer than 10,000 inhabitants, has its own concert venue, Kuhmo Art Centre, also known as Kuhmo House. The building would not have been erected in 1993 without the influence of the festival. Kuhmo Music Institute (founded in 1993) and Kuhmo Chamber Music Centre of Excellence Virtuosi (founded in 1998) have extended the classical music competence in Kuhmo even further. Classical music has found its way into the heart of the small town, and the main actor in this process has been the chamber music festival. Additionally, the event has increased the recognition and reputation of Kuhmo beyond anything money could buy – Kuhmo's image is largely based on that of a high-quality international festival.

A more varied story is the history of *Provinssirock* (Province Rock), arranged in Seinäjoki, which has nearly 60,000 inhabitants. The festival was organized for the first time in 1979 by the live music association of the region. In the early days, it was not easy to arrange funding for the event. The enthusiastic music lovers signed personal guarantees with the bank, and one young man even convinced his father to give their home as a guarantee for the rock festival loan. Fortunately, the home was not lost, and by the end of the 1980s, *Provinssirock* was already an established and big player, ending up taking foreign currency loans. In 1991, the prices of the tickets were raised considerably, causing a collapse in visitor numbers and producing losses for the festival of one million FIM (€241,000 in 2012 terms). At the same time, one of the most serious recessions in Finnish history was taking place and the currency loans became a strategic trap due to heavy devaluations of the Finnish Markka. Consequently, the organizing association went bankrupt in 1992. At a moment's notice, a new music association was founded, and the festival continued the very next year (Tuulari & Latva-Äijö, 2000). In 2008, *Provinssirock* generated a total income of €6.7 million for Seinäjoki. In 2012, the figure was €5.3 million but the future of the festival is encouraging, despite the descending figures (Tuuri, Rumpunen, Korttesluoma & Katajavirta, 2012, p. 64).

There is a saying that is almost proverbial in Finland: 'the summer begins from the Province'. *Provinssirock* has been organized at the beginning of June, in the early summer, which makes it very vulnerable in terms of the weather. In 1983, for example, it snowed and there were not even leaves on the trees when the festival took place in 1985. It has rained during several festivals, causing the 1988 festival particularly to be described as a muddy hell (Tuulari & Latva-Äijö, 2000). The timing of the festival is also problematic because in the summer of 2013, there were several big European festivals arranged at the same time. This

caused heavy competition that was favourable for the international stars but a nightmare for a festival that was arranged in the outskirts of Scandinavia, in the provinces. Both the lineup and the weather were problems in 2012 and 2013, causing financial losses. The summer of 2011 was a huge success with 81,000 tickets sold, but the next summer only 56,000 tickets were sold, and in 2013 this had further reduced to 42,000 tickets. Having two negative years in a row, many wondered if the governance ought to change, since an international takeover had just happened to the famous Hultsfred rock festival in Sweden. To adjust to changes in demand and timing, the festival had to make strategic decisions about its future: in 2014, Provinssirock will last two instead of three days, and it will take place two weeks later. Changing the timing reduces the weather risk considerably. More importantly, it enables the festival to operate under much improved competitive conditions in terms of the core programme. It also means a significantly better cooperative positioning as the simultaneously arranged leading Swedish rock festival Bråvalla attracts a large number of successful international acts to Scandinavia. On the other hand, the new timing means competition with other domestic rock festivals that take place during the same weekend.

Even though Provinssirock has sometimes suffered heavy financial problems, it has boosted the live music scene in Seinäjoki throughout its existence. The organizer, Seinäjoki Live Music Association (Selmu), is one of the owners of *Rytmikorjaamo*, a centre of creative work established in an old postal van depot. '*Rytmikorjaamo* is a place for work and recreation among professionals, students and researchers in the fields of music, culture, arts, communications and various business services', as the webpages of the facility state (Rytmikorjaamo, 2013). Selmu has a year-round rock club on the premises. The association also cooperates with Seinäjoki University of Applied Sciences in its degree programme in cultural management. Seinäjoki is known for its events and Provinssirock constitutes an essential part of the town's image. Since the festival generates over €5 million of tourism income annually, its influence on the town economy is remarkable.

Typically, the local community benefits from festivals and events in two ways. The economic impacts of events have been an important research area since the late 1980s and John Myerscough's (1988) classic work. The direct and indirect proceeds of events have been a major justification for politicians when granting public funding for events (Skot-Hansen, 2005). However, some researchers (e.g. Florida, 2002/2004; Kainulainen, 2005) have come to the conclusion that the image benefits for the organizing community have the strongest positive impact. Interesting events may increase the attractiveness of the locality as a domicile, and active cultural life – including events – may serve as one of the reasons why locals stay in the region. Nevertheless, both economic and image effects are fundamentally instrumental. They focus mainly on the policy view. In this study, we will concentrate on event visitors' views: what locals' hopes and desires are with regard to events, and what the influence of local characteristics is on the visitor experience of community festivals.

### Events studied

The study focused on 17 festivals and events all around Finland during the years 2012–2013 (see Table 3.1). They represent the following genres: large and small rock festivals, classical music festivals, visual arts events and other cultural festivals consisting of a dance and a film festival. The studied festivals and events are established, regularly organized in the same location and most of them have become hallmark events (Getz, 2007, p. 24). They are planned, implemented and managed mainly locally. In most of the cases, a considerable number of the festival's volunteer workers are locals.

In Table 3.1, the number of inhabitants in the community is given to compare with the event size. The events are classified as small (S), medium (M) and large (L) according to the estimate of the number of daily visitors. The total number of guests is not given since it is a problematic concept and causes constant public debate. Organizers tend to stress the number of sold tickets. When we consider the impacts of the event on the local community, the number of tickets does not give the right impression of the size of the event. For example, the *Retretti Art Exhibition* lasted for several months in 2012 and sold over 40,000 tickets. It had much less of a direct impact on the environment and the local residents' life than any one-day festival with 10,000 visitors. In Finland, cultural events are typically rather small, and it is rare to have more than 10,000 daily visitors. Events of such a size are usually rock festivals or stadium concerts that cannot remain unnoticed by anyone in the neighbourhood. Despite the high number of sold tickets, Retretti went bankrupt in the early autumn of 2012 due to earlier debts and the smaller than expected amount of visitors.

The events of this study were selected not only because they represent a certain genre and take place in different localities around Finland, but also because they are arranged in different surroundings. Rock festivals are mainly arranged outdoors. Provinssirock and *Pienet Festarit Preerialla* (PFP) take place on islands: PFP is arranged on a tiny Hietasaari island of the coast of Vaasa in the Gulf of Bothnia, and Provinssirock festival area is partly on an island on River Seinäjoki. *Ilosaarirock*, *Ruisrock*, *Ilmiö* and *Ämyrock* are arranged in parks. *Kuudes Aisti* festival takes place in Helsinki, in industrial blocks dating back to the 19th century. In the early evening, the acts are performed in the courtyard but the late performances take place indoors. *Naamat* is arranged on a private farm. The camping area is in the fields of the farm, and the bands play on a small stage constructed in an opening of the wall of an old drying barn.

The selected classical music festivals can boast a unique natural environment. In Naantali, some of the concerts are held in the archipelago of the Baltic Sea. The basic idea of *LuostoClassic* is to arrange concerts in open air in the Lappish fells. Even though Kuhmo Chamber Music Festival concerts are performed indoors, various visitors mention their memories of the beautiful Lake Lammasjärvi [Sheep Lake] that lies near the concert venues Kuhmo House and Kontio School.

Visual arts events are usually arranged in buildings that are of architectural or historical interest. *Honkahovi* is an old manor house. *Naïvistic Art at Iittala* is

Table 3.1 Events studied

Genre	Event	Locality	Inhabitants	Established	Event size
Large rock	Ilosaarirock	Joensuu	73,400	1971	L
	Provinssirock [Province Rock]	Seinäjoki	57,900	1979	L
	Ruisrock	Turku	177,400	1970	L
Small rock	Ilmiö [Phenomenon]	Turku	177,400	2009	S
	Kuudes Aisti [Sixth Sense]	Helsinki	588,900	2012	S
	Naamat [Faces]	Muurame	9,300	2000	S
	Pienet Festarit Preerialla [Little Festivals on the Prairie]	Vaasa	59,700	2012	S
Classical music	Ämyrock	Hämeenlinna	66,900	1974	S
	Kuhmo Chamber Music Festival	Kuhmo	9,500	1970	M
	LuostoClassic	Sodankylä	8,800	2003	S
	Naantali Music Festival	Naantali	18,800	1980	S
	Honkahoivi Summer Exhibition	Mänttä-Vilppula	11,400	1992	S
Visual arts	Ii Biennale of Northern Environmental and Sculpture Art	Ii	9,400	2008	S
	Naïvistic Art at Iittala	Hämeenlinna	66,900	1989	S
Others	Retretti	Punkaharju	3,700	1978	M
	Kuopio Dance Festival	Kuopio	96,800	1970	M
	Midnight Sun Film Festival	Sodankylä	8,800	1986	S

Notes

Event size is expressed as daily visitors, estimated from the sold tickets: S = less than 5,000, M = 5,000–10,000, L = over 10,000 daily visitors.

arranged in a former school. Retretti takes place in a building especially built for this art exhibition, and the most fascinating part of the construction are the inside caves that offer artists extraordinary opportunities for the creation of 'wow' experiences. *Ii Biennale of Northern Environmental and Sculpture Art* exhibits its works in a special environmental art park that is free of charge to enter. Some of the works of art are placed in the old harbour area surrounded by the beautiful wooden houses from the 19th century.

*Kuopio Dance Festival* has its main programme in indoor venues. Some performances are arranged in the marketplace and in the inland harbour area. *Midnight Sun Film Festival* screenings are in a cinema, in the former school of Kitisenranta and in two large tents.

### Research methods

We applied a mixed methodology approach to empirical research on the Finnish festival scene. In so doing, 1,434 web survey answers, 23 interviews and 42 narrative stories were collected. The web survey was conducted in 2012–2013, interviews were conducted in 2012 and narratives were collected in 2012. We were not interested in the artistic presentations per se, but in the other aspects of an event; we call these aspects the non-core attributes. The web survey contained questions about these attributes. Additionally, the informants were asked to describe the experience as they perceived it. To shed further light on what the informants considered desirable and desired, they were asked to give suggestions for further development. The respondents' personal values were collected using Schwartz's (1992) value structure that consists of 10 basic values: power, achievement, hedonism, stimulation, self-direction, universalism, benevolence, tradition, conformity and security. The values were measured using the Short Schwartz's Value Survey (SSVS) introduced by Lindeman and Verkasalo (2005). The profiles of web respondents are presented in Table 3.2. The youngest respondent was 12 and the oldest was 82 years old.

The interviewees had voluntarily given their contact information in the web survey. The interviews were semi-structured and the questions were the same for everyone. The interviews were recorded and transcribed. The interviews were conducted by telephone since the informants live all around Finland. The purpose was to deepen our understanding of the success factors of the event in question.

The narrative stories were collected using the Method of Empathy-Based Stories (MEBS) developed by Eskola (1988). This technique is non-active role-playing where the informant is given a description of a situation, a frame story, and asked to continue the story or to tell the antecedents. In the given frame stories, a single factor is changed at a time. Our first frame story stated that in the near future, in 2015, the festival in question would be extremely successful. The writers were asked to say what has happened. In the second frame story, the successful festival was to be arranged in the far future, in 2027. In the third

Table 3.2 Profiles of web survey respondents per genre (n = 1,434)

Variable	Large rock	Small rock	Classical music	Visual arts	Others	Total
Gender						
Male	145 (29%)	298 (49%)	20 (2.0%)	21 (2.8%)	37 (2.6%)	521 (36%)
Female	360 (71%)	309 (51%)	82 (8.0%)	55 (7.2%)	107 (7.4%)	913 (64%)
Visitor type						
Local	167 (33%)	341 (56%)	26 (2.5%)	22 (2.9%)	34 (2.4%)	590 (41%)
Non-local	338 (67%)	266 (44%)	76 (7.5%)	54 (7.1%)	110 (7.6%)	844 (59%)
Education <sup>a</sup>						
Basic	23 (5%)	22 (4%)	1 (1%)	3 (4%)	4 (3%)	53 (4%)
Secondary	236 (47%)	212 (35%)	26 (2.5%)	32 (4.3%)	46 (3.2%)	552 (39%)
Tertiary	245 (49%)	373 (61%)	75 (7.4%)	40 (5.3%)	94 (6.5%)	827 (58%)
Age						
Mean	28.7	30.5	53.1	48.5	37.5	33.1
Std Dev	9.1	7.6	14.3	14.3	13.6	12.2
Times visited						
Mean	6.1	3.3	9.9	4.6	5.3	5.0
Std Dev	5.4	3.7	9.8	5.1	7.1	5.7
TOP3 values (Schwartz, 1992)						
	Benevolence	Benevolence	Benevolence	Benevolence	Benevolence	Benevolence
	Hedonism	Self-direction	Universalism	Security	Self-direction	Self-direction
	Self-direction	Universalism	Self-direction	Universalism	Universalism	Universalism
Total	505 (35%)	607 (42%)	102 (7%)	76 (5%)	144 (10%)	1,434 (100%)

Notes

<sup>a</sup> Basic education = elementary and comprehensive school; Secondary education = vocational school or course, general upper secondary school (senior high), vocational upper secondary school (e.g. technical college); Tertiary education = polytechnic/university of applied sciences, university.

scenario, a negative one, the event was arranged in 2015, and it was to be considered a major disappointment. The informants were people who had answered the web survey and given their contact information. They were approached by email and asked to write a short narrative about the frame story, using a maximum of 15–20 minutes on the subject. The background of the informants was not connected with the stories. This was done in order to focus only on the logics of the stories.

The data was analysed using mixed methods. First, the web survey statements concerning the non-core attributes of the event were analysed using multivariate methods. Principal components analysis was performed to compress the data. Then the respondents were divided into four groups using K-means cluster analysis. The aim in this analysis was to find out if there were any differences in the opinions of the locals and non-locals.

Next, the combined data were used for interpretation. We made use of interviews and empathy-based stories as well as experience descriptions and suggestions for improvement given in the web survey. These were used to interpret event visitors' relation to the locality and the place. How was the locality perceived: what is the meaning of the size of the locality, are the local characteristics and authenticity meaningful? What kind of memories do the participants have and what stories do they tell of the place of the community event?

### **Understanding the opinions of locals and non-locals**

Some of the locals visit a specific visual arts exhibition several times a summer. They probably take visiting friends and relatives there because the exhibition is considered an essential part of the cultural services of the locality. Yet, locals might appreciate the event even though they think that the core programme is not for them:

we very seldom take part in the actual concerts and then ... yeah, in the concerts that are paid for, since they are kind of ... Eh ... they are made for others, and it is not the business of people of Kuhmo to participate in those concerts.

(Female, age 44, Kuhmo Chamber Music Festival)

Even though this description excludes the core programme from the locals, the same informant considers the event quite inclusive (Jepson & Clarke, 2013) in other aspects: 'besides buying this [festival] t-shirt I also always eat at least once in that beach restaurant [a pop-up tent restaurant that serves during the event]. It has been a new thing ... so, good food and good wine.'

When locals describe their experiences, they occasionally mention the meaning of the event for the local community. The event rejuvenates the locale. In rock and classical music events, locals praise the natural environment. They also remember to thank volunteers and organizers in their experience narratives. But what do locals and non-locals think of value-laden issues

like sustainability, sponsoring, social media or crowding at the community festival or event?

Opinions on the non-core attributes of the event were collected using a Likert scale from 1 to 5 (1 = 'Strongly disagree', 2 = 'Disagree', 3 = 'Neither agree nor disagree', 4 = 'Agree', 5 = 'Strongly agree'). 'Cannot say' was converted from the original value 0 to the value 3, thus changing the meaning of category 3 to 'Neither agree nor disagree/Cannot say'. Principal components analysis was conducted in total of 20 statements using varimax rotation. Those statements were omitted that loaded with a weight less than 0.500 on a single component or loaded to two components evenly. The final result comprises five components originated from 14 statements (Table 3.3) and it explains 66.8% of the total variance.

The first component is called *environmental sustainability* since it included recycling, the sorting of waste, the usage of renewable energy and ecological transport. Over 70% of the participants agree or strongly agree with the ecological statements. This opinion is 5% stronger among locals than non-locals. The second component, *local purchasing*, contains the offerings of local food and other local products at the event, as well as the use of local services. Older participants consider local purchasing more important than do the younger ones. However, local purchasing is generally appreciated: nearly 70% of all participants agree or strongly agree with promoting local products and services at the event. Interestingly, there are no particular differences among locals and non-locals with regard to this factor. The third component concerns *social media*: following the event on social media, and sharing photos and feelings on social media during the event. There are no differences in the opinions of locals and non-locals with regard to this. Quite obviously, the younger participants use social media more than the older ones. The fourth component is about *crowding*: queues, the visibility of security personnel and the ease of moving around. Even though there are no statements concerning crowds as such, all the given statements make sense only with larger crowds. Locals wish for more crowds than non-locals but the component actually correlates strongest with age. The final component concerns *sponsors* in general and with the values that the respondent shares, and on this there are no particular differences between locals and non-locals. The use of sponsors is unanimously approved but over 60% of all respondents agree or strongly agree that a sponsor with values shared by the participant has a positive effect.

When we compare the opinions of locals and non-locals by cultural genres, the most interesting component is the crowding (see Figure 3.1). Crowds are not normally tolerated in classical music festivals or in visual arts events. But, as can be seen from the figure, in both of these genres, locals actually wish for more crowds. The same is true to a lesser extent with the dance and the film festival. What is the explanation for this contradiction? Partly it is due to the fact that the locals, who answered the survey concerning classical music and visual arts events, were on average 5–7 years younger than the corresponding non-locals. As the cultural event is arranged near by, people are able to attend it more easily.

Table 3.3 Structure of the opinions on non-core attributes: the results of the principal components analysis ( $n = 1,434$ )

<i>Factors</i>	<i>PC1: environmental sustainability</i>	<i>PC2: local purchasing</i>	<i>PC3: social media</i>	<i>PC4: crowd</i>	<i>PC5: sponsors</i>
It is important to sort waste and promote recycling during the event	0.849				
Renewable energy sources must be used in the event	0.836				
During the event I want to move/travel ecologically	0.800				
There must be local products for sale at the event		0.841			
Additional services (transport, food, guarding, etc.) must be produced locally		0.812			
There must be local food available at the event		0.789			
During the event, I share my feelings using social media services (Facebook, Twitter, Google Plus, etc.)			0.859		
I share photos taken during the event on the web			0.858		
I follow the event also on social media (Facebook, Twitter, etc.)			0.720		
Queuing should be made part of the fun				0.724	
It must be possible to move around (wander/dance) during the event				0.687	
Security guards should be clearly visible				0.621	
The use of sponsors is acceptable at this kind of event					0.835
Event sponsorship that aligns with my own values has a positive effect on my mood					0.694
Eigenvalues	3.43	2.28	1.27	1.22	1.17
% of variance	24.47	16.26	9.07	8.73	8.32
Cronbachs alpha	0.831	0.800	0.769	0.443	0.496

Notes

Coefficients under 0.400 omitted. KMO = 0.761.

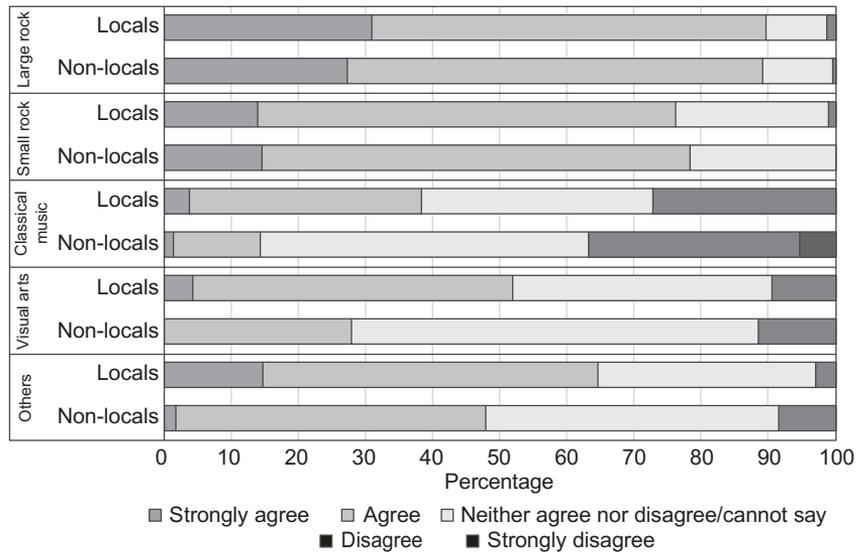


Figure 3.1 Opinions of locals and non-locals by genre in regard to crowding ( $n=1,431$ ).

Additionally, classical music events tend to have special offers for younger participants. This seems to attract more locals than non-locals. Thus, the events featuring classical music or visual arts, which normally have a middle-aged audience, get a younger audience from the local community.

The sum variables based on the principal components analysis were used in K-means cluster analysis. The resulting four visitor groups were named as hedonists, activists, omnivores and universalists (Table 3.4). *Hedonists* are young (on average, aged 30), they want to have fun, love crowds and reflect on and about their feelings on the web. They participate in rock festivals with their friends. *Activists* are positive young people (average age 31) who value

Table 3.4 Value dimensions revealed: the result of K-means clustering with the final cluster centres and F-values ( $n=1,423$ ; missing groupings = 11)

Principal component	Hedonists ( $n=474$ )	Activists ( $n=428$ )	Universalists ( $n=332$ )	Omnivores ( $n=189$ )	F
Social media	4.00	4.22	2.24	2.10	1,098.04
Environmental sustainability	3.52	4.58	4.39	3.28	465.14
Local purchasing	3.42	4.30	4.19	3.15	294.37
Sponsors	3.81	4.34	3.86	3.65	77.98
Crowd	3.89	4.07	3.76	3.39	47.56

universalism, benevolence, security, hedonism, self-direction and stimulation. All the value-laden event attributes are important for them and they are eager to share their feelings on social media. The proportion of females (73%) is the biggest in this group. *Omnivores* are those that visit the most versatile cultural events and are the oldest of the groups (on average, aged 40). They do not like large crowds and they do not use social media. Within the omnivores, the proportion of those who participate in the event with their family or with their partner is larger than in any other group. Of the omnivores, 53% are men while in other groups there are only 30–40% males. *Universalists* are on average 37 years old. Even though their appreciation of universalism is not necessarily as high as for young activists, they consider universalism more important than any other value, while activists have various values of similar weight. Universalists seem to shun social media. The universalists have the highest educational level within our groups: 63% of them have tertiary education.

In Table 3.4, the F-values reveal that the use of social media contributed most for the clustering, followed by environmental sustainability and local purchasing. Even though hedonists are young and omnivores are ‘old’, their opinions are quite similar on green issues. Neither of these two groups considers local purchasing very significant, and their opinions on environmental sustainability are weaker than for activists and universalists. Hedonists and omnivores think that waste should be sorted and recycling promoted at the event, but for them it is ‘all the same’ if the event uses green energy. They do not care much for ecological transport either.

*How are locals and non-locals distributed into these stereotyped groups?* The proportions are quite close to each other (Table 3.5). There are slightly more activists and universalists among locals (56% vs. 52%). We can conclude that locals value environmental sustainability more than non-locals, and that locals wish for more people to attend the community events.

The participants of a small, free-of-charge festival, Ämyrock, differ considerably from the average: 41% of its visitors are activists, 27% universalists, 13% omnivores and merely 19% hedonists. Generally, the proportion of hedonists in rock festivals is over 30%. Ämyrock is a genuine local festival and the tradition of participating is passed on through generations (Case Box 3.1).

Table 3.5 Distribution of clusters of locals and non-locals (n= 1,423)

	Locals (n = 585)	Non-locals (n = 838)
Hedonists	189 (32%)	285 (34%)
Omnivores	68 (12%)	121 (14%)
Activists	185 (32%)	243 (29%)
Universalists	143 (24%)	189 (23%)

### Case Box 3.1: Ämyrock: 39 years of free hippie feeling

I wish it would not rain but in most Ämys it is quite probable.

(female, 53 years)

Kari Peitsamo carries a guitar and walks into the festival area. It is only a minute before he is scheduled to play. He has been on stage in Ämyrock 30 times and as he starts his set, the crowd sings along: 'Peace and love is the spirit of Ämy people...'. Peitsamo wrote the song for the 25-year-old Ämyrock and now he does not have to sing at all since the adult males in the front row take care of that.

Ämyrock is the oldest free-of-charge rock festival in Finland. It was founded in 1974 and will be celebrating its 40th anniversary in 2014. The event is organized in Hämeenlinna, which has 67,000 inhabitants. Over 60% of the participants are locals, and taking part in Ämyrock runs in the family. 'With mommy and my granny', says a 13-year-old girl about her companions at the festival. The mean age of the web survey respondents of Ämyrock was 35; the youngest one was 13 and the oldest 63 years old. 'I have been there as a teenager, messing around as a single and [now I participate in the event] as a mother', writes a 31-year-old female. The average number of visits in Ämyrock was eight, and the most important motive for participation was that taking part in the event is already a tradition.

In Finland, rock festivals are not considered family events. Ämyrock is an exception. Even though there is a licensed bar in the area, the festival is suitable for children and the 'beer drinking adults stayed quite well in the designated boozing areas, at least until the early night'. The presence of young children calms people down. Ämyrock has been a non-commercial festival since its inception (Järvelä, 1997). 'The organizers are on the visitors' side and the visitors want to support the background organization by behaving properly and using money in the



Figure 3.2 In Ämyrock, the soap bubble tools are provided by the organizers (photo: Sami Lindfors).

area', says a 36-year-old male. Over 75% of the respondents are willing to pay a little bit more if the proceeds go towards a good cause. Such a strongly benevolent attitude is quite exceptional among the studied events. In 2013, the theme of the festival was 'Stop poaching!', speaking out against the on-going poaching of wolves in Finland. Ämyrock is a hippie-ish event acknowledging sustainable values, just like its audience.

Visitors' TOP3 values were benevolence, self-direction and universalism. This is reflected in the opinions on the green values of the festival. Nearly 100% of the respondents agreed or strongly agreed on sorting waste and the promotion of recycling at the event. Over 80% thought that the event should use renewable energy, and nearly 80% wanted to move around ecologically during the event. There are not many cars around the festival area – instead, lots of bicycles are parked nearby. Ämyrock participants consider local purchasing very important: over 70% agree or strongly agree on local purchasing issues.

Since the festival is free of charge and it is organized by a local non-profit music association, people do not expect any big stars to perform there. Local bands are appreciated as well as – naturally – Kari Peitsamo. There is a saying that it always rains in Ämyrock. However, people do not let it disturb them. The overall feeling is very laid-back, free and easy. In 2013, the area was decorated beautifully with flowers, the children loved the possibility to blow soap bubbles, and teenagers did graffiti painting. A local improvisation theatre, a cheerleading team and a drumming group were given the opportunity to perform. Ämyrock is a small-scale and cosy festival to which people love to return. It attracts around 2,000 visitors each year. For more information: [www.amyrock.org](http://www.amyrock.org).

### Local characteristics as a competitive advantage

In this section, we will investigate how the locality and the place are seen in community festivals. How is the locality perceived: what is the meaning of its size, are the local characteristics and authenticity meaningful? What kind of stories or memories do participants tell of the event place? When we are talking about established events, the locality is known for its events. Joensuu is famous for Ilosaarirock and Sodankylä would hardly be internationally known without the Midnight Sun Film Festival. In the Finnish summer, cultural events are spread around the country and even quite distant locations might receive thousands of visitors.

When cultural events are arranged outside the bigger cities, the importance of nature is obvious. All the studied classical music events are arranged in very small localities and the surrounding nature fascinates the visitors. In some of the events, a distinctive spirit of the place, *genius loci*, was observed. 'There was a silent moment in the performance. At the same time, the wind got more intense. The nature and the music came into one. I still get goose bumps when I think about it' (male, 65 years, LuostoClassic). LuostoClassic is arranged in a stunning natural environment (Case Box 3.2). It is an extraordinary classical music event also in the sense that it attracts visitors who have never before attended a classical music concert – the combination of the exceptional natural environment and open-air classical music makes people curious and willing to explore.

**Case Box 3.2: LuostoClassic: classical music in a stunning natural environment**

I had never before visited Aittakuru and it was somehow ... in a sense ... I was enthusiastic there.

(female, 47 years, LuostoClassic)



*Figure 3.3* LuostoClassic concert at Aittakuru [Granary Ravine] (photo: Ilpo Okkonen).

The very basic idea behind LuostoClassic is to have musical performances in the open air, surrounded by Lappish fells. The three outdoor venues are Aittakuru [Granary Ravine], Ukko-Luosto and Ahvenlampi [Perch Pond]. In Finnish mythology, the Overgod *Ukko* is the god of the weather just like Roman Jupiter, Greek Zeus or ancient Scandinavian Thor (Haavio, 1967, pp. 148–178). Aittakuru is a ravine amphitheatre by Pyhä Fell. The ravine was formed by the melting waters of the Ice Age. After the Ice Age, rock fragments gradually disintegrated from the walls of the cliff and there is a large amount of scree on the bottom and slopes of the gorge. The stage of the amphitheater is at the bottom of the ravine and there is a tiny pond in front of it. The audience sits tens of metres above, by the slopes of the ravine. The place is just breathtaking.

Ukko-Luosto is the place for big orchestras, ‘The heavens alone provide the roof and great old pine trees form the walls of Ukko-Luosto concert hall’, as the event web pages describe. There are several stages around the audience at the bottom of Luosto Fell. Kalevi Aho composed his Luosto Symphony specifically for this place, and the orchestra and the choirs are supposed to be scattered into different stages and the audience is in the middle of the space.

The third venue is a large pond, Ahvenlampi. There is a small roofed stage on a tiny spit of land, and the audience sits on the opposite bank. Since the stage is so close to the water, there is no need for sound reproduction equipment. The water transfers the sound.

LuostoClassic has been organized since 2003 and it has a couple of thousand visitors each year. For more information: [www.luostoclassic.fi](http://www.luostoclassic.fi).

A typical visitor to the Kuhmo Chamber Music Festival comes from the Helsinki metropolitan area, i.e. the south of Finland. The distance between Kuhmo and Helsinki is 600 km, and the mental distance is even larger. This seems to develop topophilia (Tuan, 1974/1990), the emotional attitude towards the place. A visitor perceives the place differently from the local inhabitant. Local residents might never notice or pay no more attention to the things the visitor might see. Kuhmo is a small town in a sparsely populated area; one can breathe fresh air, enjoy the silence and have a walk in the woods in total solitude. Furthermore, the local residents seem very natural and genuine in the eyes of a city dweller. When the nature experiences are combined with the memories of the people encountered during the event, the effect of the place becomes more personal and lasts longer.

The small size of the locality can influence the overall festival atmosphere. As a 50-year-old male interviewee from the Kuopio Dance Festival puts it:

And then actually, as it is in Kuopio which is not a particularly big city ... that kind of significant event in a smallish town makes it comprehensive. At least you get the kind of a feeling that there the whole town is dancing and playing for that week. And it is not lost like it would be if it was an event among other events in some kind of a metropolis or in a big city.

A similar kind of ambience is offered by the Midnight Sun Film Festival (Case Box 3.3). A tiny locality in Finnish Lapland, in the middle of nowhere, combines with the white nights of the northern summer to set the stage for an extraordinary festival experience.

### **Case Box 3.3: Midnight Sun Film Festival: a world-class film festival in the middle of nowhere**

Woodstock is fucking nothing if you have been to the Midnight Sun Film Festival.

(D.A. Pennebaker, in von Bagh, 2010, p. 305)

The Midnight Sun Film Festival has taken place since the late 1980s in Sodankylä in Finnish Lapland. The festival was founded by Finnish filmmakers and it is known for the presence of Peter von Bagh and Aki and Mika Kaurismäki. The initial idea was quite eccentric: to watch movies throughout the night at the time when the sun does not set at all, in a distant location that has practically no other activities at the same time. Sodankylä is 900 km from Helsinki, on the northern side of the Arctic Circle, and it has less than 9,000 residents. The small size of the event locality is very important. 'Sodankylä kind of transforms into this film place, kind of a different place for the time of the festival', says a 36-year-old male interviewee.

The festival can boast guests like Michael Powell, Jacques Demy, Francis Ford Coppola and Miloš Forman, and still 'you can come across a world-class celebrity in a local pizzeria'. The cheerful organization attitude is described by Jim Jarmusch (von Bagh, p. 290):

I was asked to participate in other festivals as well but they always send so formal invitations: *We cordially invite your presence*. Then I got a fax from Aki and Mika [Kaurismäki] and it read: *Come to Lapland. You can drink as much beer as you want*.



*Figure 3.4* Peter von Bagh discussing with Miloš Forman at Midnight Sun Film Festival in 2008 (photo: Santeri Happonen).

The festival claims to be an anti-Cannes event for genuine film lovers, without red carpets, adulation or heavy film marketing efforts. The extraordinary atmosphere comes from the combination of a constant flow of films, informal attitude, the distant and small location and the white nights. As the festival web pages (MSFF, 2013) put it: ‘Films are shown in four venues for 24 hours a day, and the actual time is easily forgotten as the sun shines as brightly at 4 a.m. as it does at 4 p.m.’ In 2013, the festival sold 27,000 tickets and had around 100 screenings. The number of actual visitors can be estimated to be around 3,000 since an average participant watches nine movies (Salokangas, 1996, p. 24). For more information: [www.msfilmfestival.fi](http://www.msfilmfestival.fi).

Events are important occasions to spend time with family and close friends. However, the event also serves as a place for reunion for those who once lived there. ‘You meet childhood friends and listen to good music’, as a 39-year-old female describes her experience in *Ilosaarirock*. Locals mention that at the event, they meet former schoolmates and other old friends who moved away a long time ago. On the other hand, those who had left their hometown recount that at the event, they meet both those who stayed in the area and those who left at some point but return, year after year, for the community festival.

When the interviewees were asked what would ruin the event, change of place is mentioned. ‘Well, if it was transferred e.g. to Nurmes [neighbouring municipal] ... Transferring would ruin the event. It kind of cannot be transferred,

*Kuhmo Chamber Music* was born in Kuhmo and it will be buried there if it was closed down', says a 44-year-old female interviewee about the importance of the place. In her remarks, place refers to a wide context, the whole town. When a 49-year-old male visitor of Naïvistic Art at Iittala was asked the same question, he used a narrower concept of place, the venue: 'Mmm ... maybe if it would be transferred to some kind of DDR style concrete bunker...' Even though visitors want the event to be renewed every year, changing the locality or the venue would not be tolerated.

The place may be meaningful also for a rock festival visitor.

The Tömävä area is a kind of, well, actually you do not necessarily spend much time there otherwise, so when you are there, instantly you have Provinssi[rock] memories in your mind even if it was in the middle of the winter,

a 27-year-old male interviewee suggests. At rock festivals, the campsites have a special meaning and create memorable experiences (Case Box 3.4).

#### Case Box 3.4: Camping places in rock festivals

Ilosaarirock and spending the night in the camping area in a military tent is part of the summer

(female, 41 years, Ilosaarirock)

Rock festivals attract thousands of people to localities that do not necessarily have enough accommodation capacity for their non-local participants. Thus, most of the rock festivals arrange temporary, pop-up campsites. They are memorable places for those who overnight there. A member of the organizing team of Provinssirock says that earlier there were lots of people at the campsite who had not bought a ticket for the festival at all. The atmosphere of the camping place was enough for them. However, the open area attracted thieves, and nowadays festival campsites are guarded and access is usually granted only for those who have a ticket for the event. A worker at the Ilosaarirock campsites confirms that there are still people who come merely for the festival camping experience – they might not leave the campsite at all even though they have a ticket for the festival.

The camping area is an important place for pre- and after-partying. There the carnival goes on after the core programme at the festival site has ended. It is part of the festival experience to deliberately stay awake, in many cases, with the help of alcohol. Campers tend to be more and more tired towards the end of the event. An empathy-based story picturing a successful Ilosaarirock 2015 describes camping life in the festival:

And we twanged the guitar and rattled whatever gear we could find, sang well out of tune, now and then delicately in tune as well, also those who never otherwise sing. Folks in the neighbouring tent were similar-minded, a real guitarist was found there, one who really could also play, more songs, hooray!

For obvious reasons, camping places are mainly used by non-locals. Among the studied events, a small festival, Naamat, is arranged on a private farm quite far from the centre of the locality. The festival has loyal visitors who want to return year after year. Its 800 tickets have been sold out for several years in a row even before the programme was published. In 2013, the event was sold out in four minutes. Here also the locals tend to spend the night on the field, camping. Overnight staying is a bodily experience: people go to sauna, swim naked in a pond, queue for breakfast, some wander around barefoot, football is played in the field. Many participants describe their experience like spending the weekend in a summer cottage with friends. 'Collective, open, caring, warm, different, being in the field with a big bunch of buddies', describes a 28-year-old male, casually defining the characteristics of a hypercommunity (Kozinets, 2002). The field camping is an essential part of the festival experience, in both the good and the bad aspects: 'I haven't participated any more since I want to sleep at night and that is not possible at Naamat' (female, 41 years). For more information: [naamat.info](http://naamat.info).



*Figure 3.5* A swim after sauna at Naamat rock festival (photo: Anssi Toivakka).

In empathy-based stories describing an imaginary failure of the community festival, the local people and the local characteristics of the community were absent.

Food services do not work, there is no atmospheric pancake or salmon place, no cafes with cheese cakes and, above all, the local is absent, even in the food arrangements, instead everything comes from somewhere else (from Helsinki?) and tastes industrial.

Another visitor describes a fictitious, unsuccessful Midnight Sun Film Festival: 'Sodankylä is polished, alcoholics and poor people are taken away and bars are

closed from the locals.’ The writer shudders at the thought of hiding the unfortunate part of the population. Additionally, the idea of closing off the services from the locals and favouring the visitors contradicts the feelings of togetherness and egalitarianism that are an essential part of the sense of community in events and festivals. It is the local people and the tastes and smells of local food that give the event its authenticity and the special touch worth remembering.

Altogether, the locality, the place and the local people build an authentic experience that cannot be replicated anywhere else. Some of the events might have constructed the differentiated local image with decades of hard work; some might have concentrated on choosing a memorable venue. Nevertheless, since Finns are nature lovers and the surroundings are of importance, summer events that offer authentic local characteristics and the opportunity to have bodily, open-air experiences seem to have steady foundations.

### **Conclusion and discussion**

This chapter has focused on two separate questions: How do the participants view the festival when it takes place in their home community? And how do local characteristics differentiate an event? We studied these questions among the participants of various summer festivals in Finland during the summers of 2012 and 2013. The festivals represented the following genres: large rock festivals, small rock festivals, classical music festivals, visual arts events and other cultural festivals consisting of a dance festival and a film festival. The study included altogether 17 festivals and events all around Finland.

A multivariate analysis of 1,434 web survey responses resulted in classifying the visitors into four clusters that were hedonists, activists, omnivores and universalists. We may characterize these clusters as follows: hedonists are young crowd lovers that want to have fun at rock festivals with their friends, reflecting their feelings on social media. Activists are young people who are positively disposed towards the event and for whom the value-laden event attributes are important. Omnivores visit the most versatile cultural events, and they are the oldest of the groups. They do not particularly value traditions even though their attitude towards large crowds and social media is traditional. Universalists consider universalism more important than any other value. Within local event participants, there are more activists and universalists than among non-locals.

In analysing differences and similarities between locals and non-locals, the following observations may be made: the local audience wishes for more crowds. They also place more stress on the environmental sustainability of the event. Locals and non-locals have similar attitudes towards local purchasing, the use of social media and sponsors. It is worth noting that local participants lower the average age in classical music and visual arts events. A typical visitor at such an event does not want large crowds. However, the opposite seems true when considering young locals’ views.

The importance and significance of local characteristics were also studied. In 23 interviews, 42 narrative stories and responses to open questions in the

aforementioned web survey, new light was shed on aspects of locality. Feelings of authenticity and the sense of place seemed strongly connected in the responses. It can be concluded that a special natural environment creates a more attractive and memorable event. On the other hand, festivals and events produce memories that are connected to a specific place that could be an event venue or a pop-up campsite. The local scenery, an established venue, local people and local food are of utmost importance to the visitors. The event would be ruined if it were transferred to another locality or place, if the local people were excluded from the event or if there were no local food available. Indeed, the local characteristics and authenticity were shown to give a competitive advantage to community festivals and events.

The results cannot be generalized since the respondents were not randomly selected. In addition, the number of responses is heavily biased towards rock festivals. The studied events promoted the web survey in a way they considered appropriate. Most of them used Facebook, which means that the respondents are also biased towards those favouring social media.

In discussing the visitors to the community festivals in Finland, there is a reason to comment on the definition of community festival, given the context of our findings. All human societies always find reasons for celebrating. Feasts were meant to entertain, educate and to offer escape as well as aesthetic pleasure, just like contemporary experiences (cf. Pine II & Gilmore, 1999). Most often like-minded groups create their social identity in these events. To celebrate happenings, common experiences and cultural festivals are at the core of humanity, and also at the core of experience economy. The editors of this book define community festivals as follows:

Community festivals are defined as themed and inclusive community events or series of events, which have been created as the result of an inclusive community planning process to celebrate the particular way of life of people and groups in the local community with emphasis on a particular space and time.

(Jepson & Clarke, 2013, p. 7)

Community festivals are or have become an integral part of the life of their communities in most of our cases. They were often constructed by local enthusiasts as in the case of Kuhmo, where the Kuhmo Music Society was founded in 1966 to promote interest in music. An outsider to the locality, the young Seppo Kimanen, proposed to the society that an international group of top musicians come over to Kuhmo to perform chamber music there in the summer of 1970. The intention was to establish a permanent festival for chamber music. The society activities were continued all year, and enthusiastic artists, students, locals and visitors alike helped in establishing the successful international chamber music festival ([kuhmofestival.fi](http://kuhmofestival.fi), 2013; Subrenat, 2006).

The Kuhmo Chamber Music Festival is an example of a locally coordinated activity combined with the entrepreneurial vision of an artist acquainted with the

place. Kinnunen saw the opportunities in the creation, establishment and successful internationalization of this community festival.

There is an evolution of the meetings of the like-minded from festivities to community festivals. One realizes that in most cases, limiting oneself to the 'inclusive community planning process to celebrate the particular way of life of people and groups in the local community in a particular space and time' definition holds true only partially. Community festivals are also entrepreneurial platforms for cultural entrepreneurship where initiators may see an extension of their original ideas into something else with collaborators and resource providers. The stage in the community, i.e. the place and the locality, is often the motive for the establishment, but the success depends on meeting the ambitions and wishes of the actors and stakeholders.

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## Introduction

The statistics of Finland Festivals (FF) show that there were 1.9 million visits to their member festivals in 2013 (Finland Festivals, 2014). The figure is quite notable since the total number of inhabitants in Finland is 5.4 million. The total number of cultural festivals is still difficult to estimate. One usable figure is the FF member count, which is 84. Yet, that is very far from the actual situation because e.g. the Ministry of Education and Culture subsidised altogether 179 cultural festivals in 2014 (Statistics Finland, 2014). Since not all the festivals receive or even apply for grants, our estimate is that the total number of cultural festivals in Finland is over 500. Most of them are quite small with a few of hundred participants but the largest ones receive over 30.000 daily visitors.

Here we define a *cultural festival* as a special event (cf. Getz, 1989) that offers cultural programme created or performed by more than one artist, is open for the public, arranged once a year or more seldom, has a limited duration, and comprises several activities arranged in the same place or region. Thus, a single concert or a series of the same theatrical act does not classify as a cultural festival but an annually arranged art exhibition with supplementary programme does.

Finns love their festivals and visit them despite the economic recession, but each year several events are closed down. Many times the reasons are economic, and even bankruptcies are not unheard of. In a small country, there is not enough audience to keep all the existing festivals alive. Therefore it is important to study, firstly, what the key success factors for cultural festivals are, and secondly, what the reasons behind the failures might be. In so doing, we concentrate on the visitors' experiences, since a memorable festival experience has proven to increase event loyalty (e.g. Cole and Illum, 2006; Pullman and Gross, 2004) and hence improves the sustainability of the event. The theoretical aim of the study is to understand the different ways of expressing the meanings of experiences and how an experience could be improved or ruined. The methodological objective is principally to utilise the Method of Empathy-Based Stories (MEBS; Eskola, 1988) combined with discourse analysis. The combination of these two has, according to our knowledge, never been used in the festival context. Finally, the practical goal is to describe, analyse and interpret the stories in order to serve the praxis and appreciate customers' needs (cf. Lade and Jackson, 2004), as well as to make the customer value understandable for management and marketing perspectives. The nature of the study is exploratory and the methodological framework resides in social constructionism (Burr, 2003).

## Literature review

One way to define the success of an event is by the number of visitors: the more visitors, the more income. Generally, profit or revenue has been considered the aim for organising festivals (Andersson and Getz, 2009, p. 851). Studies on the economic impacts of events

are frequent (e.g. Bracalente *et al.*, 2011; Dwyer *et al.*, 2006; Dwyer and Jago, 2015), starting from the seminal work of John Myerscough (1988). Later on, it has been pointed out that also social, cultural and environmental impacts are important in the definition of the success of an event (Fredline *et al.*, 2003; Getz, 2008, 2010; Gursoy *et al.*, 2004; Mair and Whitford, 2013; Pasanen *et al.*, 2009). The attitudes of local people have been measured and suggestions made on how to involve them (e.g. Clarke and Jepson, 2011; Lade and Jackson, 2004; Quinn, 2006; van Winkle and Woosnam, 2014) in order to increase the local benefits of the festival. Additionally, the value of indigenous culture (e.g. Richards and Ryan, 2004) or the local ethnic groups' cultural standpoint has been stressed (e.g. Clarke and Jepson, 2011).

The factors that have been mentioned in the context of a successful festival or event have been the sense of community (van Winkle and Woosnam, 2014) and social interaction (Hausman, 2011; Nordvall *et al.*, 2014), variety of the programme (Pegg and Patterson, 2010), atmosphere (Pegg and Patterson, 2010; Pettersson and Getz, 2009), non-expected experiences (Pettersson and Getz, 2009), merchandise (Saayman *et al.*, 2012), safety and good service (Saayman *et al.*, 2012), event organisation / general management (Manners *et al.*, 2012), technical aspects at the venue (Manners *et al.*, 2012), information and marketing (Manners *et al.*, 2012), market orientation (Lade and Jackson, 2004), brand equity (Leenders, 2010) and co-creation (Robertson and Brown, 2015).

The opposite of success, failure, has also been studied in the context of festivals. Getz (2002) was one of the first ones to do so as he collected information from the organisers about unsuccessful events and named the most important reasons behind the failures, in the order of importance: lack of corporate sponsorships, the weather (also in Carlsen *et al.*, 2010; Pettersson and Getz, 2009), overreliance on one source of money, inadequate marketing or promotion, and lack of advance or strategic planning. Deery and Jago (2010) pointed out that negative impacts might outweigh the positive ones, leading to a situation where a festival becomes a burden to the local community. Specifically, they studied the impacts of the anti-social behaviour of festival participants: drinking, violence, increased level of crime, littering and rowdy behaviour. Van Limburg (2008) used the term "problem" for the issues that can be seen as threats for the success of festivals: commercialism, increasing ticket prices (see also Leenders, 2010; van Niekerk and Coetzee, 2011), quality/price proportion of food and drink, resembling line-ups in various festivals, traffic problems (also Dwyer *et al.*, 2000), quality of the camping sites and too many rules and regulations. Fear or feeling of "missing all the fun" was present at the World Alpine Ski Championships as Pettersson and Getz (2009) listed crowding, slipperiness, poor views due to other spectators or sponsor advertisements, and lack of information as negative experiences. Quinn (2006, p. 299) summarised the criticism on an opera festival to the "sense of exclusion with the festival's privileging of visiting audiences" even though she stressed that the festival had developed a high level of civic pride amongst locals. Another Irish arts festival suffered from high ticket prices and "overdevelopment" due to attempts at internationalisation (Quinn, 2006). High prices and crowding have also been considered as reasons for chasing residents away (Dwyer *et al.*, 2000) and keeping other tourists than festival visitors away (Litvin and Fetter, 2006). Carlsen *et al.* (2010) studied three festivals in three countries and arrived at the following factors that had influenced the failure of a festival: the weather, anti-social

behaviour, underage drinking and ICT system failure in ticket sales. Robertson and Brown (2015, p. 223) stated that a replica phenomenon is present especially at music festivals (cf. van Limburg, 2008), causing failures.

As the literature review reveals, the research on the success and failure of festivals is frequent. However, many of these studies evaluate the event or festival from the outside, from the perspective of the surrounding community. A festival is a collective experience (Yeoman *et al.*, 2007) and its participants – being locals or visitors – are the ones who co-create the festival (Leighton, 1992; Nordvall *et al.*, 2014) and their opinions can help organisers in building a successful event (Lade and Jackson, 2004). We aim to shed light on this issue from the audience point of view, demonstrating how the improvement of the festival experience might add to the success of the event, and what, in the visitors' opinion, could ruin their experience. We use qualitative methodology, Foucauldian discourse analysis, in attempting to reveal also the power structures that the audience might perceive.

## The studied events and the collected data

The study concentrated on 17 cultural festivals all around Finland during the summers of 2012 and 2013. Figure 1 shows the map of the locations. The studied events included three large mainstream rock festivals (Ilosaarirock, Provinssirock and Ruisrock), five small rock festivals (Ilmiö, Kuudes Aisti, Naamat, Pienet Festarit Preerialla and Ämyrock), three classical music festivals (Kuhmo Chamber Music Festival, LuostoClassic and Naantali Music Festival), four visual arts events (Ii Biennale of Northern Environmental and Sculpture Art, Honkahovi Summer Exhibition, Naïvistic Art at Iittala and Retretti), a dance festival (Kuopio Dance Festival), and a film festival (Midnight Sun Film Festival).

<FIGURE 1 HERE>

**Figure 1.** Event locales.

1: Ilosaarirock ([www.ilosaarirock.fi](http://www.ilosaarirock.fi)), 2: Provinssirock [Province Rock] ([www.provinssirock.fi](http://www.provinssirock.fi)), 3: Ruisrock ([www.ruisrock.fi](http://www.ruisrock.fi)), 4: Ilmiö [Phenomenon] (ended for the time being), 5: Kuudes Aisti [Sixth Sense] (ended for the time being), 6: Naamat [Faces] ([www.naamat.info](http://www.naamat.info)), 7: Pienet Festarit Preerialla [Little Festival on the Prairie] ([pienetfestaritpreerialla.fi](http://pienetfestaritpreerialla.fi)), 8: Ämyrock ([www.amyrock.org](http://www.amyrock.org)), 9: Kuhmo Chamber Music Festival ([www.kuhmofestival.fi](http://www.kuhmofestival.fi)), 10: LuostoClassic ([www.luostoclassic.fi](http://www.luostoclassic.fi)), 11: Naantali Music Festival ([www.naantalinmusiikkijuhlat.fi](http://www.naantalinmusiikkijuhlat.fi)), 12: Ii Biennale of Northern Environmental and Sculpture Art ([www.artii.fi](http://www.artii.fi)), 13: Honkahovi Summer Exhibition ([www.honkahovi.fi](http://www.honkahovi.fi)), 14: Naïvistic Art at Iittala ([www.naivistitiittalassa.fi](http://www.naivistitiittalassa.fi)), 15: Retretti (bankruptcy in 2012), 16: Kuopio Dance Festival ([www.kuopiodancefestival.fi](http://www.kuopiodancefestival.fi)), 17: Midnight Sun Film Festival ([www.msff.fi](http://www.msff.fi)) (Map: © Google)

The studied data contained three types of texts: 1) experience descriptions, 2) interviews, and 3) empathy-based stories (the Method of Empathy-Based Stories, MEBS, will be introduced later in this section). The **experience descriptions** were collected as a part of two web surveys conducted in 2012 and 2013 (1434 answers in

total), containing questions about organising principles. Altogether, 931 experience descriptions were received where the informants wrote short descriptions of their cultural festival experience and gave suggestions for further development of the event. The background data of the informants is presented in Table 1. The average respondent was a 33-year-old female with tertiary education who had visited the same cultural festival five times.

<TABLE 1 HERE>

The respondents of the web surveys were asked if they could be contacted for further information, and over 300 left their contact information. Consequently, 23 short, semi-structured telephone **interviews** were conducted to better understand the success and failure factors of the events.

Additionally, 249 persons were asked to write **empathy-based stories**, and 51 stories were received. The Method of Empathy-Based Stories (Eskola, 1988), a non-active role-playing technique, was first introduced by Antti Eskola in the late 1980s. In this data collecting method, the informant is given a *frame story* and asked to continue the story or to tell the antecedents of the described situation. In the given frame stories, a single factor is changed at a time. Jari Eskola (1997) considered MEBS a suitable data collecting method especially when the situations to be studied cannot be demonstrated or when informants' perceptions of the future are examined (also Eskola, 1988). MEBS has been used e.g. in educational (e.g. Posti-Ahokas, 2013) and management studies (e.g. Hyrkäs *et al.*, 2005). Typical analysing methods for empathy-based stories are thematisation, defining typicalities, and discourse analysis (Eskola and Suoranta, 1997). We used MEBS since we wanted to examine the visitors' perceptions on the success factors of future festivals. Another reason for choosing MEBS was that none of the studied events was a total failure – even though one of them, the Retretti art exhibition, went bankrupt. The reasons behind it did not lie solely in the last exhibition but the earlier decisions and actions of the organisers combined with the low number of visitors in the summer 2012 caused the unfortunate result. We wanted the informants to describe what could be the potential reasons for any failures in different kinds of cultural events, and this was possible using imaginary frame stories.

Our first frame story proposed a festival in the near future, 2015, that was extremely successful. The writers were asked to describe what has taken place in such a scenario. In the second scenario, a negative one, the event took place in 2015, and it was to be considered a major disappointment. The third scenario, a successful festival of the year 2027, came up by accident: one respondent misread the original frame story thinking that the task was to describe a successful event in 15 years (i.e. not in the year 2015). As this single story was quite interesting in its futurist predictions, also a portion of other informants was asked to write a story of a successful festival of the year 2027. The potential writers of the empathy-based stories were approached by e-mail and asked to write a short narrative, using a maximum of 15-20 minutes on the subject. The background of the informants was not connected to the stories in order to focus solely on the logics of the stories.

## Discourse analysis

For the analysis of the experience descriptions, interviews and empathy-based stories, we chose Foucauldian discourse analysis (Foucault 1969 / 2005) since, besides the reasons for successes and failures, we also wanted to find out how the audience saw its own position in regard to the potential power structures inside the festival. The Foucauldian discourse analysis is an essential method within social constructionism (Burr, 2003). Social constructionism denies the existence of any objective truth or fact since knowledge is considered to always serve someone's interests. The used language constructs the world, and the discourses reflect the present perception of history and the culture. Discourse analysis aims at interpreting the way of using language and the power structures that language use implies. The purpose is to reveal discursive practices that are present at the specific space and time, in the specific context. Many times the aim is to give voice to marginal groups that might be oppressed. Critical discourse analysis (CDA; Fairclough, 1989) is used for analysing the way the power is embedded within the used language.

Discourse analysis has been used in festival and event studies when examining gay pride festivals (Bartoş *et al.*, 2014; Markwell and Waitt, 2009), idyllisation of lesbian and gay festival tourism in a rural environment (Gorman-Murray *et al.*, 2012), privatisation and commercialisation of public spaces (Smith, 2014), identity formation through an indigenous festival (Liao, 2011), coexistence of competing ethno-nationalities through a festival (Kallus and Kolodney, 2010), authenticity of folk songs (Know, 2008), rurality combined with country music (Gibson and Davidson, 2004), persuasive messages driven by slow food festivals (Frost and Laing, 2013), social inclusion / exclusion in music festivals (Wilks, 2011), and beautification of a destination due to a mega event (Newton, 2009). From the point of view of the present study, Linda Wilks's (2011) work is the most interesting one. She used critical discourse analysis in defining whether music festivals contributed to social inclusion. Wilks used Robert Putnam's (2000) terms of bonding and bridging social capital. Bonding social capital refers to strengthening the already existing social relationships, and bridging social capital means creating durable connections with new persons. Wilks identified the discourses of persistent connection, temporary connection and the discourse of detachment. The persistent connection discourse was talk about already existing social relationships, the temporary connection discourse was about temporarily meeting new people, and the detachment discourse was about avoiding social contacts. Wilks concluded that bonding was present at music festivals, but bridging was not. The attendants were very homogenous in terms of socio-demographics and thus she even suggested that the events featured social exclusion. Wilks's study is interesting from the perspective of this paper, and it will be referred to again when results concerning similar issues are presented.

We used several types of texts, i.e. discursive genres, since people tend to communicate differently when using different ways of acting (Fairclough, 2004). The experience descriptions were written as answers to an open question in a web survey, and they demonstrated an internet-type communication style that is short, containing smileys, slang expressions and sometimes even provocative characteristics. The interviews, in turn, were controlled by the interviewer who had the power to choose the subject, pose the questions and interrupt at any point. The interviews were carried out in informal

language, they were tape-recorded and transcribed. The interviews were the only types of text where the informants' reactions (like laughter or a sigh) could be captured. Since the interviews were conducted by telephone, body language could not be observed. The empathy-based stories provided a totally different approach, since the respondents wrote narratives of an imaginary situation. They were at liberty to choose what to include and what to omit, what kinds of actors to include and what kind of language to adapt. The stories varied from bulleted lists to high-quality short stories. A few of the stories of the year 2027 even included some elements of science fiction.

The three different text types enabled us to achieve a more holistic view of the studied issue. In discourse analysis, it is common that several discursive genres are used: e.g. the use of the public park at the 2012 Olympic and Paralympic Games was examined through observation, review of official documents and newspapers (Smith, 2014); the Israeli-Palestinian festival in Haifa was studied using observations, interviews, newspapers, the internet and various other documents (Kallus and Kolodney, 2010); Gorman-Murray *et al.* (2012) used media reports and a survey; Gibson and Davidson (2004) analysed promotional texts, interviews and a residential survey; Wilks (2011) used questionnaires, observations, documents, and interviews.

The analysis was conducted on the texts concerning the cultural festival experience, in order to shed light on the following issues: What elements were present, what was considered important, what contributed to the success of the event, and what could ruin it? The focus was on the key success factors and the factors causing major disappointments. Of particular interest was how the informants talked about these issues. Especially the failure descriptions were analysed using CDA in order to identify the underlying power structures that might influence the event experience.

There is no predetermined, universally accepted way of doing discourse analysis (Burr, 2003). Since our aim was to unfold the reasons behind the potential successes and failures of festivals, the expressions in focus were those that were used while describing a positive experience or imagining a total failure. Since the empathy-based stories were the longest texts, they had the most influence on the interpretation. It has to be stressed, however, that the different discursive genres were by no means in conflict but clearly supported each other. From the studied texts, five different discourses related to cultural festival experiences were identified: The competing discourses of quality and commercialism; the complementary discourses of the sense of community and chilling out, and, finally, the very personal identity discourse.

## **Description of the identified discourses**

### ***The quality discourse***

The quality discourse was predominantly related to the quality of the programme and services. The quality of the programme was generally considered good but one of the biggest complaints in the area of services was the food. It was expensive, low-quality, greasy fast food that was frequently called "festival grub". When visitors imagined exceptionally successful festivals, one of the repeated themes was good food.

*All the food was served by genuine restaurants of good quality, and the festival grub of the past was totally absent. I was especially delighted that more than half of the restaurant offerings was high-quality vegetarian food. Naturally, visiting restaurants and bars was expensive but I gladly pay extra for quality.*  
(empathy-based story, successful Provinssirock in 2027)

Quality was also related to other arrangements, like the cleanliness of porta-loos (portable toilets) and the festival site in general, and the consistency of the behaviour of the security personnel.

### **The commercialism discourse**

The competing discourses of quality and commercialism were quite common, especially when visitors discussed event successes and failures. The fear of commercialism was particularly present in the talk of the visitors of the Midnight Sun Film Festival. When a 36-year-old male was asked what would ruin the event, his response was (interview, Midnight Sun Film Festival): “Well, I’d say that perhaps the worst would be – something you couldn’t imagine just now – if we lost the soul of the festival, which has remained so similar year after year ... if that was lost because of greediness.” Several empathy-based stories describing an imaginary, unsuccessful Midnight Sun Film Festival contained nightmarish visions about commercialism:

*Companies have started to buy VIP packages for the festival, and it can be noticed in the street scene, the audience, the ticket prices, the supplementary events. The Sodankylä Award is renamed Santa Claus Award and it is awarded to a remarkable foreign film maker who has made a film in Lapland. [In reality, the Sodankylä Award is presented to an individual who has promoted Finnish film culture significantly]*  
(empathy-based story, unsuccessful Midnight Sun Film Festival in 2015)

The commercialism discourse included speech on VIP services of a quite unanimously negative connotation. A 30-year-old male described his negative opinions on VIP services:

*... mainly I mean this kind of ... that for instance, if you bought more expensive tickets and that there was a clear, kind of a private area for a big sponsor or this kind of thing. Backstage things as such do no harm but something like ‘pay 200 and see Pamela Anderson’ kind of thing...[In 2007, Raumanmeri Midsummer Festival sold VIP tickets worth 250 euros for those who wanted to meet Pamela Anderson in person]*  
(interview, Ilosaarirock)

Especially at rock festivals, alcohol sponsorships are common and also an important source of funding. However, this might limit the selection of alcohol brands on offer, and visitors do not necessarily approve of this. A 32-year-old female complained (experience description, Kuudes Aisti): “At Kuudes Aisti, in my opinion, the only thing

to be improved is the service [selection]: each and every licensed area sold the same drinks from a very, very limited (dictated by sponsors?) selection.”

### ***The sense of community discourse***

The discourse of the sense of community culminated in like-mindedness and tolerance. Classical music is often considered as élite culture, including a certain dress code. Informal dressing might, however, be important for the event image. “... when you go to an ordinary concert or opera, it is generally assumed that you should dress up and so on, but in [Kuhmo] that... there is a kind of free atmosphere so that everyone can come as they are and participate in the part they wish...”, said a 73-year-old female describing the Kuhmo spirit (interview, Kuhmo Chamber Music Festival).

The sense of community did not necessarily imply large crowds. Visitors at classical music festivals did not like crowding but still they shared the discourse of the sense of community. Among the studied events, this discourse was missing only from the speech of the participants of visual arts events. Within the discourse of the sense of community, the egalitarianism aspect saw visitors as equals: they did not dress formally, they took others into consideration, and they wished to encounter people of different age groups and of different backgrounds. For several years, Provinssirock has invited the inhabitants of the nearby geriatric nursing facility to the festival. A 30-year-old female described a positive incident at Provinssirock:

*... when these old people have been brought there, to the Provinssirock area... I reckon that there's an old folks' home nearby and there these old people have been interested and amazed by the noise and so they were brought there in their wheelchairs... I mean, that was, that kind of thing in my opinion... it must have been, you know, perhaps the first ones in Finland taking into account that there are all kinds of people of all ages there in the festival area.*  
(interview, Provinssirock)

Equality among the artists was equally important. A visitor could enjoy seeing a renowned star and a young performer in an equal position. The audience also wished to meet the artists and communicate with them. An important part of the Kuopio Dance Festival atmosphere was that the artistic director, Jorma Uotinen, mingled with the ordinary people at the marketplace of Kuopio. At the Midnight Sun Film Festival, there was little agitation over the famous director and actor guests – they were like any other participants of the festival. “... There everyone, you know, also those directors and whoever they are... that anybody can talk to them if you just happen to want to talk to them ... that they are there, you know, for the people... that they are no more special than anyone else..”, described a 58-year-old female (interview, Midnight Sun Film Festival).

### ***The chill-out discourse***

The chill-out discourse was talk about socialising and “hanging around” with other participants. Chilling out required space in which to converse with old and new acquaintances, and visitors requested event organisers to arrange seating groups and other places that promoted social interaction (cf. Morgan, 2006). “I wish for more so-called hanging-around space, seats were often occupied, and thus there was not

enough space to hang around and talk with friends. Even though the most important thing at the event is the music and the feelings it creates, the socialising is, in my opinion, also important”, a 25-year-old female visiting a small rock festival wrote (experience description, Kuudes Aisti).

Chilling out requires time. Some visitors appreciated the fact – or wished that this were the case – that the programme schedule was not too tight, thus allowing time for chilling out with other members of the audience. The chill-out atmosphere might be disturbed because of queuing, since participants felt that time was wasted and subsequently experienced frustration. This threat could be identified especially in the empathy-based stories where informants were asked to imagine an unsuccessful event.

*Finally I find the end of the line – I queue for 3 hours to get the entrance bracelet and one more hour to get in from the gate while unpleasant Romany beggars request the can from my hand [empty cans are worth 0,15 € in recycling depots in Finland]. Folks are already now piss drunk and aggressive. Impudent bunches of young guys are jumping the queue all the time. It is confined and fraught. I am terrified.*  
(empathy-based story, unsuccessful Ilosaarirock in 2015)

As the above narrative suggested, audience members who were too intoxicated disturbed the chilling out. When informants described a very successful event or festival, there were “not too many drunks”. Thus, chilling out included a certain code of conduct: one took others into account, behaved appropriately in the queue, and did not consume too much alcohol.

### **The identity discourse**

The consumers of cultural festivals constructed their personal identity through the event, and the identity discourse described this process. “A part of [my] youth and, after that, a part of nostalgia, alias, a part of my life and the memories of my identity”, a 46-year-old female described her relationship to a rock festival (experience description, Provinssirock). In the cultural festival visitors’ narratives involving identity discourse, changes in lifestyles or the consumption practices of culture as well as learning and personal development could be found. A 30-year-old female narrated how a festival experience developed a small scale transformation:

*It [The Cure at Provinssirock] was kind of the first big gig in my life and I think that it kind of impacted quite clearly on everything... that I started to dig music and visit different festivals... in general, started to visit places.*  
(interview, Provinssirock)

Some visitors told that attending a cultural festival improved their well-being and work ability. “An empowering atmosphere and environment that gave me strength to cope with everyday life”, wrote a 22-year-old female participant about her visit at a small rock festival (experience description, Naamat). However, the most important building blocks of one’s identity were memories, learning new things and personal development: “It was great, I learnt a lot and got new stimuli and ideas both for my work and life in general”, described a 41-year-old female (experience description, Kuopio Dance Festival).

For some regular visitors, attending a cultural festival nurtured a pride that resembled national spirit or civic pride. It was not the same thing as local identity; instead, we defined it as event identity. The events of the same genre were compared and one's own event was the best one. The words "the best" or "one of the best" were mentioned nearly 50 times in the experience descriptions.

### **Subject positions**

Fairclough defined (1989) a *subject position* as a social role that is reproduced in the text – a subject is an active player in the discourse. The informants saw themselves as festival participants and, in some cases, as local participants. Yet, they were not necessarily only passive followers of the festival programme but active contributors to the sense of community of the festival. The informants were "we" who improved others' experiences. "We" might also be future parents who take their children to the festival.

The subject positions of "others" that were mainly seen in a positive light were fellow participants, volunteers, security personnel, artists, and locals. They were actors improving the festival experience. However, there existed "others" that had a negative impact. These "others" were particularly present in the imaginary unsuccessful festivals, and they were Romany beggars, rude or inconsistently acting security personnel, drunkards and other misbehaving participants. They did not follow the behavioural rules that would make them members of the festival community.

The subject positions of organisers and sponsors were mainly implicit. Organisers' contribution was commonly referred to as "well organised".

## **Findings and analysis**

In the quality discourse, the most important issues were the quality of the programme and of the food. The unique spirit of a cultural festival was highly based on the uncompromising programme strategy of the organiser. Visitors wished that the programme were of good quality, and the diversity of the programme was a notable part of that quality. Participants wanted to see and hear works of renowned artists, but, at the same time, they wished to encounter new things and to be acquainted with artists they never saw or heard before. In regard to food, the current situation was not seen as positively. Visitors wanted for the dominant "festival grub" to be replaced with better food, a larger variety of it, vegetarian and special diet foods.

Yet, there was a very interesting feature within the discourse of the visitors of small festivals: they did not want the festival to be too professionally managed or too sophisticated. "I do not know how to develop the festival. It has this precise reputation because it is exactly what it is at the moment", wrote a 29-year-old male (experience description, Ilmiö). A 58-year-old male visitor wistfully remembered the past (experience description, Ämyrock): "Fine event. Professionally organised. Perhaps the amateurishness of its infancy could be tolerated to a greater extent." It seemed that if the event developed in a very professional direction, the human factor might disappear, resulting in a more distant relationship for both the visitors and the local actors. This, in turn, might change the atmosphere and the image of the event.

Commercialism is often considered a risk for quality (cf. Waterman, 1998), and many informants were afraid that commercialism might jeopardise the quality of the event. Kainulainen (2004) identified three levels of commercialism discourses in regard to cultural events: firstly, a discourse defending art and cultural heritage, secondly, a market-oriented discourse justifying commercialism, and thirdly, a discourse describing the merging of arts and commercialism. In our study, the discourse of commercialism included characteristics of Kainulainen's discourse defending art and cultural heritage, but it was also connected to services, pricing, and the marketing messages. Commercialism was interpreted as commercially oriented, calculative programme, sponsorships, the forced reduction of available product brands, unequal privileges, elevated prices etc.

The sense of community is one of the main attractions of the cultural festivals (also Cummings, 2007; van Winkle and Woosnam, 2014). Wu (2007) argued that package tour participants would be more satisfied if compatibility management (Martin and Pranter, 1989) took place; if the participants were compatible in terms of age, education, marital status, and income level. This argument did not apply to our findings since cultural festival visitors specifically preferred a heterogeneous audience. The unifying factor was the interest in the specific cultural genre, not the socio-demographics. Also Martin and Pranter emphasised (1989) that customer heterogeneity was not necessarily a negative factor since there were different expectations in different service environments. Tombs and McColl-Kennedy (2003) talked about emotional contagion, which was the more probable the more strongly the participants identified themselves as members of a larger group.

The discourse about the sense of community related to the audience, the volunteers and the performers of the event. They formed a temporary community that had its own spirit and its own norms. There should not be any status differences between the members of the community – but, on the other hand, this status-free egalitarian community was temporary and lasted only for the time of the festival (cf. *communitas* of Turner, 1969 / 1995). The status-free atmosphere was demonstrated by informal dressing and opposition to VIP services. As was pointed out earlier, Wilks's study (2011) stated that the attendants of music festivals did not have many contacts with strangers, and that music festivals might even feature social exclusion. We claim that people yearn for equality among the participants. This does not have to be contradictory to Wilks's findings, since the desire to see different kinds of people among the audience does not necessarily mean the desire to communicate or be acquainted with them. Wilks indeed stressed that there was "a sense of trust in fellow festival goers" since the audience shared the assumption that the participants held similar values. We support this finding, and identify similarities with Michel Maffesoli's (1997 / 1988) definition of (neo-)tribes, people with the same tastes and interests. Kozinets (2002) defined a festival community at the Burning Man festival as a hypercommunity, which was a strong, caring and sharing community limited in time and space. Inside hypercommunity, he saw similarities with the concept of local community. Kozinets' hypercommunity was the closest definition of the cultural festival community as our informants described it.

At cultural festivals attracting larger crowds, a chill-out discourse took place. People socialised with friends and acquaintances. Part of this discourse was meeting new people, talking and spending time with them (cf. Morgan, 2006). This was related to Wilks's

(2011) temporary connection discourse. Chill-out discourse was about enjoying the atmosphere that included large numbers of participants. The discourses of the sense of community and chilling out were intertwined and complemented each other. Chilling out appeared when there was a good sense of community, and chilling out improved the sense of community. In the chill-out discourse (as in the sense of community discourse) it was important that fellow participants were taken into account and that everyone contributed to the atmosphere. Thus, there existed a certain code of conduct that should be followed in order to be a member of the hypercommunity. Grove and Fisk (1997) defined these kinds of behaviours as protocol incidents, “expectations of protocol”.

The identity discourse included aspects of personal identity and event identity. It described the offerings of the cultural festival to its participants. This could include small-scale transformation but the most essential characteristics were memories, learning new things and receiving new stimuli. It was important that the programme policy provided opportunities to face new things. Event identity was a part of the identity discourse showing deep personal attachment to the event and its values. In this discourse, the event, its success, the principles of its management and development as well as its norms were important to the visitor. Just like a citizen might be offended by criticism against his or her national characteristics, a regular visitor might feel hurt if an outsider criticised his or her favourite festival.

### **Acts of power**

The commercialism and quality discourses included aspects of power. The informants pointed out that the organiser or the sponsor exercised, in certain circumstances, power over the visitor. Firstly, the visitor was not offered a product of his or her choice since the sponsor dictated the variety of brands. For instance, alcohol sponsors seemed to *inculcate* (Fairclough, 1989, p. 75) a preference to a certain alcohol brand in the festival audience. Those who identified this were irritated. The second act of power was performed by the organisers. They agreed on lower quality standards than the visitor would permit, and this applied mainly to food. Visitors blamed organisers for not requiring proper quality measures on food products and services. Thus, the visitors were suffering from the results in the form of overpriced junk food, “festival grub”. It is noteworthy that these deficiencies were most often referred to in the passive tense, and the subject position of the organiser as an explicit actor was scarce.

The third instance of power was the power of the security personnel which disturbed the sense of community. The volunteers were mainly considered as a positive source for the sense of community: they welcomed the visitors and were helpful and friendly. However, the visitors blamed the security personnel for actions of bodily searches and the confiscation of alcohol. Some informants identified the national legislation and authorities as actors behind the measures of both the security personnel and the irritating rules concerning especially alcohol consumption. Interestingly, the anti-social behaviour of fellow participants could also be interpreted as exercising power over the other members of the audience. The anti-social minority could ruin other participants’ experience, and thus the anti-social behaviour is not a problem for just the local community (cf. Deery and Jago, 2010) but it constitutes a larger risk for the success of a festival.

## Conclusions

Anderton (2009) stated that only relatively few events survive in the long run. The discourses detected here provide a valuable synthesis of visitors' views and inside information for the decision making for organisers in creating memorable events where visitors return year after year. Interpreting the festival visitor discourses, the following factors could be defined as critical for festival success: programme (cf. Pegg and Patterson, 2010), food, sense of community (cf. van Winkle and Woosnam, 2014), chill-out opportunities (cf. social interaction defined by Hausman, 2011, and Nordvall *et al.*, 2014) and building blocks of one's identity. This means that organisers should strive to maintain the current good quality of the programme and improve the quality of food; nurture the sense of community by promoting equality among the audience and artists, and by favouring audience of different age groups; offer chill-out opportunities both space and time wise; promote a commonly approved code of conduct; and offer different ways to build and demonstrate one's identity. In providing better and larger variety of food and drinks with acceptable price / quality proportion (cf. van Limburg, 2008), the organiser could also reduce the perceptions of power relations that might influence the festival experience.

The one thing that could definitely destroy a festival is its core content, the programme. If the programme were of bad quality or too commercialised (cf. van Limburg, 2008), the visitors would avoid the festival. The other factors causing disappointments are the quality of services, especially the quality of food and the cleanliness of the festival site; commercialism demonstrated by elevated ticket (cf. Quinn, 2006; van Limburg, 2008; van Niekerk and Coetzee, 2011) and service pricing; VIP services confronting egalitarianism; crowd control and queueing; and the anti-social behaviour of fellow participants (cf. Carlsen *et al.*, 2010; Deery and Jago, 2010).

Most of the arisen themes, in both the success and the failure, confirmed the results of previous studies. However, there were three areas of interest that would serve further research: how to nurture identity construction and personal well-being, how to enhance egalitarianism within the festival community, and how to promote the desired code of conduct without applying unnecessary rules and restrictions. These areas are not the easiest ones for the event organiser but, if successful in these, the event could boast about features that are not easy to replicate, features that could create a competitive edge for the festival.

Anderton (2009) states that "attention should be given to the socio-cultural background and beliefs of key decision makers and to the cultural and business norms within which they operate". Since the visitors clearly have value-laden opinions on events, the organisers should take these into account. It seems that organisers who share similar beliefs and values with their clientele manage to create successful and viable events.

## Discussion

As regards the method of empathy-based stories, we found it a useful data collection method for retrieving informants' perceptions of the future festivals and for identifying factors that might cause event failures. Additionally, it served to unfold the significance

of the experiences for the cultural festival visitors. Empathy-based stories form a discursive genre that does not have clear norms (cf. Fairclough, 2004) like other data collection methods that were used (i.e. web surveys and interviews). Furthermore, it was encouraging to see that the respondents thought that festivals and events will still be flourishing in 2027, and that they saw themselves participating in them, in some cases with their own children. Eskola (1988) discovered that as the number of stories increased, they started to resemble each other. He came to the conclusion that 15 stories per one frame story would be enough for analysing purposes. We agree with this notion of the saturation point, since also in our data the empathy-based stories started to repeat the same characteristics.

This exploratory study contributed to the qualitative research within the festival studies. It confirmed results of many previous studies but showed also new areas of interest in regard to event successes and failures. Particularly the issues of identity building through the participation in festivals was proven important and needs more research – just like Mair and Whitford (2013) have suggested. Additionally, improvement of personal well-being through festival attendance is an area that needs more attention even though Packer and Ballantyne (2010) have already considered it related to young people and their music festival attendance. Finally, the status-free egalitarianism of the festival hypercommunity and the possible ways to eliminate anti-social behaviour in order to improve the participants' experience need both ideas and practical testing.

It needs to be emphasised that we did not aim at identifying the variety of discourses of different stakeholders (like organisers, sponsors, local people, performers, politicians) but we concentrated on one point of view only. The point of view was that of the festival participants, who should indeed be in the focus when the success of a festival is to be evaluated. If there were no satisfied participants who become regular visitors, the festival would have major problems in surviving.

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**Figure 1:**



**Table 1.** Background data of the web survey respondents (n = 931)

Variable		Total
Gender	Male	346 (37 %)
	Female	585 (63 %)
Education	Basic	26 (3 %)
	Secondary	343 (37 %)
	Tertiary	562 (60 %)
Age	Mean	33 years
	Median	29 years
	Std Dev	12
Times visited	Mean	5 times
	Median	3 times
	Std Dev	6

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*We thought that the bearded and ugly-looking camping neighbours were coming to beat us up in the morning but they brought us some coffee!! This can happen only at Provinssi! (male, 22 years)*

## Introduction

Live music has retained its attraction despite the predictions of its decline due to the rise of streaming music services (Earl, 2001; Frith, 2007; Pitts and Burland, 2013). On the contrary, the number of live music acts is increasing; in Finland, there were over 60,000 live music performances in 2015, indicating a slight increase compared with the previous year (Teosto, 2016). Likewise, there is a growing number of music festivals (Ballantyne, Ballantyne and Packer, 2014; Dreyer and Slabbert, 2012; Webster and McKay, 2016), especially in the western world. There have even been claims about saturation point, (McLoughlin, 2015; Robertson and Brown, 2015; Van Limburg, 2008) where too many festivals resemble one another, and to survive they should develop measures to differentiate from other festivals of the same genre, and not to imitate successful ones (Quinn, 2005). One way to achieve this goal is through branding. A successful brand increases the value of the product (Anholt, 2010) and it cannot be easily replaced or imitated, since a similar one cannot be found (Morgan and Pritchard, 2010). Other notable benefits of effective festival branding include a rise in ticket sales (Andersson, Jutbring and Lundberg, 2013; Dantas and Colbert, 2016) and loyalty, (Huang, Li and Cai, 2010; Leenders, 2010) as well as economic benefits like gaining sponsors (Andersson, Jutbring and Lundberg, 2013; Dantas and Colbert, 2016; Dreyer and Slabbert, 2012) and positive media coverage (Mossberg and Getz, 2006). Consequently, brand equity has been considered as the main ingredient for the sustainability (Dreyer and Slabbert, 2012) and success of music festivals (Leenders, 2010).

Provinssirock, held annually since 1979, is one of the largest rock festivals in Finland. Each year it receives 10,000–20,000 visitors daily and its economic impact for the town of Seinäjoki was EUR 5.3 million in 2012 (Tuuri et al., 2012). The brand image of the festival is embodied in its slogan, **the Festival of the People**, which has been used for such a long time that people recognise it like a well-known logo. The slogan is quite successful as it embeds one of the most important pull factors of any rock festival: the atmosphere created by the festival community (Sundbo and Hagedorn-Rasmussen, 2008). That is why it is important that participants associate their positive experiences with the festival brand. In the current study, the aim was to determine what kind of positive incidents the Provinssirock attendees coupled with the brand image, identified by its slogan ‘the Festival of the People’. Critical Incident Technique (CIT; Flanagan 1954) was used to answer the following questions:

- What are the factors that influence the brand image of the festival?
- How can organisers contribute to it?

The festival brand is typically considered as a part of place marketing or destination image, (e.g. Blichfeldt and Halkier, 2013; Lemmetyinen, Go and Luonila, 2013; Mossberg and Getz, 2006; Prentice and Andersen, 2003; Quinn, 2005; Webster and McKay, 2016) or it is studied as a promoter of a sponsor's brand (Anderton, 2011, 2015; Hutabarat and Gayatri, 2014; Rowley and Williams, 2008). In this study, we examine the festival brand *per se*, independent from the destination or city brand.

## Literature

### *Brand image*

D. A. Aaker (1996) defined brand equity with the customer perception dimensions of loyalty, perceived quality, personality and awareness. Brand personality was further defined by J. L. Aaker (1997) when she compared human and brand characteristics, and defined brand personality with 42 personality traits. When evaluating the brand equity of an altruistic non-profit organisation, Faircloth (2005) used the concepts of brand image, personality and awareness. He pointed out that sometimes brand image and brand personality are used interchangeably, but - despite this - he wanted to use them as separate concepts; brand personality was measured with brand respect and differentiation, and brand image with brand character and scale. This led to the situation where his definition and the operationalisation of brand image resembled Aaker's (1997) brand personality traits.

Manthiou, Kang and Schrier (2014) divided festival brand equity into awareness, image, quality, value and loyalty. Brand awareness meant the potential visitors' prior knowledge; brand image included the social and self-image of brand personality; brand quality was measured as the performance; brand value referred to the value for money; and brand loyalty was the willingness to return and recommend to others. Concentrating on a festival organised at a university campus in the US, Manthiou, Kang and Schrier concluded that brand awareness was the main ingredient of brand equity (see also McKercher, Mei and Tse, 2006). When Leenders (2010) studied the perceptions of Dutch festival visitors, he divided the festival brand equity into image, atmosphere and emotions. For their part, Camarero, Garrido and Vicente (2010) used loyalty, perceived quality, image and values as the indicators of brand equity in a series of art exhibitions in Spain. In this case, the term 'brand values' did not refer to the value for money, which is usually named as 'brand value' or 'perceived value', but to artistic, historic and religious values. They concluded that the brand image was the most important for external visitors, while internal visitors emphasised the importance of brand values. Interestingly, Morgan (2006, 2007 and 2008) constructed a festival experience model based on the brand prism defined by Kapferer (1998), having the dimensions of personality, culture, meanings, personal benefits, relationships and physical operations.

Here we concentrate on the brand image, examining how the festival participants perceive it in a specific rock festival. Dobni and Zinkhan (1990) noted (like e.g. Faircloth, 2005; Manthiou, Kang and Schrier, 2014) that there was a tendency to talk about brand personality as a parallel term to brand image. They reviewed the evolution of the brand image concept from the 1950s to the end of the 1980s, and ended up defining it as follows: (1) brand image is a perception by the consumer; (2) it is subjective in

nature; (3) it is influenced not only by the physical components of the product but also by marketing, context, and the characteristics of the consumer; and, (4) the perception of the brand image is more important than reality.

### ***Methods of studying a festival brand***

Quantitative methods are dominant in festival brand research. Dreyer and Slabbert (2012) used factor analysis and ANOVA tests to explore branding associations in the festival branding of Klein Karoo National Arts Festival in South Africa. Huang, Li and Cai (2010) used exploratory and confirmatory factor analysis to ascertain the image constructs of a community-based festival in the US. Faircloth (2005) as well as Manthiou, Kang and Schrier (2014) studied brand equity using confirmatory factor analysis and structural equation modelling. Leenders (2010) examined opinions of Dutch festival goers using regression analysis. Camarero, Garrido and Vicente (2010) segmented their informants using factor and cluster analysis, but the analysis of brand equity components was done using Partial Least Squares.

Dantas and Colbert (2016) undertook a conceptual historical study of the development of the festival brand of a Canadian classical music festival. Taking a qualitative approach, Mossberg and Getz (2006) used interviews to identify stakeholder influences on festival brands in Sweden and Canada. One of the rare multi-methodology studies is that conducted by Andersson, Jutbring and Lundberg (2013), where they used both qualitative and quantitative methods to ascertain how a major food strategy change (that is, serving vegetarian food only) affected the brand of a Swedish rock festival.

### ***CIT***

Critical Incident Technique (Flanagan, 1954) was originally developed in the field of aviation psychology during World War II for collecting data on human behaviour in certain circumstances. The method was used to improve the selection and training of pilots; in defining prerequisites for good leadership in combat missions; and in making technical improvements inside the cockpit. In the beginning, the technique was used for the definition of critical job requirements in different lines of business.

Gremler (2004) reviewed 141 CIT studies in service research from the years 1975–2003. He saw the year 1990 as the turning point for the usage of the method, since in that year, Bitner, Booms and Tetreault (1990) published their seminal work on CIT in the service encounter. Thereafter, there was an outburst of CIT studies related to services and their quality. Nonetheless, CIT has been used to a lesser degree in event and festival research. Love, Morse and Rühley (2013) used it for evaluating critical factors influencing volunteers' experiences in a golf event. Rowley and Williams (2008) referred to the CIT approach in their study on the impact of brand sponsorship in music festivals, even though they did not show any direct results of critical incidents as such. So far, according to the authors' knowledge, there are no studies combining festival branding with CIT.

Gremler (2004) emphasised the importance of the thorough definition of the term 'critical incident' in the studied context. Flanagan wrote that "to be critical, an incident must occur in a situation where the purpose or intent of the act seems fairly clear to the observer, and where its consequences are sufficiently definite to leave little doubt concerning its effects" (Flanagan, 1954, p. 327). Thus the observer was making the

judgement whether an incident was worth reporting. Originally, the observers were researchers but gradually the research objects, the informants, were the ones reporting (Gremler, 2004). This implied that the judgement of criticality became subjective. Grove and Fisk stated that a critical incident “makes a significant contribution, either positively or negatively, to an activity or phenomenon” (Grove and Fisk, 1997, p. 67). This definition meant that, to be critical, an incident must be significant enough to lead to a satisfying/dissatisfying or positive/negative result. Bitner, Booms and Mohr (1994, p. 73) saw critical incidents in the framework of service encounters as “specific interactions between customers and service firm employees that are especially satisfying or especially dissatisfying”. Edvardsson and Roos (2001, p. 253) defined critical incidents very similarly: “interaction incidents which the customer perceives or remembers as unusually positive or negative when asked about them”. Thus, they stressed the importance of the incident being memorable (also Stauss, 1993, p. 412). In this study, we defined a critical incident as an incident which (1) is memorable; (2) is, in the respondent’s opinion, important; and, (3) in which the underlying factors or attributes can be distinguished.

Critical Incident Technique helps in interpreting and structuring areas that lack extensive knowledge (Bitner et al., 1990; Keaveney, 1995). It is based on open-ended questions and hence supports the qualitative approach, making it possible to produce a rich description of the studied issue (Bitner et al., 1990; Pritchard and Havitz, 2006), as informants are describing the happenings in their own words (Stauss, 1993). However, it must be noted that CIT does not reveal possible behavioural intentions, but rather points out perceptions on quality and (dis)satisfaction (Edvardsson and Roos, 2001). CIT can be considered as a mixed methods technique: the data is qualitative and analysis typically quantitative. CIT was chosen for this study for the following reasons: (1) to have participants’ view on the festival brand image (Aaker, 1996; Dobni and Zinkhan, 1990), (2) to use attendees’ own words and (3) because it is pragmatic, summarising real world incidents, thus giving practical oriented results.

## **Methods and research data**

The research data was collected by a web survey in the summer of 2012 in Provinssirock by the non-profit organiser at the time, the live music association of Seinäjoki (Selmu ry). The survey, collecting opinions of different aspects of the organised event, resulted in 1,349 answers. The questionnaire contained, among other questions, an open-ended one: “Do you recall a moment or a situation at this year’s Provinssirock in which you felt particularly strongly that the festival was the Festival of the People? Please describe this kind of situation to us in a few words”. This was the question used in collecting the critical incidents. The other questions concerned the respondents’ perceptions on the quality and success of the festival and they were evaluative in nature and not included in this study.

591 informants answered the question about a critical incident(s). From these answers, 30 were eliminated since they did not fulfil the definition of a critical incident (26 answers), or they were negative incidents (4 answers). The four negative incidents were eliminated because of their small number. However, they made it clear that the organiser should have asked about them as well; unfortunately, this was not the case.

If the respondents had been asked for the negative incidents, the number of them would have been greater. Positive incidents were helpful in defining the most important elements within the Provinssirock brand image. However, negative incidents would have helped the organiser in defining the potential threats against the brand and improved their possibilities in correcting the most critical discrepancies, if any. Thus, 561 answers were included in this study. Some of the informants described two to four incidents, and altogether 645 critical incidents were identified.

Among the respondents, 66% were female and 34% were male. The youngest respondent was 14 years of age and the oldest 61 years, the mean age being 23 years. Nearly half of the informants were students. More than half of them had visited Provinssirock at least 3 times, and 25% attended the festival for the first time. Table 1 describes the respondents in more detail:

<TABLE 1 HERE>

The analysis of the reported incidents was conducted using content analysis (Krippendorff, 2004a; Stroud and Higgins, 2011), classifying the incidents into categories. Most of the incidents were multifaceted and we wanted to keep them as such, and consequently, the categories are exhaustive but not mutually exclusive. A festival and its brand image comprises various characteristics and it would be an oversimplification to force each incident into one category only. Three judges did the classification, and depending on the judge, the average number of categories chosen per incident varied from 2.5 to 2.6. In a similar case, Pritchard and Havitz (2006) defined the importance of a factor by its sequence; that is to say, the factor mentioned first was considered more important than the one mentioned second. In this study all the factors were considered equal in weight, since the informants were not explicitly asked to list the factors in the order of importance.

In this study judge A made the pre-analysis of the data resulting in 54 categories. The content of the categories was then scrutinised to combine them into fewer categories. Finally, judge A defined seven major groups, divided into 28 subgroups. These are described in writing (Appendix 1), and judges A, B and C did the classification of the incidents according to these instructions, independently of one another. Since the categories were not mutually exclusive, neither Cohen's kappa nor Perrault's and Leigh's alternative index of reliability could be used for calculating the reliability (Perreault and Leigh, 1989). Additionally, since there were three judges, the percentage of agreement could not be used either (Krippendorff, 2004b; Stroud and Higgins, 2011), even though a percentage of agreement is applied in such cases, giving "questionable interpretations" (Krippendorff, 2011). For example, Mangold, Miller and Brockway (1999) used the percentage of agreement amongst the three judges, calculating a percentage of agreement by judge pairs and "re-examining" the disagreements, ending up with 100% agreement. Perreault and Leigh (1989, p. 147) suggested that in the case of three or more judges, the disagreements could be solved by the majority. Nonetheless, Krippendorff (2004a, p. 219) stresses that "the only publishable reliability is the one measured before the reconciliation of disagreements."

The missing reliability figure of the codification is justified by the fact that, since the number of subcategories was quite high, the possibility that the judges would have a similar decision by chance was small (Krippendorff, 2004b and 2011; Perreault and Leigh, 1989). The mixed methods study is more qualitative than quantitative in nature and the aim is not to prove that certain categories exist in a statistical sense. Rather, we endeavour to discover the characteristics and meanings of the critical incidents that the audience relates to the brand image of Provinssirock. Consequently, as we describe the results, we show the classification of all the judges. Thus, in this study, the readers can see the original classifications, not the reconciled ones.

Flanagan (1954) stated that in relatively simple activities, 50–100 incidents were enough but that more complex situations might require thousands of incidents. He defined that a sample was big enough if an additional 100 incidents increased the critical behaviours by only two or three. Our sample size was relatively small but still the first 200 incidents defined all the categories. The following measurement was made by judge A: when using the final categorisation, after classification of the first 100 incidents, an addition of 100 incidents increased the categories only by one; and, after that, no new categories were identified. Thus, according to Flanagan's definition, the sample can be considered large enough for analysing purposes.

## Findings

The seven major factors of the Provinssirock festival brand image, as perceived by attendees were: participants, behaviour, activity, feeling, programme, weather/summer and arrangements. Each of the major groups and corresponding subgroups are described in the following sections and in more detail in Appendix 1.

### 1. Participants

The participants, as part of the festival image, were divided into five subgroups. The first subgroup, **audience in general** (audience socialisation by Nordvall, Pettersson, Svensson and Brown, 2014) referred to the amount of people present.

*All the people with different 'styles' (from a punk rocker to a pop music fan) are getting along (: Lots of different people were in the company of each other and behaved very smartly during the whole festival. (female, 18 years)*

The second subgroup was **known people** (known-group socialisation in Nordvall et al., 2014).

*I think it was somehow really sweet that this year there were three generations of us at Provinssi. Our folks come to Provinssi each year and this time also my granny popped in on Sunday. (female, 19 years)*

As Nordvall et al. (2014) were talking about external socialisation our informants spoke about '**unknown**', which was the third subgroup: "*When all the strangers are pals and hang around with each other. Really cool!*". The fourth subgroup was the **volunteer**

**workers** that contributed to the positive incidents. **Campsite neighbours** were defined as a separate subgroup from the unknown people, since camping neighbours were mentioned specifically, whilst unknown people were referred to generally.

## 2. Behaviour

This category describes how the behaviour of different people enhanced the brand image of the festival. Respondents reported **inclusion**, meaning in this context that people included unknown people into their group, offering them company and feelings of togetherness (Laing and Mair, 2015).

*[...] I left alone and no way did one have to be alone there. Old festival acquaintances came to say hello and asked one to join them. (female, 24 years)*

During the 2012 Provinssirock it rained on several occasions, and people reported that regardless of the rain, audience members were enjoying themselves. Thus, a **positive state of mind** was present, including such code of conduct that everyone could have fun. (“*Cos everyone was in a good mood. Nobody sulked.*”) The positive state of mind was the most frequent subgroup within this category. Judge A classified the positive state of mind as the second most frequent source of the festival brand image for all the incidents, and for judge C it was the third most frequent element. More concrete behavioural acts were **smiling or laughing**. Lastly, there were many references to witnessing **no disturbances**.

## 3. Activity

Audience and volunteers co-created the image of the Festival of the People through several activities. **Collective activities** referred to dancing and singing together during a live act (see Nordvall et al., 2014, p. 137), collectively taking cover from the rain, or taking ‘selfies’ with celebrities or friends. **Social interaction** (Bowen and Daniels, 2005) included conversations, meeting old friends and getting acquainted with new people.

Within **service encounters** respondents reported volunteers giving good service and security personnel acting politely. **Staying awake** was common especially at the camping site after the official programme ended, often connected to a self-organised programme.

*On Sunday night at Camp Provinssi, the boys in the neighbouring tent had big loudspeakers with them and there were at best probably a hundred people dancing and enjoying themselves. (female, 22 years)*

Many informants recounted how people were **helping** each other:

*Pogoing during the billy talent gig and when falling, instantly thousands of hands are extended to pull you up. (female, 17 years)*

Respondents reported also the consumption of alcohol as a positive incident. **Drinking** was done in a social manner, in good company at the camping site or in the licensed areas at the festival site. The final subgroup was bodily actions of **hugging or kissing**.

#### 4. Feeling

The **atmosphere in general** was the second most frequent factor influencing the festival brand for judges B and C, and for judge A, the third one. The atmosphere was mainly co-produced by the participants (see Nordvall et al., 2014, p. 133). **Shared enjoyment** referred to collective pleasure, especially while following live acts with other participants. Some respondents mentioned the specific **front row atmosphere**. The **sense of community** (Pitts and Burland, 2013; Van Winkle and Woosnam, 2014; Webster and McKay, 2016) was particularly important by the stages and for those overnighing at the camping sites.

Finally, some informants described their own subjective, **internal feelings** at the festival. This description might have referred to the feeling during the whole event or the feeling created due to a certain incident (“*As a first-timer I was surprised how people of different ages had ‘space’ and the good feeling tells a lot*”).

#### 5. Programme

The programme was self-evidently part of the brand image of the music festival. The **core programme** in general was the official programme performed on any of the festival stages. Frequently informants mentioned a **certain act** as a source of positive incident. This meant an act of a certain band or artist, or the performance of a certain piece of music. According to all the judges, this act was the most frequent element for all the positive incidents – however not alone, but typically combined with other elements as described in the Discussion paragraph.

The **supplementary programme** was a programme organised by the festival, not on the stages but among the audience or inside the licensed areas. The **programme arranged by the audience** consisted of collective partying, playing music together or having a singalong. Mostly this self-arranged programme took place at the camping sites or on the way to them after the core programme ended:

*Dozens of people gathered around our camp to play the guitar and to singalong at around four am in the small hours of Saturday morning. A little bit later, four guitars and bongo drums and lots of improvised lyrics were found at the camp.*  
(male, 21 years)

#### 6. Weather

In 2012 it rained during several performances. **Rain**, combined with a positive state of mind and a certain act, formed a memorable positive incident for many respondents, thus manifesting the festival brand for them. It was interesting that **summer or sun** were mentioned fewer times than rain, even though the sun also shone during the festival.

#### 7. Arrangements

This group referred to arrangements and the festival environment.

The most frequent major group influencing the festival brand image was dependent on the judge (Figure 1). In two judges' coding the programme had the highest frequency, whilst the third judge coded activity highest. However, the four most frequent factors enhancing the Provinssirock brand image were the same for all the judges: programme, activity, feeling and participants.

<FIGURE 1 HERE>

When the comparison was conducted by subgroups (Figure 2), the six most frequent ones were unanimously:

- a certain live act (programme),
- a positive state of mind (behaviour),
- the atmosphere in general (feeling),
- a collective act (activity),
- social interaction (activity), and
- unknown people (participants).

The order of these varied a little from judge to judge.

<FIGURE 2 HERE>

## Discussion

It is safe to assume that live music is one of the main pull factors for any music festival. Therefore, it was not a revelation that ‘a certain act’ was the most common element mentioned within critical incidents. However, only 48 out of 645 incidents included the programme as the *sole* attribute giving the feeling of the Festival of the People. Finding that the music is not the most important element in music festivals is not new; for instance, Bowen and Daniels (2005) pointed out that there are always attendees who are going to a music festival for social reasons rather than musical interests. Similarly, Sundbo and Hagedorn-Rasmussen (2008) indicated the importance of social elements over the core programme. The Provinssirock experience was more extensive than a certain live music performance, and the other factors, combined with the music, made the experience special. It might have been pouring with rain, but it did not matter - in fact quite the opposite. The factors ‘activity’ and ‘feeling’ were nearly as common as ‘programme’ elements, and in many cases, these three were represented together. Therefore, it can be interpreted that the significance of a single act was highlighted because it was combined with the activities of the audience or the atmosphere in the crowds.

When the participants were asked to describe critical incidents that they connected with the festival brand image, unexpected and extraordinary issues - things that one would not expect to encounter in ordinary circumstances - were the most memorable. One indicator of this phenomenon was the importance of unknown people in the context of the Festival of the People. The known-group socialisation was mundane, whereas connecting with strangers was not. Wilks (2011) studied how social capital was represented in a pop, folk and opera festival in the UK, and she concluded that there existed three discourses: the persistent connection discourse that included social interaction with the people already known by the visitor; the temporary connection discourse that included accidental, casual communication with unknown people; and the detachment discourse that meant avoiding social contacts. Wilks discovered that the

persistent connection, that is to say bonding in the company of those that the visitor already knew, was the dominant discourse. In a seemingly contradictory manner, our respondents saw unknown people as even more important for the brand image than the known people. This could be interpreted by the fact that enjoying oneself in the company of friends does not contain a surprise element, and it would not make people consider the moment something special. What is extraordinary is that a large crowd of unknown people behave in an inclusive, caring and considerate manner.

The weather and especially rain was also referred to several times. Nevertheless, rain was a supportive element since it was never mentioned alone. Getz (2002) considered the weather as one of the main reasons for ruining an event and it is undoubtedly true that the weather forecast of early June 2012 kept many potential Provinssirock visitors at home. On the other hand, a tolerable amount of rain might also have nourished determined positivity, since the participants of the rainy Provinssirock wanted to enjoy themselves despite the drawback. Similarly, Ryan stressed (1998) that people have a very strong need to enjoy their holidays and that is why they understate the challenges and tend to keep a positive state of mind in whatever circumstances.

*Surely it [the sense of the Festival of the People] was the greatest during the gig of PMMP as it was raining cats and dogs but despite the rain, everyone took part whole-heartedly and was dancing in the rain!* (female, 20 years)

For many informants, respecting and taking care of one another in a way that does not take place in everyday life, was a notable incident connected with the festival brand. In experiencing Provinssirock as the Festival of the People there seemed to exist an unconscious and unwritten code of conduct that people followed during the festival; in this case, people did good deeds for each other, and co-created the festival spirit by being in a good and social mood. 'Helping' as a part of a critical incident was an interesting factor, and it was associated with unity and positivity. The general atmosphere expressly supported the way that people offered their help, and received it more easily and more spontaneously than in everyday life. All this indicated the importance of the festival community (Pitts and Burland, 2013; Van Winkle and Woosnam, 2014; Webster and McKay, 2016), egalitarian *communitas* (Turner, 1969) without status differences, and hypercommunity (Kozinets, 2002) that cared for its members whether known or unknown.

It was particularly interesting that the use of alcohol – which is an essential part of rock festival carnivalism (e.g. Martinus, McAlaney, McLaughlin and Smith, 2010) – had an insignificant role among the incidents. It can be assumed that a considerable number of participants had consumed alcohol, which made them feel more free and unreserved, and in turn, promoted positive incidents. Even though the use of alcohol undoubtedly was in the background in many incidents, it was not mentioned as one of the reasons behind a certain behaviour.

Finally, camping sites were dominant in the incidents involving activities like staying awake and arranging a self-made programme. Camping made the festival experience more holistic (Anderton, 2009, p. 40; Nordvall et al., 2014, p. 135) and the sense of community was particularly strong among campers.

Methodologically, it is essential that the brand image evaluation is based on free-form text answers to open-ended questions (Bitner et al., 1990; Pritchard and Havitz, 2006;

Stauss, 1993). If the analysis was done using pre-determined options (for example, Likert scale statements, adjectives or semantic differential produced by experts or marketers), such important aspects might be lost that can be discovered only when informants use their own words. Likert scale and semantic differential enable the use of several statistical methods but they restrict the informants to predefined operationalisations of the brand image, hiding the latent characterisation of the concept. Critical incident technique was used in defining the factors influencing a rock festival brand since it is based on informants' own phrasing, which is important since the brand image is subjective in nature (Dobni and Zinkhan, 1990). The technique gave new insights for the festival to evaluate its brand image as perceived by attendees through real world actions. These actions are not necessarily managed nor initiated by organisers. It was shown that CIT can be used when the incidents are complex (Keaveney, 1995); that is to say, when a single incident belongs to several categories. However, as the discussion in the Methods section shows, using categories that are not mutually exclusive makes the definition of the reliability of the content analysis challenging.

The studied data was collected as a voluntary response sample - the respondents made their own decision whether to participate in the web survey. Consequently, the sample was biased. Specifically, only 25% of the respondents were first-time participants at Provinssirock. Thus, the respondents were more likely to have a positive attitude towards the festival than the non-respondents. On the other hand, regular customers could also indicate factors that might enhance loyalty. The number of female respondents was higher than their actual proportion within Provinssirock attendees, since women tend to answer surveys more willingly than men (for example, Smith, 2008). Another limitation is that the informants were asked to describe only positive incidents since the organiser decided not to ask about the negative ones. In further research, both negative and positive incidents should be collected from the same year. Using the current results, it would be possible to collect attendee perceptions of the importance and performance of each factor of the Provinssirock brand image. Importance-performance analysis (IPA; Martilla and James, 1977; Oh, 2001) appears to be a natural further step in deepening the understanding of the status of the brand image.

## Conclusion

The aim of the study was to discover what kinds of positive incidents participants associated with the Provinssirock brand image as the Festival of the People. In turn, the aim was to find out measures with which organisers could enhance the brand image, differentiating the festival from others of the same genre and thus making imitation more difficult (Anholt, 2010; McLoughlin, 2015; Morgan and Pritchard, 2010; Quinn, 2005; Robertson and Brown, 2015; Van Limburg, 2008). These actions would increase the festival brand value and make the festival more sustainable (Anholt, 2010; Dreyer and Slabbert, 2012; Leenders, 2010). Since effective and successful branding increases the popularity and loyalty of the festival, and its economic success factors like positive media coverage and sponsors' interest, it is essential that the festival brand image is credible and strong (see Andersson, Jutbring and Lundberg, 2013; Dantas and Colbert, 2016; Dreyer and Slabbert, 2012; Huang, Li and Cai, 2010; Leenders, 2010; Mossberg and

Getz, 2006). There are several studies how a specific festival promotes the destination or city brand (e.g. Lemmetyinen, Go and Luonila, 2013; Prentice and Andersen, 2003), or how a festival was even founded for the purpose of promoting the place brand (Blichfeldt and Halkier, 2013). This study does not involve destination branding or destination image but it analyses how the audience perceives and remembers the rock festival brand image, which according to Mossberg and Getz (2006), is often produced in 'ad hoc' practices. Taking all this in account, and considering that the research on festival branding - independently from the destination branding - is not frequent, the study contributes both the theory and the praxis in the area.

The definition of brand image by Dobni and Zinkhan (1990) emphasised the subjectivity of the concept and the current study supports this. Brand image was constructed through personal experiences at the festival. It was quite clear that the product – if defined as the core context, the live music – was not the sole source for the perception of the brand image, but other festival attendees were essential in defining it. This proved that the festival brand image was not built upon physical elements only (Dobnik and Zinkhan, 1990), but it was a co-created concept (or social image of brand personality of Manthiou, Kang and Schrier 2014). The study revealed that the most important sub-factors of the Provinssirock brand image were a certain live act, the atmosphere in general, a positive state of mind, social interaction, unknown people and collective activity. These areas are the ones that the organiser should nourish to protect its brand in cooperation with the participants, since this kind of brand image cannot be created nor maintained by the organiser alone, and the audience members are contributing to and actually co-creating the brand image. Since the festival community and its members' behaviour and *attitude* are essential, there exists a code of conduct that the attendees follow. Hence, the festival brand image cannot be produced solely by organisers; rather, volunteers, artists and especially audience members are crucial for the success and creditability of the brand. This should be considered in marketing and event management.

Provinssirock started its partnership with the largest European for-profit festival organiser, the German FKP Scorpio, in the autumn of 2014 (Jokelainen, 2014). Larson (2002) described how the organisers of the Swedish Storsjöyrán Festival protected their brand by expelling the humorous Jämtland Liberation Movement from the organisation of the festival. The organiser of Provinssirock, Selmu ry, does not need any such actions but it needs to take care that a new, strong partner does not cause harm to the existing positive brand image. FKP Scorpio organises 17 festivals throughout Europe and Provinssirock is the first Finnish festival among them. The new partner is not necessarily familiar with the Finnish rock festival scene, and thus could accidentally suggest changes that might affect the brand image of Provinssirock. How then could Selmu ry with its new partner improve its festival brand in practice? Provinssirock has used the slogan 'the Festival of the People' in their marketing and the audience has clearly adopted it. However, the organiser should elaborate the brand image further in their marketing and event management. Currently, the audience members are part of the festival management process only in the consumption phase, whereas they should be included also in the preceding production phase, and in the post-festival phase. There are indications that the audience members might be willing to share - for example in social media - the inclusive, positive and helping acts they have encountered at the festival. In particular, the post-event reflections would increase the memorability of the brand image in question. It is

obvious that the slogan ‘the Festival of the People’ could describe any music festival, but Provinssirock is ahead of its competitors, since the brand image as the festival of social inclusion is already adopted by its audience. Warm and caring acts towards strangers were seen as an essential part of the festival image, so the organiser should emphasise the importance of the positive state of mind in its marketing message, and in comper actions during live performances on the stages. Additionally, the organiser should develop new ways that the participants could contribute to the festival spirit. Finally, the different kinds of helping aspects could be stressed in the training of volunteers; even small acts are important and make an experience exceptional.

It is essential to note that the major part of the brand image was (co-)created by the participants themselves, especially within the groups’ behaviour, activities and feelings. This fact leads to the conclusion that festival organisers should allow attendees to create their own programme. The increasing rules and regulations – not only from the authorities’ part but also from sponsors – might endanger this idea, as Anderton (2015, p. 210) describes: “... truly creative, self-directed and participatory experience may be restricted to the campsites where the control of sponsors and organizers is generally weaker.” There are signs of this occurring in Provinssirock, since the self-made programme at the camping site was particularly important for the sense of community. Related to this, several participants mentioned that the security personnel did not interfere with the partying, implying that they might have done so in the past. The organiser should continue to promote the participants’ willingness to organise their own programme and require tolerance from the security personnel.

The attending public co-produce the festival brand, and the Festival of the People was created by the festival community where the importance of social and inclusive behaviour towards strangers was essential. This aspect, if deep enough in the festival culture throughout the festival organisation, in concrete actions and marketing messages, could differentiate Provinssirock from similar types of mainstream rock festivals.

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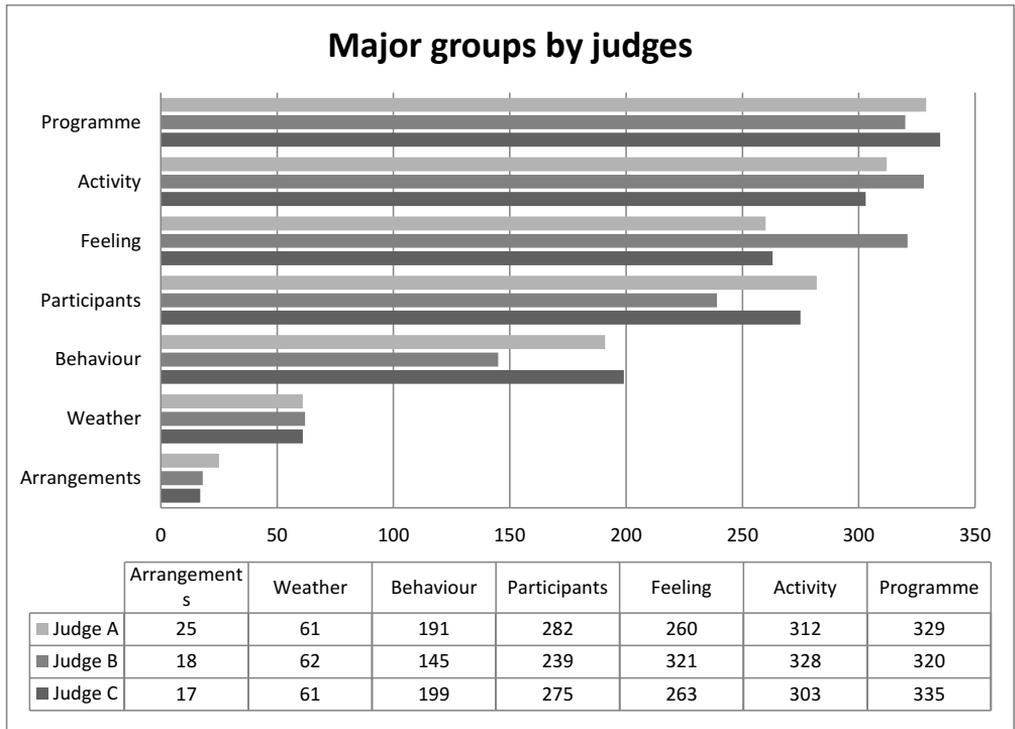
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## APPENDIX 1. Incident categories

<<TABLE 2 HERE>>



**Figure 1.** The sources of positive incidents by major groups by all judges

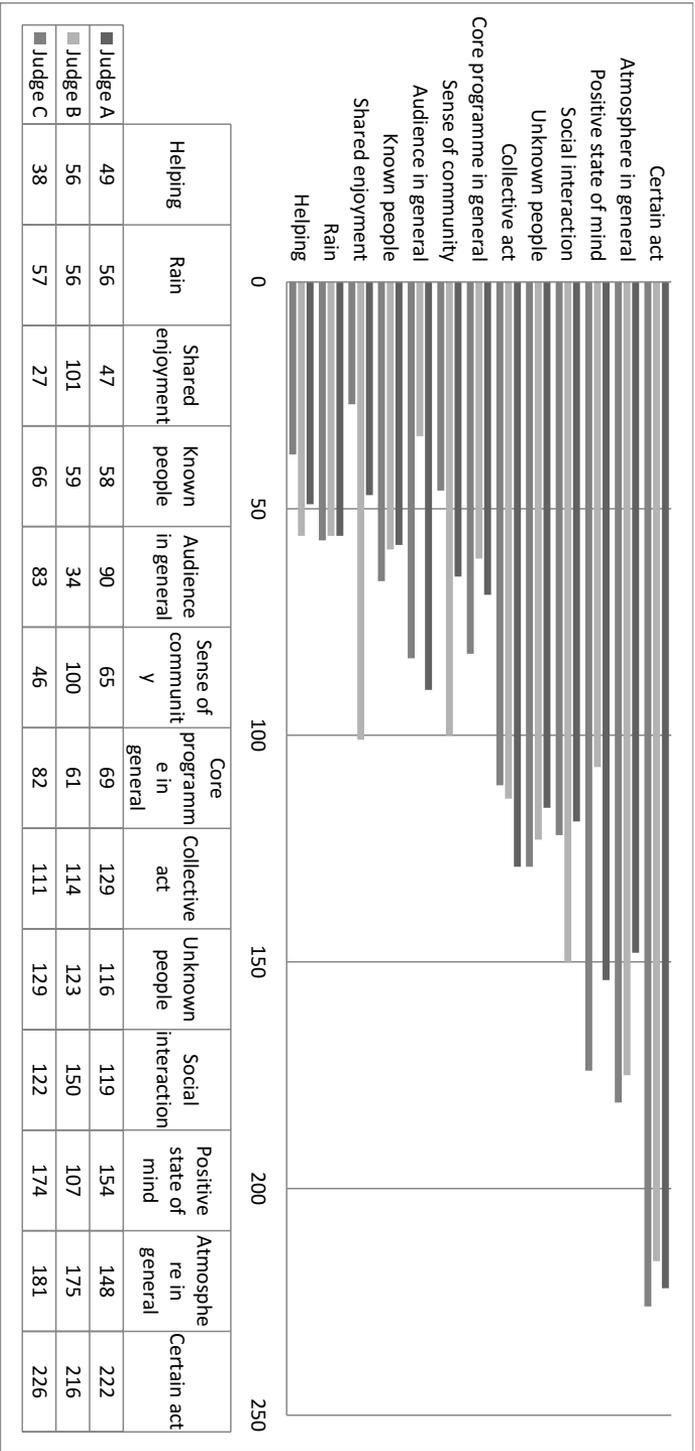


Figure 2. The 13 most important subgroups of positive incidents by all judges

**Table 1.** Respondents' background information (n = 561)

Variable	Classification	n (%)
Gender	Female	368 (66 %)
	Male	193 (34 %)
Age	Min: 14 years, Max: 61 years	
	Mean: 23 years, Median: 21 years	
Education	Comprehensive school	58 (10 %)
	Vocational school or course	137 (24 %)
	General upper secondary school (senior high)	188 (34 %)
	Vocational upper secondary school (e.g. technical college)	30 (5 %)
	Polytechnic / University of Applied Sciences	106 (19 %)
	University, Bachelor's degree	12 (2 %)
	University, Master's degree	30 (5 %)
Occupational status	Entrepreneur	8 (1 %)
	Upper-level white-collar worker	24 (4 %)
	Lower-level white-collar worker	35 (6 %)
	Blue-collar worker	200 (36 %)
	Student	260 (46 %)
	Other	34 (6 %)
Times visited	1 time	138 (25 %)
	2 times	136 (24 %)
	3 times	71 (13 %)
	4–6 times	101 (18 %)
	7 or more times	115 (21 %)

**Table 2.**

1. PARTICIPANTS	
Audience in general	<ul style="list-style-type: none"> <li>• People of different ages, different people, fans etc.</li> <li>• Large amount of people</li> </ul>
Known people	<ul style="list-style-type: none"> <li>• Girl or boyfriend, friends, schoolmates</li> <li>• People met in the previous years</li> <li>• Celebrities among the audience</li> </ul>
Unknown people	<ul style="list-style-type: none"> <li>• The respondent meets the person for the first time</li> <li>• "New people"</li> </ul>
Volunteers	<ul style="list-style-type: none"> <li>• Volunteer workers in the licensing area, in the cloakroom, security personnel</li> </ul>
Camping neighbours	

<b>2. BEHAVIOUR</b>	
Inclusion	<ul style="list-style-type: none"> <li>• Taking another person into one's own group if the other person is alone</li> </ul>
Positive state of mind	<ul style="list-style-type: none"> <li>• Any setbacks or challenges (e.g. rain) do not affect; respondents used words like "despite the rain", "even though it rained" etc.</li> <li>• Being happy and friendly in order for everyone to have fun</li> <li>• Taking others into account, being open, tolerance</li> </ul>
Smiling, laughing	
No disturbances	<ul style="list-style-type: none"> <li>• No fights, no jumping the queue, no disputes</li> </ul>
<b>3. ACTIVITY</b>	
Collective act	<ul style="list-style-type: none"> <li>• Dancing or singing together, moshpit</li> <li>• Taking cover from the rain together</li> <li>• Taking a picture with other people</li> </ul>
Social interaction	<ul style="list-style-type: none"> <li>• Being together, hanging around, laughing together, conversation</li> <li>• Meeting old friends, getting acquainted with new people</li> </ul>
Service encounter	<ul style="list-style-type: none"> <li>• Volunteer workers being friendly and helpful</li> <li>• Security personnel behaving politely</li> </ul>
Staying awake	<ul style="list-style-type: none"> <li>• E.g. in the middle of the night after the official programme ended</li> </ul>
Helping	<ul style="list-style-type: none"> <li>• Helping a fallen person to stand up (e.g. in the moshpit)</li> <li>• Sharing food, taking care of others' personal belongings, caring, helping others in general</li> </ul>
Drinking	<ul style="list-style-type: none"> <li>• Alcohol consumption</li> </ul>
Hugging, kissing	
<b>4. FEELING</b>	
Atmosphere in general	<ul style="list-style-type: none"> <li>• Also "spirit", "ambience"</li> </ul>
Shared enjoyment	<ul style="list-style-type: none"> <li>• E.g. sharing the enjoyment of a band with other participants</li> </ul>
Front row atmosphere	
Sense of community	<ul style="list-style-type: none"> <li>• E.g. "like one big family"</li> </ul>
Internal feeling	<ul style="list-style-type: none"> <li>• When separately mentioned, 'feeling' referring to one's internal senses</li> </ul>
<b>5. PROGRAMME</b>	
Core programme in general	<ul style="list-style-type: none"> <li>• Official programme performed at stage, attending a gig</li> <li>• Bands, artists</li> <li>• Also when a certain stage is mentioned</li> </ul>
Certain act	<ul style="list-style-type: none"> <li>• Certain band or artist or a piece of music</li> </ul>
Supplementary programme	<ul style="list-style-type: none"> <li>• E.g. circus performances, improvisation duo</li> </ul>
Programme arranged by the audience / participants	<ul style="list-style-type: none"> <li>• Partying</li> <li>• Playing music together (each one playing an instrument, some of the people singing), singalong (outside the official programme)</li> <li>• Mostly, self-arranged programme takes place in the camping site</li> </ul>
<b>6. WEATHER / SUMMER</b>	
Rain	
Summer / Sun	
<b>7. ARRANGEMENTS</b>	<ul style="list-style-type: none"> <li>• Arrangements, environment, other things not included in other categories</li> </ul>