

# **The future of music festivals in cities**

An analysis of the underlying values and experienced effects of key stakeholders in urban festivals

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### **ABSTRACT**

The increased importance of live music has transformed today's music industry. In the Netherlands, this has led to the growth of music festivals in cities such as Amsterdam and Rotterdam. The term festivalisation is often used by the media to describe the rising volume in festivals taking place in public urban areas. In turn, this has led to friction in the relationships between various stakeholders involved in these festivals. To gain a better understanding of the dynamics between these different parties, this research took a qualitative approach to map out their underlying values and experienced effects of music festivals. This is of high relevance with regards to the future of music festivals in cities, as the gentrification of dense cities are threatening the continuation of festivals that used to take place in these areas. To uncover the different perspectives on festivals in the city, the following research question was posed: *"Which values and effects do key stakeholders experience in music festivals that take place in the public urban area, against the background of increasing festivalisation?"*

This study is grounded in a qualitative content analysis of 40 Dutch news articles, as well as 2 in-depth expert interviews with professionals in the festival industry. The analysis allowed for the identification of the main stakeholders: festival organisations, festival visitors, pro-environmental organisations, and various groups of the city municipality and residents. Furthermore, these different parties were connected to their most important values, that could be either economic, social, cultural, or spatial. Additionally, the experienced effects of stakeholders that could be either positive or negative, and direct or indirect, were linked. The findings partly confirmed and nuanced the stakeholders-effect model constructed by Mulder (2018). This study added a third dimension to the model by analysing the underlying values stakeholders attach to urban music festivals. Moreover, evidence showed that some stakeholders could be divided in multiple subgroups as not every party was homogenous in their interests and ideas. In conclusion, this paper contributed to the field of festivalisation as it provides an overview of the most important values and effects of the key stakeholders. Hopefully, this can be used as a means to understand each other's background and values to ensure the future of music festivals in cities.

**KEYWORDS:** *Festivals, Festivalisation, Stakeholders, Values, Effects, Cities*

## **Preface**

This Master's thesis is the concluding part of the study program to complete my master's degree in Media Studies: Media and Creative Industries (MCI) at Erasmus University Rotterdam. Thanks to Erik Hitters, I had the opportunity to contribute to the POPLIVE research project on live music, for which Martijn Mulder had some interesting research ideas. The idea for this research stems from his suggestion, my passion for music and my excitement for music festivals in general. Especially in these weird times, festivals became more and more important as people never realised the value of festivals until it was gone. After a whole year without festivals, it was very interesting to look into the topic and think about the future. Hopefully, a future with many music festivals that can take place in cities. This research looked into the relationships between key stakeholders of festivals to take a step closer to this desired future. It was both an insightful and pleasurable experience to finalise my studies by writing my thesis on this contemporary, relevant, and fun topic. I hope that this thesis is engaging for a broad audience and provides a valuable contribution to the festival field.

The completion of this thesis would not have been possible without some very important individuals who have helped and supported me throughout this process. To begin, I had the exceptional position of being guided by two supervisors during my research process. I would like to thank both of my thesis supervisors, Erik Hitters and Martijn Mulder, who have inspired me to conduct this specific research and offered me guidance and support. Thank you for answering all my questions, our insightful online meetings, and your motivational and constructive words of feedback. Furthermore, I would like to thank both of my interviewees, Joost Trines and Claudia Walraven, who offered valuable contributions to the topic in question. Thank you for our interesting and fun conversations about the festival industry, it was a pleasure to get to know you! Finally, I would like to thank my family and friends, who have always been kind, patient and supportive even in my most stressful moments. A special thanks to my parents and my sister for always believing in me. And to some of my best friends who recently became my roommates; thank you for your mental support, love and everlasting friendship. It would have been much harder without any of you, I am truly grateful to have been surrounded by this wonderful group of people.

I hope you enjoy your reading.

Nina Visser

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# 1. Introduction

## 1.1. Topic and context

The growth of live music performances and the emergence of streaming services have completely changed today's music industry (Kjus, 2016; Leenders et al., 2005; Mulder et al., 2020). The main source of revenues shifted from selling recorded music towards performing live music (Naveed et al., 2017). While pop music festivals have been organised since the 1960's, an immediate growth and commercialization of this sector in the Netherlands can be observed since the 2000's (Mulder et al., 2020). This growth is especially present in cities such as Amsterdam and Rotterdam (Hitters & Mulder, 2020). To illustrate, these specific urban areas were intentionally presented as available festival locations. Cities chose to do this to improve their city image, support urban development and appeal to visitors and investors (Jakob, 2013; Richards & Wilson, 2004; Quinn et al., 2020). A period of rapid growth in urban festivals followed which led to pressure on the dense public areas. As a result, cities have become more popular and went through local development, leading to an increase in buildings and gentrification (Cohen, 2007; Richards & Wilson, 2004; Hitters & Mulder, 2020). The term "festivalisation" describes this rapid growth in cities and highlights the economic importance of the industry (Getz, 2008; Jakob, 2013; Johansson & Kociatkiewicz, 2011; Mulder et al., 2020; Négrier, 2014; Richards, 2010). While the high number of festivals has led to positive outcomes for the city, it has also led to the increased awareness of its negative implications. As cities have developed, pressure on the public areas for cultural facilities in general, and specifically festivals has risen. For example, residents in Amsterdam became fed up with the peak of festivals during summertime and started to protest against the festivalisation of the city (Hitters & Mulder, 2020). Therefore, the increase in urban festivals seems to result in an increase in friction between relevant stakeholders of festivals.

This research examines festivalisation that accelerated in the Netherlands particularly after 2010 (Mulder et al., 2020). The focus is on festivals taking place in public urban areas as festivalisation can have significant impacts on urban cultures (Hitters & Mulder, 2020; Jakob, 2013; Quinn et al., 2020). Furthermore, an increasing number of festivals have been taking place in cities which might have led to an increase in complaints of city residents. This rising volume in festivals in urban areas have arguably led to discussions between various stakeholders. According to previous research, examples of stakeholders are festival organisers, cultural institutions, festival visitors, cities, policy makers, planners, city marketers and residents (e.g., Hitters & Mulder, 2020; Jakob, 2013; Négrier, 2014). An important and often highlighted group are the residents, as festivals have a substantial impact on local citizens (Quinn et al., 2020). This makes it relevant for the organisers and municipalities to consider the effect of festivals on its residents. The tension between cities, residents and

visitors has been an important topic for recent debates as the increasing popularity of festivals led to new challenges and struggles. Festivals have become threatened by a lower number of received permits by municipalities as a result of disturbance, trash and an increase in visitors. Hofker's (2020) Master thesis demonstrated that city residents and festival visitors are the most influential when it comes to the success of a festival. The increase in official complaints of disturbed citizens have the potential to endanger the position and future of festivals. Therefore, festivals need to create reciprocity and fulfil the needs of these stakeholders.

Many examples of how a conflict between stakeholders plays out into practice can be found in the media. An article of NOS, written by Nieuwsuur (2019), illustrates the tension between various stakeholders during the Easter weekend of 2019. The text starts by stating that local governments and festival organisers are often standing face-to-face due to the growing number of complaints from residents. The city of Amsterdam received around 800 complaints from its residents about the events that took place that weekend. While festival organisers were staying within legal limits regarding noise nuisance, city residents still perceived the noticeable sound as unpleasant. This nuisance has often led to citizens going to court. However, even though residents can express their complaints at the local authorities, when the level of noise stays within legal limits, the complaint does not lead to any changes in favour of the complainers. The article mentions Mireille de Ridder, a resident from Amsterdam (Nieuwsuur, 2019). She is one of the many citizens who went to a judge for noise reduction of a festival nearby but lost the case. This article includes multiple stakeholders with its main focus on the tension between the residents and municipalities as a result of the increasing number of festivals in the city.

### *1.2. Scientific and social relevance*

While previous research has been conducted on music festivals (e.g., Bowen & Daniels, 2005; Leenders et al., 2005; Paleo & Wijnberg, 2006), these studies focused on a specific element such as the audience, content or economic importance of a festival. These past studies have often used an audience perspective or looked at a festival in monetary terms. Furthermore, sustainability and urban development have been the main research topics concerning festivalisation (e.g., Gaffney, 2013; Jakob, 2013; Waitt, 2008). These also included past theses which provided important insights about the organisation of a long-term sustainable festival or how to tackle societal challenges (Hofker, 2020; Van Meekeren, 2019). Additionally, key players in the live music industry are addressed as well, while lacking the identification of key players in the festival industry in specific (Mulder et al., 2020). While these studies are very relevant to the topic of festivalisation in the city, little research has been done on the dynamics between various stakeholders and their perceived effects of

music festivals. This implies a lack of academic literature on the values and interests of stakeholders in festivals. The focus on the involved parties is relevant as festivalisation needs to be approached as more than the numerical growth of festivals (Hitters & Mulder, 2020). In the meantime, the issue of festivalisation remains a recurring topic when discussing the future of live music. Therefore, a qualitative approach is taken to get a better understanding of the various stakeholders' viewpoints towards festivalisation.

In addition, political debate and policy making are increasingly concerned with live music in the Netherlands (Hitters & Mulder, 2020). That is why this paper aims to map out the underlying values and experienced effects of music festivals by various stakeholders. Even though festivals have been on hold since March 2020 due to the measures around Covid-19, it is relevant to look into this topic now to secure a sustainable future of urban festivals. As the knowledge and insights of important stakeholders, such as festival organisations and municipalities, are lacking, this thesis tries to get a better understanding of the dynamics between the different parties. So, when festivals are able to take place again after Covid-19, it is relevant to think about festivals being organised in urban areas. As there is a lack of evidence of the different interests of these stakeholders, this research aims to uncover the different perspectives. When lining out these different interests, values, and perceived effects, the involved parties can start to think of a way to work together considering each other's viewpoints, instead of being opposed from one another.

### *1.3. Main research question and sub questions*

To gain a better understanding of the different positions on festivals in the city, the following research question is proposed: *“Which values and effects do key stakeholders experience in music festivals that take place in the public urban area, against the background of increasing festivalisation?”* This question was answered by analysing media content, such as news and magazine articles, in which festivalisation is discussed. Furthermore, two in-depth expert interviews have been conducted to provide a deeper insight into the topic of interest. The first sub question that was answered is: *“Who are the key stakeholders in music festivals that take place in the public urban area?”* After establishing the main stakeholders in urban festivals, the values and effects have been examined. Therefore, the following sub questions were proposed: *“What are the underlying values that the stakeholders attach to festivals?”* and *“What effects do these stakeholders experience in relation to festivals?”* Finally, the notion of festivalisation is discussed through the final sub question: *“How does festivalisation impact these values and effects?”* The answers to these sub questions helped to formulate a clear and concise answer to the research question.

A few possible expectations are formulated based on previous research and insights. To get a clear overview of the potential most relevant stakeholders, the stakeholders-effect

model constructed by Mulder (2018) is used as a starting point of this study. The model (Figure 1) visualises the most important effect each stakeholder might experience based on their assumed interests. This can be either a positive or negative effect, in addition to being a direct or indirect effect. Direct effects are occurring at the same time as the festival takes place, in contrast to indirect effects, which happen after the festival has taken place. Positive effects are desired effects and visualised on the left side of the graph, while negative effects are undesired and visualised on the right side of the graph. The included stakeholders are the organisation, residents, media, municipality, political parties, and environmental organisations.

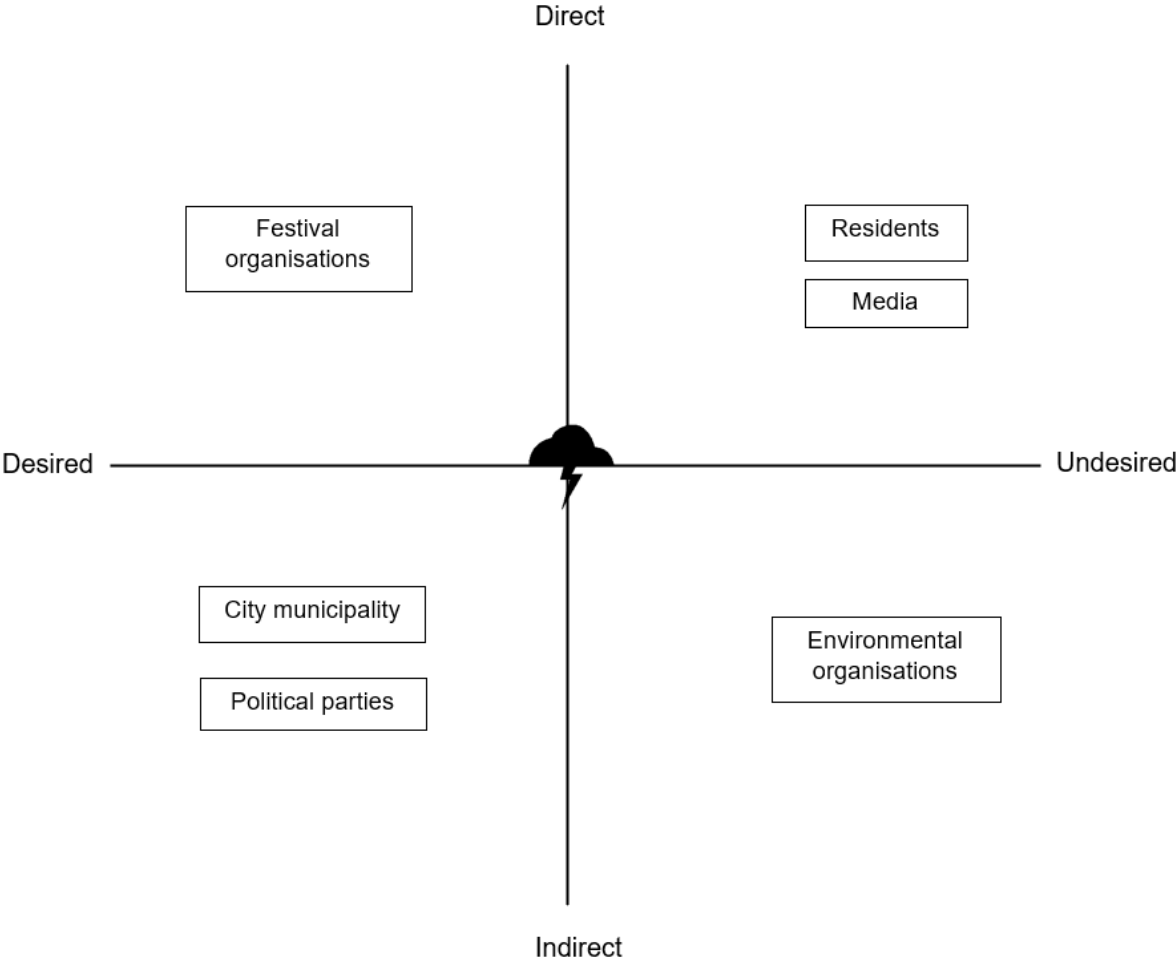


Figure 1: Stakeholders-effect model (adapted from Mulder, 2018)

This research aims to find evidence of the different interests and experienced effects of stakeholders. After uncovering these interests, it is also relevant to uncover the underlying values of stakeholders. The stakeholders visible in the stakeholders-effect model are likely to be the ones who are most often addressed in the media. This was tested by conducting a media content analysis via Nexis Uni news database. Furthermore, while opposing viewpoints of different stakeholders are expected, these different parties might have more in



common than they think (Ooi & Pedersen, 2010). Finally, festivals should be able to be organised in a sustainable way to provide them a future in cities. When opposing parties try to work together and bundle their insights and knowledge, by being open towards new solutions and possibilities, this should be realisable.

This thesis proceeds as follows. The second chapter involves the theoretical framework of this research. A discussion of relevant concepts such as festivalisation and stakeholders is included to identify gaps in existing literature. Furthermore, the different values of live music are defined and connected to festivals. Then, the following chapter discusses the study's research design and methodological choices. After a description of the general research method, the data collection process, operationalisation and data analysis are thoroughly explained and justified. After data collection and analysis, the results are reported in the fourth chapter in light of the research question. Each theme that emerged from the data is discussed and connected to the theory. Finally, a conclusion and discussion chapter finalises this research. This includes an answer to the research question, in addition to theoretical implications, and a reflection on scientific and social relevance. The paper concludes with suggestions for future research.

## **2. Theoretical framework**

This chapter provides a discussion of theoretical approaches and previous empirical research relevant to this study. First, the phenomenon of festivalisation is highlighted to describe the background of this research. To further specify, the festivalisation of cities in particular is highlighted as well. This is followed by the introduction of stakeholder theory and a short discussion of various stakeholders. Furthermore, multiple methods are highlighted to measure the societal impacts of festivals. Finally, the different values of live music are defined.

### *2.1. Festivalisation in general*

It is important to conceptualise the phenomenon of festivalisation as it forms the foundation of this research. Festivalisation has been increasingly used to refer to the exponential growth in the number of festivals (Getz, 2008; Jakob, 2013; Johansson & Kociatkiewicz, 2011; Négrier, 2014). The term has been present in the Dutch media since the late 1990's and gained significance since 2013 (Mulder et al., 2020). The emergence of festivals did not only occur in the Netherlands; it has become a growing and vibrant sector all over the world (Arcodia & Whitford, 2007). The focus in this research lies on music festivals. These festivals are aimed at a specific target group including individuals who are interested in a specific music genre (Oakes, 2003; Pegg & Patterson, 2010; Shuker, 2013). These visitors might be motivated to visit a certain music festival based on the line up, with preference for some of the performing artists. Other motivations for attending music festivals refer to the variation of activities and festival atmosphere. In addition, based on a study on a country music festival, visitors experienced welcoming feelings from the local residents (Pegg & Patterson, 2010).

The festival's atmosphere has been repeatedly named as motivation for visiting music festivals, which leads to the focus of festival organisers on the visitor's experience (Arcodia & Whitford, 2007; Giovarruscio, 2016; Hourihan, 2020; Jakob, 2013; Leenders et al., 2005; Pegg & Patterson, 2010). These events often attract individuals with similar desires, which is generally to have a safe and fun time together. Furthermore, attending music festivals can be identified as a form of hedonic consumption. This means that going to these kinds of festivals can lead to the arousal of certain feelings, emotions, and sensations (Leenders et al., 2005). The excitement of physical proximity to the performing artists is an important motivation to attend music festivals, as this feeling cannot be replicated when listening to the artist at home (Earl, 2001; Oakes, 2003). Another key feature of festivals is the sense of community, relating to the social aspect of attending a music festival (Arcodia & Whitford, 2007). To sum up, four main motivations of attending music festivals are still of high relevance today. These are socialising, partying, the experience of novelty and excitement, and to enjoy festival activities (Pegg & Patterson, 2010).

As the music festival market is undergoing quite some competition in the Netherlands, it is important to determine the success factors of festivals and understand the increased popularity of festivals (Leenders et al., 2005). Relevant festival features are easy accessibility, affordability, and the uniqueness and festive spirit of an event. As the costs of an average music festival can be roughly compared to the costs of an average concert, festivals can be identified as an easy and cost-effective way to listen to a various program of high-quality music (Giovarruscio, 2016). Leenders et al. (2005) developed a conceptual model to explain and predict the success, or growth of the number of music festival visitors. This success is dependent on content and format characteristics. On the one hand, content features refer to the target group, line up, age, and including a theme within the festival. On the other hand, format features refer to the festival's budget, ticket prices, location, and the visitor capacity.

In today's competitive and saturated festival market, it is more relevant than ever for organisers to engage the audience and create a memorable festival to remain appealing to visitors (Arcodia & Whitford, 2007; Jakob, 2013; Pegg & Patterson, 2010). Due to the increased number of festivals, it is impossible for frequent music festivalgoers to visit every event that seems attractive due to a lack of time and money (Leenders et al., 2005; Négrier, 2014). Therefore, new and innovative ways to become distinctive from other festivals and to keep the audience engaged is encouraged. Instead of solely relying on the line up or music genre, it is of equal importance to create an attractive and fun atmosphere that allow audiences to socialise and create new and non-musical experiences (Bowen & Daniels, 2005). Several festival organisations have experimented with the dates of their festival or the scope of their target group. This illustrates the flexibility of organisers as festivals are not necessarily bound to a specific location, time or genre, and are therefore able to adapt to the changing and competing environment. Essential elements of a festival's survival appeared to be related to a proper planning and booking the right artists (Leenders et al., 2005). In essence, the creation of a unique experience should be one of the main focus points of festival organisation in addition to developing new ways to appeal to new tastes in the market (Hourihan, 2020).

## *2.2. Festivalisation in cities*

While festivals have been around for quite some time, the phenomenon of festivalisation in the Netherlands can be identified as a relatively recent development (Hitters & Mulder, 2020). In the 1990's, the majority of organised festivals were located in non-urban areas to accommodate crowds of ten thousands of visitors. A shift took place during the new millennium as cities started to regard festivals as an effective urban amenity (Häussermann & Siebel, 1993; Jakob, 2013; Johansson & Kociatkiewicz, 2011; McClinchey, 2008; Nunes,

2019; Richards & Wilson, 2004; Quinn et al., 2020; Van Aalst & Van Melik, 2012). Festival organisers were actively invited to use cities such as Amsterdam and Rotterdam as festival locations. This development implies the start of the commercial festival industry, which has led to the festivalisation or “hyperfestivity” in cities (Mulder et al., 2020; Richards, 2010). The popularity of festivals is a result of both individual and social needs to create social communities and generate shared and meaningful experiences. In the following years, an increase of various music festivals in multiple sizes accompanied with different music styles can be found in urban areas. Around 2016, the festival supply in cities reached its peak as the market seemed to be saturated while city policies became more restrictive (Hitters & Mulder, 2020).

The rising number of festivals has had several impacts on the development of cities. City municipalities make use of festivalisation in their strategies by incorporating festivals into urban policies. Additionally, festivals have also become integrated into music venues in certain policies, aiming to achieve various objectives (Hitters & Mulder, 2020). The inclusion of festivals in municipalities’ city planning became an important planning tool to accelerate the local urban and economic development, as well as the consumer experiences (Jakob, 2013; Johansson & Kociatkiewicz, 2011; Nunes, 2019; Quinn et al., 2020). Positive consequences of live music in the city relate to the creation of jobs, improvement of a city’s image, transformation of the city into a tourist attraction, contribution to the social cohesion, and the acceptance and inclusion of different populations (Hitters & Mulder, 2020; Laing & Mair, 2015; McClinchey, 2008; Nunes, 2018; Pavluković et al., 2017). Therefore, festivals have become cities’ focal point in order to stand out in the competitive global stage, while also generating commerce and regenerating place. Additionally, cities are a suitable setting for creating personal and collective memories that are linked with the composing and consumption of music (Van der Hoeven & Hitters, 2020).

As cities started to use festivals as a means to advance experience planning and development, this has led to the “eventification” of products and places (Getz & Andersson, 2010; Jakob, 2013; Quinn et al., 2020). This means that policy makers, city marketers and planners used their festival knowledge and applied event-based planning to development projects in neighbourhoods. According to Häussermann and Siebel (1993), the organisation of festivals in cities is used by municipalities and governments to construct attractions, place images and identifications. Another perceived outcome of eventification is the development of public consensus and the achievement of common goals (Jakob, 2013). However, the market-dominated event policy, which has been predominantly used, also received high levels of criticism (Quinn et al., 2020). This is because festivals do not always meet the desired economic objectives and include shortcomings in environmental sustainability (Brennan et al., 2019; Hazel & Mason, 2020; Kwiatkowski & Oklevik, 2017; Quinn et al.,

2020). Many festivals are dependent on local governments with regards to venues, money, political support, and regulatory approvals (Getz & Andersson, 2010).

In the past ten years, the live music industry's geography has increased which also means that live music requires more space in cities (Van der Hoeven & Hitters, 2020). While this has been beneficial to the urban cultural attractiveness and atmosphere of the city (Hitters & Mulder, 2020), this has also led to spatial challenges as city municipalities were concerned with how culture can be produced and consumed in urban areas. These cities have developed into flourishing urban areas as a result of the increasing festivalisation, which has led to the densification of the built environment and gentrification of neighbourhoods (Cohen, 2007; Jakob, 2013; Johansson & Kociatkiewicz, 2011). In practice, several spatial issues for city residents occurred. As a result, festivals taking place in dense urban areas have led to discussions about the balance between live music's positive effects in contrast to the nuisance caused to residents (Hitters & Mulder, 2020; McClinchey, 2008). This nuisance can be in the form of noise and accessibility, but also refers to the unavailability of public parks or streets. Other examples of negative consequences of festivals for city residents, are dealing with the environmental damage and litter, increase in prices of basic services, conflicts with festival visitors and the interruption of normal business (Cierjacks et al., 2012; Dutta et al., 2016; Pavluković et al., 2017). Another result is that the privatisation of urban spaces has limited the organisation of live music events such as festivals in certain cities. In this way, organisers are experiencing difficulties with finding a suitable location for their festival to take place. As a result of these spatial challenges, local residents have become quite active in submitting complaints procedures concerning the licensing of festivals (Hitters & Mulder, 2020; Nieuwsuur, 2019).

While cities have encouraged the organisation of festivals in their urban areas, the continuation of live music in the Netherlands is regularly subject to political debate and policy making (Hitters & Mulder, 2020). In general, Dutch cities view live music as important and their policies and funding schemes to support popular music are often accepted. However, the festivalisation also contributed to the complexity of live music policies in cities. The growth of the festival industry should be perceived as a social phenomenon connected to different interests, such as constantly changing consumer habits, social practices, emergent markets, and expanding government policies (Mulders et al., 2020). Due to the different needs of various stakeholders, the issue of festivalisation remains an important topic of discussion regarding the future of live music. The increasing number of festivals have led to issues concerning the environment and urban planning, in addition to competition for venues. These problems have resulted in public protests against the organisation of festivals and might be followed by policy intervention (Hitters & Mulder, 2020). As a result, municipalities and local governments counterbalance policies that are advantageous for live music with

stricter regulation. This is done to avoid or limit issues of environmental damage, nuisance or noise. Nevertheless, festival organisations still prefer city locations as it has been proven that these are more appealing to visitors than rural locations (Leenders et al., 2005). As a result of the urban development and densification of cities, these preferred urban areas are scarce and in high demand, leading to higher costs for the organisers.

### *2.3. Stakeholder theory*

Festivals are generally produced through multiple forms of collaboration between individuals or groups that share one or more common goals (Getz & Andersson, 2010). The cooperation between resource suppliers, such as funding and regulatory bodies, and stakeholders is an essential element of festival design (Hazel & Mason, 2020). The relationships between stakeholders in the festival industry are complex, which is fuelled even more by the fact that one stakeholder can perform multiple roles during the festival's life cycle. These complex relationships between the involved parties of a festival have led to the application of various theories and approaches to managing festivals. The use of stakeholder theory is of relevance in this study in relation to the organisation of festivals (Getz & Andersson, 2010). This theory offers an effect management tool in order to understand the multifaceted relationships between the various stakeholders (Todd et al., 2017). The theory can be used as an investigative and comparative framework for this study as it is especially useful for analysing the festival environment. Furthermore, this approach aims attention to the scope and nature of stakeholder relationships, how this affects the festival organisation, and its management with regards to festival viability and long-term sustainability (Getz & Andersson, 2010).

According to Freeman (1984), stakeholder theory refers to the wide environment of individuals or entities that can either affect, or be affected by the actions of an organisation. The theory can be understood as a way of ranking the priorities of stakeholders based on their levels of perceived power, legitimacy, and urgency to develop management strategies and create overall salience (Getz & Andersson, 2010; Hazel & Mason, 2020). To clarify, power relates to the stakeholder's influence over the organisation as well as the organisation's level of dependency. This means that a stakeholder has "power" when it is able to impose its will in the relationship. Furthermore, legitimacy is related to the type of relationship between the stakeholder and the organisation, which can be legal, contractual or owned. The actions of a stakeholder are often based on socially constructed norms, values, and beliefs dependent on the context. Finally, urgency relates to the degree to which a stakeholder can gain management attention in addition to one's level of demand. This focuses on the stakeholder's ability to call for immediate action. As a result, the overall salience created by a stakeholder is based on these three elements. In practice, this

depends on how managers prioritise competing demands of stakeholders (Getz & Andersson, 2010).

The focus of stakeholder theory is on the relationship effects of all involved groups, rather than just the financial stakeholders (Todd et al., 2017). Therefore, this research utilises stakeholder theory as a guide to establish the prominent stakeholders in festivals that take place in the city. The framework allows to take the broader context of individuals or entities into account that can influence, or be influenced by the actions of an organisation (Andersson & Getz, 2008). Additionally, important theoretical implications are provided to understand how festivals are founded and developed, maybe even fail or become permanent organisations (Getz & Andersson, 2010). The network of stakeholders maintained by a festival is vital to their creation, stability and long-term survival. The aim of using stakeholder theory within this study is to analyse how different stakeholders have different interests, needs, and values.

#### *2.4. The relationship between different stakeholders*

In an ideal world, different stakeholders are able to successfully collaborate with one another to reach the common good for the community while simultaneously enhancing their personal interests (Ooi & Pedersen, 2010). Stakeholder management is of high relevance for festivals in specific as this type of event can be identified as network-based (Mulder et al., 2020). This implies the dependence of festival organisations on other parties such as bookers, suppliers, and local governments. Furthermore, the collaboration between stakeholders is important as festivals require a considerable amount of space in cities, which leads to the unavailability of public spaces for residents (Van der Hoeven & Hitters, 2020). However, existing academic literature and practical examples have showed that stakeholders such as festival organisers, city municipalities, residents and other parties have different agendas (e.g., Getz & Andersson, 2010; Jakob, 2013; Nieuwsuur, 2019). Moreover, the different stakeholders related to festivals are both voluntary and involuntary. Stakeholders in the roles of law enforcement and city residents are impacted by positive as well as negative effects of the event, regardless of their choices (Ooi & Pedersen, 2010). In turn, these involved parties can be divided in strategic and moral stakeholders (Getz & Andersson, 2010). On the one hand, strategic stakeholders are able to directly influence the company's performance. On the other hand, moral stakeholders are the ones influenced by the achievement of the firm's objective.

While various stakeholders might have different needs and interests, it is also important to point out their commonalities. To start, music festivals are not only beneficial to the organisers and visitors, but can also be perceived as a tool for value creation relevant for society, music industries, and institutions related to live music sections (Jakob, 2013; Johansson & Kociatkiewicz, 2011; McClinchey, 2008; Mulder et al., 2020; Nunes, 2019;

Quinn et al., 2020; Van Aalst & Van Melik, 2012). Today's society is increasingly flooded with events, and festivals in specific, as these have the potential to meet many different needs (Richards, 2010). This can vary from economic development to encouraging creativity to support social cohesion, dependent on different stakeholders. In order to get these different key stakeholders to work together, especially crucial parties such as regulators and resource providers, it is important to understand the needs and interests of various actors. Furthermore, a festival becomes successful through the building of commitment between the various parties involved (Robertson & Rogers, 2009). It is therefore vital for these stakeholders, such as organisations, government bodies and associations, to cooperate. Even though stakeholders might have different agendas, different audiences and an aversion towards working together, the collaboration and bundling of their efforts to promote a place brand would arguably only lead to positive outcomes for each party involved (Ooi & Pedersen, 2010).

Examples of stakeholders mentioned in academic literature that are involved with the organisation of festivals are: festival organisations, city municipality, city residents, and environmental organisations (Getz & Andersson, 2010; Hazel & Mason, 2020; Hitters & Mulder, 2020; Jakob, 2013; Négrier, 2014; Van der Hoeven & Hitters, 2020). To start, festival organisations aim to create unique experiences to make profit (Klamer, 2004). The organisers are therefore highly dependent on their customers as ticket sales represent one third of a festival's overall revenue (Getz & Andersson, 2010). Furthermore, city municipalities are not only involved with festivalisation in the city, but are also in charge of live music policies (Hitters & Mulder, 2020). Live music has increasingly become the centre of attention for urban cultural and developmental policies as it leads to many positive effects on urban cultures (Quinn, 2005). Moreover, residents who are located in cities in which festivals take place are interesting to consider as well. This group can be identified as moral stakeholders (Getz & Andersson, 2010) as they are the ones affected by the actions taken to achieve the festival organisation's objectives. As a result, friction between stakeholders in urban spaces has emerged due to the densification of cities (Jakob, 2013; Johansson & Kociatkiewicz, 2011). Finally, environmental organisations should be taken in mind. Festivals often take place in the open air which have led to issues of sustainability, such as waste reduction or environmental damage (Hazel & Mason, 2020; McClinchey, 2008; Van der Hoeven & Hitters, 2020). This research aims to validate whether these are indeed the most important groups of stakeholders, or whether other relevant parties are also of relevance with regards to the increasing festivalisation.



## *2.5. Measuring societal effects of events*

Festivals, as part of cultural activities, represent an important source for producing economic flows, income, and employment (Herrero et al., 2006). Therefore, it is relevant to look at the economic as well as societal impact of events and ways to measure these perceived effects. The following paragraphs are devoted to various models for evaluating the impact of events.

To begin, economic impact studies are suitable to estimate the economic value of events and measure the earning flows in relation to a concrete cultural activity, such as festivals (Herrero et al., 2006). The aim of these studies is to evaluate the effects of a specific activity taking place in a geographic area during a specific period of time. When applied to the context of this study, it consists of analysing the big flows generated by festival organisations with regards to the local or regional economy. The approach highlights three types of measurable effects (Seaman, 2003). To start, direct expenses are costs related to organising the cultural activity at the certain location during a period of time. These can include wages, rent, and other festival-related costs. Furthermore, indirect expenses are costs made by the audience as a result of consuming the cultural good. This refers to what festival goers spend on tickets, transport, meals, accommodation and more. Finally, induced effects are the remaining costs that are not yet included in the first two categories (Seaman, 2003).

In contrast to economic impact analyses, it is of higher relevance to look into the cost-benefit analysis as a way to evaluate the effects of festivals. The cost-benefit analysis (CBA) of public events is based on the principles of welfare economics (Burgan & Mules, 2000; Taks et al., 2011). This type of analysis focuses on the benefits for local residents by dividing the money flows in costs and benefits (Barget & Gouguet, 2010; Késenne, 2005). On the one hand, an event's benefits for a region or a country are considered, which relate to the increase of the local population's value of consumption (Késenne, 2005). On the other hand, the costs of an event are taken into account, which relate to the expenditures that are necessary for the event's organisation. Thus, instead of evaluating an event in terms of economic values, a CBA takes a broader perspective into account and assesses the gains and losses of a society after the organisation of an event (Taks et al., 2011). This is relevant as an event has potential benefits beyond the scope of the financial returns for individual parties (Burgan & Mules, 2000). In fact, the actions of an individual stakeholder might have implications for a broader industry group. To exemplify, the organisation of festivals in the city does not only lead to revenues for festival organisers but also to the creation of jobs for local residents and an increase in customers for local shops and restaurants (Hitters & Mulder, 2020; Laing & Mair, 2015; McClinchey, 2008; Nunes, 2018; Pavluković et al., 2017).

Finally, the stakeholders-effect model, composed by Mulder (2018), proposes a clear overview to visualise the main interests of key stakeholders (Figure 1). The basis of the

model consists of a quadrants model that measures societal effects of events. This model divides the possible effects in direct and indirect as well as desired and undesired effects. The difference between direct and indirect effects depends, in case of festivals, on whether the effect can be linked directly to both the location and time of the festival. When the effect occurs at a different location and time than the festival itself, it is called an indirect effect in this model. The stakeholders that are expected to be the most important are divided based on their assumed interests by Mulder (2018). This thesis' study aims to find out whether these interests are corresponding to the media coverage.

## *2.6. Values of live music*

To find out what the underlying values are that stakeholders attach to festivals, the relevant values of live music need to be determined first. Van der Hoeven and Hitters (2019, 2020) have identified four different types of values in previous studies. These values are: economic, social, cultural and spatial. The following paragraphs will dive into the meaning of these specific values.

To begin, the economic value of live music focuses on the relationship between the exchange and value of cultural goods (Klamer, 2004). This economic approach refers to the prices of certain products or services. More specifically, the financial benefits and the relevance of live music for cities in monetary terms are highlighted (Van der Hoeven & Hitters, 2019). The economic value of live music can be connected to values that are likely to be pursued by festival organisers and municipalities. As festival organisation, the most important value is economic because the financial benefits are crucial for the event's continuation and existence (Getz & Andersson, 2010). As municipality, an important aspect of festivals is its relevance for the city in monetary terms (Van der Hoeven & Hitters, 2019). When a festival leads to increased tourism and the creation of jobs, this is beneficial for a city that is concerned with economic values (Hitters & Mulder, 2020).

The social value of live music differs from economic values as it relates to the culture of the market and is involved with the context of interpersonal relationships, communities, and societies (Klamer, 2004; Quinn, 2005). This value consists of three dimensions: social capital, public engagement and identity. First, social capital refers to ways in which live music encourages a sense of belonging and allows individuals to connect to each other (Van der Hoeven & Hitters, 2019). Second, public engagement refers to the ambition of live music organisations to create a positive impact on cities and their inhabitants. Third, identity refers to the vital role of live music ecologies in the attachment to place. To clarify, citizens are encouraged to form a sense of identity and cultural pride from live music scenes in their local hometown. A city's heritage can consist of live music which offers a sense of pride and belonging to people. In the case of cultural goods, such as live music, satisfaction can mostly

be derived from their social rather than their economic meaning (Klamer, 2004). The social value of live music can be connected to values that are likely to be pursued by festival visitors and municipalities. As social value is related to live music's contribution to the forming of social relationships and a sense of identity (Van der Hoeven & Hitters, 2019), this can mostly be linked to festival goers who increase their social networks and develop their identity when attending live music performances. Furthermore, city municipalities are in favour of social value, as it refers to the public engagement of live music organisations, such as volunteering and neighbourhood activities, which contributes to a city's image.

To continue, the cultural value of live music has the potential to evoke qualities that go beyond the economic and social. This particular value also consists of three dimensions, namely musical creativity, talent development, and cultural vibrancy (Van der Hoeven & Hitters, 2019). To start, musical creativity relates to the intrinsic value of live music, which focusses on the enjoyment of the attracted audiences. The booking of upcoming artists, various genres and original music encourages the musical creativity in a city. Furthermore, talent development refers to provided spaces for individuals to work on their skills and talents, which is essential to a city's musical creativity. Finally, cultural vibrancy focuses on the connection between live music and the wider cultural ecology, leading to a thriving cultural sector in cities. This goes to show that live music performances shape the cultural life of cities. The cultural value of live music can be connected to values that are likely to be pursued by municipalities and city governments. The city's leaders can pursue cultural values as they benefit from an increase in musical creativity and talent development in the city (Van der Hoeven & Hitters, 2019). Moreover, when a city's cultural vibrancy is high, this may also lead to a flourishing cultural sector which encourages people to visit the city.

Finally, an additional value was recently identified as the spatial value of live music (Van der Hoeven & Hitters, 2020). The spatial value involves the relationship between live music and the built environment, and consists of the following three dimensions: performing, (re)developing and narrating the urban space (Van der Hoeven & Hitters, 2020). The first dimension, performing urban spaces, refers to the physical uses of space in which concerts take place and musical pathways are created. Secondly, live music plays a role in making and regenerating space in urban areas. This refers to impact of festivals on their urban surroundings. Finally, the dimension of narrating urban spaces identifies live music as a contribution to the stories told about cities. The spatial value of live music can be connected to values that are likely to be pursued by municipalities and environmental organisations. This value is related to a wider issue about who owns the city and what different types of culture are produced and consumed in urban spaces (Van der Hoeven & Hitters, 2020). Thus, city municipalities have the challenge to keep developing urban live music ecologies, which consists of networks of venues, organisation of festivals and keeping a network of

social actors supporting live music acts. When doing so, cities have the potential to become a rich setting for creating personal and collective memories in relation to music-making and consumption. It is also of relevance for environmental organisations as festivals are often taking place on temporal outdoor locations, which leads to the issue of sustainability. The location of a festival can differ which in turn shapes the visitor's live music experience (Van der Hoeven & Hitters, 2020).

It is important to take each value into account separately as the social, cultural and spatial value of live music should be perceived as being of equal importance as its economic value (Van der Hoeven & Hitters, 2019).

### *2.7. Short summary*

To sum up, this chapter discussed relevant theoretical concepts and studies in light of the topic of this research. First, a conceptualisation of festivalisation was provided to understand the background of this research. In the Netherlands, competition in the festival market is high and festivals started to increasingly take place in dense cities. While municipalities initially recognised this as an interesting tool to boost the city's image, spatial issues arose for residents who encountered nuisance and other negative consequences of the festivalisation in the city. To get a better understanding of the relationships between various relevant stakeholders involved in these urban festivals, stakeholder theory was used. This is relevant as festivals are network-based, making it important to look into the relationships between the involved parties. In turn, these festivals have several effects for stakeholders and society in general. Therefore, the stakeholders-effect model (Mulder, 2018) is used as a starting point of this research, which maps out possible stakeholders and corresponding experienced effects or interests. Finally, these interests can be linked to the underlying values they attach to festivals. These values are defined as either economic, social, cultural, or spatial, and are of relevance to understand the perspectives of different stakeholders.

### 3. Method

This chapter describes the general research design that is used to find an answer to the research question. To start, the choice of a mixed method approach is explained and justified in addition to the discussion of the trustworthiness and ethics of this study. Furthermore, the data collection process is described by discussing the research units and sampling procedure. Then, insights on the process of data analysis are provided. This involves an operationalisation of theoretical concepts and how these are measured during analysis. Finally, the steps of thematic analysis that are taken are highlighted.

#### 3.1. General research design

This project has opted for a qualitative approach in order to understand what values and effects are experienced by stakeholders in urban festivals. This type of research is suitable because it focuses on the use of language to understand concepts based on people's experiences (Brennen, 2017). Instead of quantifying objective data, the aim is to interpret meaningful relations as reality is socially constructed. More specifically, the diversity of meanings, values, and effects that are constructed regarding festivalisation were considered. Therefore, this research was conducted in multiple phases to formulate an answer to the research question:

1. The first phase aimed to answer the sub question concerning the identification of the main stakeholders in festivals. To find out who these key stakeholders are, a media content analysis has been conducted on popular press found via Nexis Uni. The analysis of media content aimed to uncover what messages were being conveyed via mass media, and to examine how these articles "construct" reality (Schweizer, 2019).
2. The second phase aimed to answer the remaining sub questions regarding the underlying values, effects, but also the impact of festivalisation. This concerned a deeper analysis of already selected news articles. The use of existing material produced by public or industry bodies is convenient and easily accessible (Karppinen & Moe, 2019). During this second phase, data of the first round was used again as qualitative content analysis often involves an iterative process (Schreier, 2013).
3. The third phase aimed to provide a deeper understanding of the perspectives of different stakeholders found in the media content analysis. After two rounds of content analysis, two expert interviews have been conducted with practitioners in the field. Expert interviews involves individuals who have specific knowledge about the topic of interest (Gläser & Laudel, 2010; Van Audenhove & Donders, 2019). In this case, individuals with experience in the festival industry were interviewed.

This research involved a mixed method approach. To start, a qualitative content analysis was suitable for this research as it allowed to evaluate the many meanings found in media texts

(Brennen, 2017). Additionally, the meaning of qualitative data can be systematically described by connecting parts of the data to categories (Schreier, 2013). In this way, the underlying values and experienced effects of stakeholders in festivals were thoroughly analysed. Qualitative content analysis includes three main characteristics: it reduces data, it is systematic, and it is flexible (Schreier, 2013). First, it can reduce the amount of data by focussing on selected aspects of meaning that relate to the research question. Second, qualitative content analysis is a highly systematic research method (Schreier, 2013). An advantage of this is that every relevant piece of data regarding festivalisation and various stakeholders has been analysed. Finally, the third feature of qualitative content analysis refers to its flexibility (Schreier, 2013). The categories found in the data set can be both concept-driven and data-driven, with at least a part that should be data-driven. It is therefore flexible as the codes or categories should always match the data.

Furthermore, the inclusion of expert interviews was relevant because it provided access to individuals who are valuable for this research. The interviewees can be identified as the source of information about their view on festivalisation (Van Audenhove & Donders, 2019). In this way, the interviews allowed for a systematic way to gain insights from individuals who hold exclusive knowledge. It was assumed that the selected individuals are confident about their knowledge and opinions. Expert interviews are defined by position and expert knowledge (Van Audenhove & Donders, 2019). Three processes are possible for leading to their expert knowledge. To start, expert knowledge can be retrieved through education or experience. This was the case as individuals who work in the festival industry were the aimed units of analysis. Furthermore, expert knowledge can be the result of one's responsibility or "power". Finally, expert knowledge can be obtained as a result of one's specific position in various processes or group compositions. This position is not necessarily one of power or status, which makes it distinct from elite interviews (Van Audenhove & Donders, 2019). This study focused on obtaining context knowledge and explanatory knowledge. First, context knowledge is defined by Kaiser (2014) as "knowledge about the context, power and interest structure interfering in solving societal conflict" (Van Audenhove & Donders, 2019). This was suitable as the relationships between various stakeholders were analysed. The interviewee shared personal insights regarding the context of increasing festivalisation in the city and the parties involved. Second, explanatory knowledge involves subjective relevance, opinions, interpretations and explanations of the interviewees in question (Bogner et al., 2014; Kaiser, 2014; Van Audenhove & Donders, 2019). This type of knowledge was of value in this research because it provided a deeper understanding of the different viewpoints from stakeholders regarding festivalisation. Personal opinions and interpretations were relevant as this is a qualitative study. To obtain these types of knowledge, an explanatory interview was aimed for (Van Audenhove & Donders, 2019). This

type of expert interview focused on the subjective knowledge and explanations of the interviewees. The knowledge can be present explicit as well as implicit, allowing for direct and indirect questions.

To conclude this section, it is important to discuss the trustworthiness in terms of credibility, transferability, dependability, confirmability, and reflexivity of this research. Furthermore, the study is evaluated with regards to the research ethics. First, credibility is related to the truth-value of the research findings and was established by methodological triangulation (Korstjens & Moser, 2018). The multiple data collection methods aimed to enhance the process of qualitative research. Second, transferability refers to the aspect of applicability of the findings. To ensure that the findings of this study can be transferred to other contexts based on the reader's transferability judgement, thick descriptions of the research process and collected data are provided. Third, dependability is related to the stability of results over time and is established by adhering to the accepted standards during the analysis process (Korstjens & Moser, 2018). Fourth, confirmability refers to the aspect of neutrality and is ensured as interpretations are grounded in the data, rather than personal preferences or viewpoints. To ensure dependability and confirmability, an audit trail of the research is provided in several appendices, which includes a transparent overview of the choices made during the research process. Furthermore, transcripts of the interviews are included in a separate appendix, and quotes from the data set are provided as evidence. Finally, reflexivity is an important quality criterion of qualitative research (Korstjens & Moser, 2018). It was therefore important to be critical about my own role as a researcher in the process of data collection, analysis, and interpretation.

Finally, it was of high importance to consider the research ethics when gathering and analysing empirical data. An advantage of a media content analysis is that it can be identified as unobtrusive as the analysis of news articles did not affect the text or its producer (Schweizer, 2019). This was in contrast with the interviews, as these included human subjects as source of information. Therefore, the participants have read and signed the informed consent before the interviews took place (Brennen, 2017). These are available in a separate appendix. The interviewees were offered information about the purpose of this study, agreed to participate voluntarily and to be recorded for further analysis.

### *3.2. Data collection*

As previously stated, data was collected in multiple phases. The first phase of content analysis concerned media sources that were found via the Nexis Uni news database. Nexis Uni is an efficient and accessible research tool that provides access to a vast number of news articles, cases, publications and other types of content. This research focused on public media relating to festivals and festivalisation in urban areas. The data that were used

concerned mainly articles from newspapers and magazines that have been written during a period of 10 years between 2010 and 2020. Articles after January 2020 were not considered as these were mainly concerned with the developments around Covid-19, rather than the usual circumstances in which festivals take place. Moreover, articles that mainly concerned a certain artist who have played at a festival, such as reviews or announcements, were not considered either. Instead, the articles needed to include a connection to the public (urban) area and at least one stakeholder. Therefore, purposive sampling was used to select a sample of relevant articles. This type of nonprobability sampling allowed for units of analysis that adhere to the above listed criteria (Babbie, 2014). As this study focused on specific cases regarding festivalisation, this sampling method was useful to improve the understanding of stakeholders' positions.

The data has been collected between April 21<sup>st</sup> and May 4<sup>th</sup> through the following steps. First, articles published between January 2010 until January 2020 were selected via Nexis Uni. Then, multiple combinations of various key words were used to select as many relevant articles as possible. Three rounds of main key words were used, such as festivalisation, festival, and music festival. In addition, more specific key words, such as growth, cities, environment, organisation, nuisance or municipality, were used as a filter. During the second and third round, many similar articles from round one were identified, which supported the strategy of data collection. Appendix A shows how many articles were found and then selected by using specific combinations in key words. As a result, 40 relevant articles with a word count between 275 to 1549 words, with an average of 900 to 1000 words, have been selected carefully. After the selection of 40 articles, a saturation point was reached as no new information could be found, but rather similar articles that were already seen a few times. An overview of the selected articles can be found in Appendix B.

The third phase of data collection involved two expert interviews with professionals working in the festival industry to get a deeper understanding in the material obtained from the media content analysis. The participants were selected through purposive sampling, as this allowed for contacting suitable and relevant individuals to the research. As a result, Joost Trines, Claudia Walraven, and employees of Event Warehouse were approached for possible interviews. Joost Trines works as coordinator for urban events at Rotterdam Festivals, which is a foundation that decides which big-scaled events will take place in the city per calendar year. As he is involved with multiple stakeholders of festivals, such as the organisers, municipality and other parties within the city, Joost Trines was a suitable interviewee. Claudia Walraven works as secretary and project manager for the EVA, which stands for Evenementen Vereniging Amsterdam (events association Amsterdam). This association aims to promote the interests of Amsterdam-based event organisations. Claudia Walraven was relevant for this research as well because of her involvement with the different



stakeholders during her daily work tasks. Unfortunately, employees of Event Warehouse were not available for an interview. Furthermore, organisations in different cities who work on this overarching level with involved parties in festivals were not found, as other cities mainly have municipal officials who are in charge of the organisation of festivals. The interviews with Joost Trines and Claudia Walraven have been conducted on May 26<sup>th</sup> and June 3<sup>rd</sup>, and were subsequently transcribed and analysed. The interviews had a duration of 45 minutes each.

### *3.3. Operationalisation*

To uncover the values and effects stakeholders experience during festivals in the public urban area, it was important to identify the key research concepts. As festivalisation was related to the context of this research, it was relevant that the news articles were linked to this concept as well. The term highlights the increasing number of festivals and is often described through its negative implications (Getz, 2008; Jakob, 2013; Johansson & Kociatkiewicz, 2011; Mulder et al., 2020; Négrier, 2014). When an article involved the term festivalisation or described the rising supply of festivals, it could be stated that festivalisation was involved. Furthermore, another criteria of the articles was the inclusion of at least one stakeholder. This was of importance as the network of stakeholders within a festival is crucial to their survival and creation (Getz & Andersson, 2010). Stakeholders were identified as individuals or entities that have an influence, or are influenced by the actions of an organisation (Freeman, 1984), which was in this case the organisation of festivals. When an article involved the mentioning of festival stakeholders, such as festival organisers, city municipalities, residents or others (Getz & Andersson, 2010; Jakob, 2013), it was considered useful regarding this research.

Another important concept was the experienced effects of festivals. Stakeholders can experience different types of effects as a result of festivals taking place in the urban areas. This can be either positive or negative, and desired or undesired (Mulder, 2018). When an article involved the economic or societal impacts of a festival, different types of effects were identified. Moreover, to uncover the underlying values that stakeholders attach to festivals, it was important to identify the relevant values of live music. Four types of values were identified in the theoretical framework. First, the economic value of live music concerns the relation between the exchange and value of cultural goods (Klamer, 2004). When a stakeholder considered the financial benefits of a festival, this was labelled as having economic values. Second, the social value of live music is involved with interpersonal relationships, communities and societies (Klamer, 2004). This value focuses on the meaning of live music to people. When a stakeholder considered enhancing one's social network or developing one's identity when attending music festivals, this was identified as having social

values. Third, the cultural value of live music involves musical creativity, talent development and cultural vibrancy. When a stakeholder discussed the effects of a festival in terms of the city's image, by increasing musical creativity and talent development, this was identified as having cultural values. Finally, the spatial value of live music relates to the relation between live music and the built environment (Van der Hoeven & Hitters, 2020). When a stakeholder focused on where a festival takes place or its contribution to stories told about cities, it was labelled as having spatial values.

After content analysis, expert interviews were used to provide deeper insights in the preliminary findings from the media content analysis. These interviews were semi-structured as some questions were prepared to fill the remaining gaps that were present after the first rounds of analysis. The interviews started with a general introduction of the interviewee, who they are, what their role is within the organisation they work for and what the first impressions of the results were. As the media provided a certain image of festivals, it was asked whether they recognised this in their personal experiences or whether it was also partly because of framing. Then, due to unclarities that were still left after the media content analysis, specific questions regarding some of the stakeholders were asked. To begin, some questions about residents and complaints were asked to dive deeper into the topic of nuisance in the city. Another important stakeholder that could use some deeper insights were the different parties of the city municipality. As Joost Trines and Claudia Walraven work for different cities, specific examples and interesting points were highlighted. Furthermore, the increasing importance of the environment and sustainability in relation to festivals was mentioned as well. To conclude the interview, a discussion of the themes found in the media content analysis was aimed for. Finally, the interview ended with a question towards the interviewees on their perspective of the future of festivals in the city. These questions helped to get a better understanding of their personal experiences, opinions and knowledge about festivals taking place in urban areas. Nevertheless, the prepared interview guide (Appendix C) was flexible, semi-structured, and allowed for asking follow-up questions to dive deeper in their answers.

### *3.4. Data analysis*

A suitable way to analyse the retrieved texts from Nexis and other internet sources, as well as the expert interviews, was via thematic analysis. This type of analysis was accessible as it allowed the researcher to analyse the data set and structure the media texts into themes (Braun & Clarke, 2006). Themes are recurring patterns of meaning that capture something significant about the data with regards to the research question. Furthermore, thematic analysis is useful for analysis perceptions, experiences and understandings which are related to the aim of this research (Herzog et al., 2019).

In this research, it was important to first identify the key stakeholders that were discussed in the media texts. The mentioning of a certain party received a corresponding code, which led to an overview of the different stakeholders in different texts. Furthermore, the underlying values were assessed in the way these stakeholders talked about festivals. For example, when someone mentioned the financial aspects of a festival, the economic value was added as a code to the corresponding stakeholder. The effects were assessed in a similar manner, with focus on the discussed outcomes by various stakeholders. Therefore, the stakeholders-effect model (Mulder, 2018) helped to identify the described effect as either direct or indirect, and desired or undesired. As thematic analysis is a flexible method, inductive as well as deductive approaches can be used, which allowed for new insights to emerge from the data (Braun & Clarke, 2006, 2012).

When analysing the media texts, it was important to understand that every news article was written from a specific perspective or bias (Entman, 2007). According to Robertson and Rogers (2009), the media can be perceived as crucial with regards to collaboration between stakeholders in festival organisation. The media's important role should be understood by festival organisers and implies the relevance of framing theory in this research. To illustrate, the audience's response to news articles about festivalisation are influenced by the information they are reading, perceiving, and processing which is based on the journalist's interpretation (Entman, 1993). Therefore, it was relevant to identify media frames which constructs a certain image of festivals. Positive as well as negative frames can be present in the news articles. When an article mainly highlighted the benefits of a festival, this was considered as a positive frame. However, when a shift occurred by highlighting the negative implications of festivals, a negative frame was used to describe festivals. When applying close reading to these news articles, important frame-relevant elements can be identified which could otherwise be missed when automated approaches are used (David et al., 2011). Nevertheless, these elements have a substantial impact on the public discourse about the issue of festivalisation, which makes it of high relevance.

Braun and Clarke (2006) lined out six phases of thematic analysis that were globally followed during this research. First, it was necessary to become familiarised with the collected data by actively reading the data from the articles and interviews. Before this was possible for the expert interviews, the interviews needed to be transcribed verbatim. Second, the process of initial coding refers to organising the entire data set into meaningful groups which forms the foundation of the analysis. This was carried out via Atlas.ti to create a clear overview of the initial codes. After a trial coding of two news articles, it became clear that the articles involved various stakeholders, values, and effects. Therefore, a list of codes were created in Atlas.ti in which expected stakeholders, values, and effects were noted. For stakeholders, these were for example: festival organisation, city municipality, residents, and

environmental organisation. For values, these were economic, social, cultural and spatial. For effects, these were positive direct, positive indirect, negative direct, and negative indirect. In addition, the connection to a city and tone of voice were searched for in the articles. An overview of the initial codes can be found in Appendix D. After adding these codes to the document, every article was read carefully and coded accordingly. During the analysis, several codes which did not fit any of the codes were added as new stakeholder or other relevant category. In this way, new codes were found such as tourists, ecologists or judge. In addition, interesting findings of certain articles were written down on separate notes to provide a quick overview of the most relevant remarks.

After coding all articles, Atlas.ti provided a clear overview of the most named stakeholders, values, effects, and framing in the articles. Then, all the codes were analysed again to connect the different stakeholders to their most relevant values and effects. As a result, a table was created in which the most relevant stakeholders were listed in addition to their most important values and effects, including some exemplary quotes or explanations (Appendix E). With a clear overview of the different parties and their corresponding values and effects, it was time to search for the overarching themes that were present in the news articles. Finally, three main themes were found by looking at the most important topics in the articles. These themes were in turn connected to the different stakeholders, values and effects. The concluding phase involved the final analysis and writing up of the report, which started when the themes were fully developed. In the results section, a detailed description of each theme that was found in the media content analysis is provided and expanded with the data from the interviews. To justify, data extracts and specific examples are used to explain the development of these themes.

## 4. Results

This chapter discusses the main findings from the media content analysis and conducted interviews. After analysing 40 news articles regarding festivalisation in the city, three main themes have emerged. The first theme involves a positive view on the increase of festivals and its benefits to the city's image on an economic and cultural level. The second theme focuses on the environment and sustainability of festivals. The third theme involves a negative view on the increased festivals in cities as it has led to noise nuisance and disturbance for residents. Throughout this chapter, the different values and effects are linked to various stakeholders and their perspectives on urban festivals. In addition, insightful perspectives and examples based on first-hand experience are added from the interviews with Joost Trines and Claudia Walraven, who both work in the festival environment. Finally, based on Mulder's (2018) stakeholders-effect model, the stakeholders-effect-values model is constructed to visualise the outcomes of the media content analysis.

### 4.1. Main stakeholders

Before discussing the main themes that emerged from the data analysis, the most important stakeholders are identified.

To begin, *festival organisations* have often been included in the news articles as this is where a festival starts. This group of stakeholders is mainly concerned with the location of a festival and creating an unforgettable experience for their visitors (#13, Oosterhuis, 2016; #35, Straver, 2014). In turn, *festival visitors* have also been mentioned quite often in the media. However, this is mainly about the growth in numbers of visitors and not necessarily about their opinions. In general, festival visitors are attending festivals to "have a good time with their friends" (#37, Knoop, 2013). Another important group concerns the *residents of cities* in which festivals take place. These residents are divided in two subgroups, namely *action groups* and *residents in general*. The difference is that action groups consist of residents who are mainly against festivals and often start a case based on nuisance (#26, Heerschop, 2017; #13, Oosterhuis, 2016; #2, Van Renselaar, 2019). The other group of residents are mostly in favour of the festivals taking place in their cities and do not have anything against it (#2, Van Renselaar, 2019). To continue, the *city municipality* can also be divided in various groups. First, the *municipal officials* are often discussed by the media in terms of economic and cultural benefits (#7, Bouma & Stoffelen, 2017; #20, Suijkerbuijk, 2017; #2, Van Renselaar, 2019). Second, the *Mayor and City Council Members* are discussed as separate party as they sometimes have an interesting position towards festivals (#11, Duin, 2015). Then, various *political parties* that are part of the city municipality are relevant to take into account as well. On the one hand, the *PvdD* (Party for the Animals with animal rights and animal welfare as main goals) is portrayed in the media as firmly against

festivals (#12, Remie, 2015; #1, De Telegraaf, 2019). In contrast, parties such as *D66* and *VVD* (social liberal party and conservative-liberal party) are framed as “pro-festival parties” as they encourage festivals in cities (#12, Remie, 2015). The final group of stakeholders are *pro-environmental organisations*, such as environmental organisations, ecologists, and nature advocates. These stakeholders focus on the negative effects of festivals as they care about the environment (#23, Meershoek, 2016; #17, Meershoek & Van Zoelen, 2018). An overview of these stakeholders and their corresponding values and effects can be found in Appendix E.

#### *4.2. Festivals, improving city image and economic benefits*

The first theme that emerged from the data is identified as festivals, improving city image and economic benefits. While festivalisation in the media is often put in a negative daylight (Mulder et al., 2020), many articles were also found in which the discussion of festivals focused on the positive aspects of festivals in the city. These news articles described the increasing festivals in the city as beneficial to the city’s image and as an economic engine. The main stakeholders that mentioned these positive aspects were residents, festival visitors, festival organisations and different parties of the city municipality. The main values that were discussed are cultural and economic. The effects that were discussed by these stakeholders were generally the positive direct and indirect effects of festivals taking place in the city.

To begin, residents in general were content about the offer of festivals in the city (#11, Duin, 2015; #9 Van Renselaar, 2018; #2, Van Renselaar, 2019). They observed the festivalisation as “an enrichment for the city in arts and culture” (#2, Van Renselaar, 2019), which indicated that residents attach cultural values to festivals (Van der Hoeven & Hitters, 2019). This was also confirmed by Claudia Walraven as she agreed that “festivals are a cultural enrichment for young individuals who live in the city and appreciate it”. Moreover, they focused on the recreational attraction of the city, which is a positive direct effect of festivals taking place in the city. Furthermore, the festival visitors were mainly positive about festivals and revealed that they often attend a festival for its atmosphere, rather than the specific line up (#37, Knoop, 2013). This was exemplified by the following visitor:

The 16-year-old Ilse Fölker represents the idea of the ‘new Music Meeting-goer’.  
‘Whether I attend the festival today for a specific artist? No. I am coming because of the atmosphere. Just chilling with friends in the park, with nice and happy tunes in the background.’ (#37, Knoop, 2013).

The motivation of having a good time with friends is closely related to the social value of festivals, which indicates a feeling of belonging (Klamer, 2004; Van der Hoeven & Hitters, 2019). This type of value was barely mentioned in the other articles, which is an interesting point as well. Both positive direct and indirect effects were of relevance for this group of festival visitors. In general, the positive direct effect was the great atmosphere of being at a festival, and positive indirect effects were mentioned when new music was discovered because of a festival (#37, Knoop, 2013).

Another important group of stakeholders were festival organisations, which often mentioned the benefits of urban festivals. On the one hand, the economic value was of high importance for organisers as festivals should be financially beneficial otherwise the festival cannot take place (#18, Dijkgraaf, 2019; #15, Geist, 2012; #28, Kalshoven, 2015). When looking at the economic values, a positive direct effect of festivals was often discussed. This was mainly related to the income of festivals and the increase in tourists who were visiting a certain city to attend a festival, which is of economic relevance. For example, a considerable number of foreigners specifically travelled to Utrecht for music festival Le Guess Who? (#35, Straver, 2014). On the other hand, the cultural value was taken into consideration by the organisation as well as they offer unknown musicians a stage. Festivals encourage talent development which creates a positive indirect effect when these talents breakthrough. For example, festival Schippop mentioned:

Who gets 'scouted' by the organisation, has a chance to receive more name recognition. For some bands of previous editions, this has resulted exceptionally well. Previously, we gave the podium to bands such as Triggerfinger, A Silent Express, Dewolff and Kensington, after which these eventually became successful for a wide audience. (#38, AD/Haagsche Courant, 2013).

The focus on festivals' positive effects were generally highlighted by festival organisations.

The final group of stakeholders was related to different parties of the city council. First, municipal officials were often mentioned by the media as attaching cultural and economic values to festivals in the city. The cultural value was recognised as they encourage events with international allure (#2, Van Renselaar, 2019) and the development of new talent (#7, Bouma & Stoffelen, 2017). In turn, this has led to a positive indirect effect of creating a lively city centre (#20, Suijkerbuijk, 2017). To continue, the economic value was of importance as well for municipal officials as festivals create jobs which is beneficial for the city (#7, Bouma & Stoffelen, 2017). This can also be seen as a positive indirect effect of the organisation of urban festivals. In turn, this illustrated the municipality's inclusion of festivals to boost the local urban and economic development (Jakob, 2013; Johansson &

Kociatkiewicz, 2011; Nunes, 2019; Quinn et al., 2020). Furthermore, the political parties D66 and VVD in the city council were also encouraging festivals because it leads to a creative climate, indicating cultural values. D66-councillor Reinier van Dantzig explained that “festivals create an appealing city for start-ups and tourists” (#12, Remie, 2015). Additionally, these “pro-festival parties” also had economic values by encouraging jobs and tourists (Klamer, 2004). While the increase in jobs can be seen as a positive direct effect of festivals, the parties also described a positive indirect effect, namely that “tourists and highly educated individuals are often staying in the city permanently after a festival took place” (#12, Remie, 2015). A need for a lively city centre was the result. Finally, City Counsel Member Abdeluheh Choho agreed with these parties as he declared his excitement for festivals by mentioning that “festivals are part of the city, and they make Amsterdam” (#11, Duin, 2015). The idea of festivals belonging to the city of Amsterdam is related to the city’s image (Hitters & Mulder, 2020; Laing & Mair, 2015; Pavluković et al., 2017), which indicates that Choho attached cultural values to festivals when talking about urban festivals. This can be seen as a positive direct effect of festivals.

These positive effects of festivals taking place in public urban areas were confirmed by Joost Trines as he acknowledged the urban development of Rotterdam due to the addition of festivals. However, this also brought new challenges for his work at Rotterdam Festivals:

We need to deal with the complex issue of finding a balance between liveliness and liveability. That is a very important balance, and we created a livelier city centre by adding festivals in the last few years for which we received the appreciation of local and international visitors. And simultaneously, Rotterdam has grown, became popular, the real estate market went up, so it is attractive for new residents.

In addition to the positive effects for the city, it has also led to more negative consequences which will be discussed in the third theme. Furthermore, Claudia Walraven also tried to highlight the positive effects of events taking place in Amsterdam with the EVA. She mentioned and shared the manifest created by the EVA in which they point out the relevance of festivals “to mainly show why events are important for the city” (EVA, 2019). Statements in the manifest confirmed the findings in the media content analysis. For example, the EVA claimed that events are part of the city and places for the development of contemporary art, Dutch artists and creatives, indicating cultural values as it referred to city image and talent development (Van der Hoeven & Hitters, 2019). Another positive result of festivals that was mentioned is the contribution of events to tolerance and an inclusive society (EVA, 2019),



which are similar to positive consequences of live music in the city (Hitters & Mulder, 2020; Laing & Mair, 2015; McClinchey, 2008; Nunes, 2018; Pavluković et al., 2017).

#### *4.3. Festivals, environment and sustainability*

The second theme that emerged from the data is identified as festivals, environment and sustainability. In these news articles, the relation between live music and the built environment (Van der Hoeven & Hitters, 2020) was mostly present, indicating the spatial value of music. These articles mostly involved stakeholders who concentrated on where a festival takes place as this is related to the discussion of festivals in cities or nature parks. When looking at the effects that were discussed, the media mainly highlighted the negative direct and indirect effects of urban festivals. However, a slight nuance was sometimes present when festivals are becoming more sustainable, indicating a positive indirect effect of “green” festivals. The stakeholders that discussed this theme were mainly the action groups, festival organisations, different municipal groups, and pro-environmental organisations.

From the residents living in and around cities in which an increasing number of festivals were being organised, various action groups expressed themselves as negative towards festivals. The members of Actiegroep Binnenstad 030 even organised evenings to discuss the “threatened city centre” (#2, Van Renselaar, 2019). Furthermore, residents have often started a case against a festival taking place in a certain area of the city or a park, but the judge often decided for the festivals to continue as they adhere to the general guidelines (#26, Heerschop, 2017; #13, Oosterhuis, 2016; #2, Van Renselaar, 2019). These activities are all examples of spatial values as action groups do not want festivals to take place in certain urban areas. In addition, they mainly focus on negative direct effects as they were disturbed from their daily routines by festivals taking place in their neighbourhoods (Pavluković et al., 2017).

Festival organisers were also keeping in mind the environment when setting up a festival, indicating spatial values, in addition to their economic and cultural values. This can be clearly seen as one article mentioned that organisers were often looking for “idyllic locations” for their festivals, highlighting the importance of where a festival takes place (#13, Oosterhuis, 2016). During the interview with Joost Trines, this can also be recognised when discussing events:

But in addition, you also have small-scaled events that take place at eccentric places, creative spots (...). Sometimes, they need guidance such as looking at the eccentric places together, to see how we are going to do that at that spot, (...).

This confirmed the increased importance of where a festival takes place in addition to the content of a festival's program. Another example was found in the article about festival organisers Johan Gijsen and Bob van Heur, who wanted Utrecht to be "the place to be" for four days when the festival took place (#35, Straver, 2014). The organisers were specifically concerned with creating an appealing image of the city Utrecht in addition to the festival itself.

In addition, festival organisations have increasingly started to focus on the sustainability of their festivals. Festival director Guus Dutrieux acknowledged that festivals are damaging the environment (#21, Seijdel, 2018). Therefore, the organisation started to cooperate with energy supplier Nuon and the municipality to create a more sustainable festival with the introduction of green batteries. Dutrieux hoped that with his version of a "Green Parkpop", he could encourage other Dutch festivals to become "green" too. Otherwise, "our grandchildren will not be able to attend a festival", according to Dutrieux (#21, Seijdel, 2018). In this way, the increasing sustainability of festivals was interpreted as a positive indirect effect of festivals taking place in the city. Furthermore, the implementation of "location profiles" in Rotterdam and Amsterdam has led to more awareness by festival organisers. According to Joost Trines, these profiles describe what type of flora and fauna are located in the area and what should be taken into account when organising a festival. Furthermore, Claudia Walraven added that these profiles make sure that events are spread out over the city.

The municipality and various political parties were also found to attach spatial values to festivals in addition to cultural and economic values. When discussing the municipal officials, the spatial value was considered as this group need to find a suitable area for every festival that wants to take place in the city as they provide the permits (#22, Roele, 2018). Furthermore, the municipal officials were increasingly concerned with the sustainability of festivals and encouraged festival organisations to become more aware of the environment (#21, Seijdel, 2018). This was also connected to contributing to a positive indirect effect of urban festivals. To continue, the Dutch PvdD clearly expressed its disagreement with festivals that take place in parks and other places that may harm the environment (#12, Remie, 2015; #1, De Telegraaf, 2019). The political party focused on the negative indirect effects such as environmental pollution and increased nuisance in natural areas (#1, De Telegraaf, 2019; #2, Van Renselaar, 2019). As a result, the PvdD intended to stop the festivalisation of parks as they claimed that the environmental damage will become visible in the long run (#12, Remie, 2015).

The adversity of this political party towards urban festivals was confirmed by Claudia Walraven when discussing the ongoing debates between the "anti-festival party" PvdD and the "pro-festival parties" in Amsterdam. Also, the political parties who were actually in favour

of festivals in the city, such as D66 and VVD, were considering the environment when organising festivals in the future. That is why the parties, based in Amsterdam, took the initiative to look into “sustainable festivals” to ensure the uncertainty of festivals in the future for residents and festival organisations (#13, Oosterhuis, 2016). By investing in the water supply system or in electricity to replace diesel engines, the pressure on parks can decline. This can also be described as positive indirect effects. As a result, Claudia Walraven mentioned that this initiative has led to a sustainability plan including criteria that organisers need to adhere to in order to receive a permit (Gemeente Amsterdam, 2021). She shared, “as sustainability adviser I can only encourage it, but for some organisers it might be tricky because they need to make some significant changes in a short time period”. While it is an effective way for festivals to become more sustainable, smaller organisations might have difficulties to receive a permit due to lack of experience or budget.

A similar situation can be found in Rotterdam, as Joost Trines explained that the municipality Rotterdam created a “Green Deal” to make festivals more sustainable (Green Deal, 2019). This involved various festival organisers who are working together with the municipality to become more sustainable in the coming editions. The deal has not been made official yet because of Covid-19, but this is probably happening in the upcoming months according to Joost Trines. As a result, an increase in alertness for sustainable events by organisers occurred, especially concerning energy use and single-use products.

The final and most present group of stakeholders related to this theme were the pro-environment organisations. These parties advocate for new regulations regarding festivals taking place in the natural environment (#23, Meershoek, 2016). For example, the foundation Groene Ster Duurzaam aimed to create areas in nature that are both natural and pleasurable for “recreants, residents and animals” (#29, Schipper, 2019). The spatial value became most apparent in their arguments as they mainly discussed the relation between music festivals and the built environment (Van der Hoeven & Hitters, 2020). Another environmental organisation even stated that “parks are not festival terrains” (#17, Meershoek & Van Zoelen, 2018), indicating the focus on where a festival takes place. This group of stakeholders identified spatial values as its main value and therefore clashed with other stakeholders who also have different types of values. Therefore, a tension between the spatial value and the economic and cultural values was constantly at play. For example, a news article asked, “how important is a nesting spoonbill when weighing up the economic and recreational interests?” (#23, Meershoek, 2016). As these pro-environmental organisations were focussing on the impact of festivals on nature, they highlighted the negative direct and indirect effects. An example of a direct effect happened after festival Open Air as “nature advocates complained this month when festival Open Air was not cleaned up within the time frame that was promised and too little precautions were taken for the woodpecker and other

birds” (#17, Meershoek & Van Zoelen, 2018). Indirect effects were related to festivals’ impact on the environment and its damage for extraordinary species, plants and animals (#23, Meershoek, 2016; #17, Meershoek & Van Zoelen, 2018).

The importance of sustainability and the built environment has increased in recent years compared to the past according to Joost Trines. The innovation of festivals for the future, especially regarding sustainability, is “a trend but also an obligation”. He mentioned three impulses for this increasing sustainability: “it is obligatory, desirable or profitable”. Festival organisers were dealing with new laws and a renewed awareness for the environment. In turn, this was confirmed by Claudia Walraven as organisers need to adhere to various guidelines to receive a permit. This is the result of a growing concern and pressure for festivals to become more sustainable (Collins & Cooper, 2017; Hazel & Mason, 2020; Mair & Laing, 2012). Furthermore, she mentioned the relevance of sustainable festivals:

I think events also function as an example, as it is a sort of mini society. You can inspire people to eat vegetarian after they attended a festival, and also on other points, I think there are certain things they take home with them.

This relates to the social values of festivals as one of its key features is the visitor’s sense of community (Arcodia & Whitford, 2007; Van der Hoeven & Hitters, 2019). Another relevant topic of the past and coming months is the issue around the nitrogen policy. Joost Trines mentioned the existence of Natura 2000-areas that are likely to be impacted by this policy. The Netherlands acknowledges 161 Natura 2000-areas, which are areas that are protected because of their rare flora and fauna (Natura 2000, 2021). Joost Trines mentioned the example of Hoek van Holland, which will not be taken into account regarding new festival policies as the beach lies next to a Natura 2000-area. When an event takes place within five kilometres of this type of area, this leads to a huge impact on your nitrogen deposition. Therefore, Joost Trines is afraid that many events, big or small, will be cancelled in the future.

#### *4.4. Festivals and nuisance in the city*

The third theme that emerged from the data is identified as festivals and nuisance in the city. These articles often put festivalisation in a negative frame as its unfavourable consequences were discussed, with the focus specifically on noise nuisance. The corresponding value was the spatial value as this is related to music and the built environment (Van der Hoeven & Hitters, 2020). Furthermore, the nuisance was considered as a negative direct effect, as it happens at the same time as when the festival is taking place. Stakeholders who were

discussing this theme were residents from action groups, the municipality, and pro-environmental organisations.

For residents, too many festivals have resulted in complaints about noise nuisance. Noise expert Erik Roelofsen explained that events are by definition always causing disturbance (#8, Rijkers & Aalbers, 2019). He continued, “a festival nearby from time to time is fine, but when this happens too often, it becomes an issue. Another event can be the straw that broke the camel’s back”. According to Roelofsen, this has happened for cities as they reached their limit in noise toleration. The media also included personal stories of residents who have encountered these festivals in their neighbourhoods. For example, Sascha Prins who lives close to the Amsterdamse Bos, expressed her annoyance, “it is such an unbelievably horrible noise” (#12, Remie, 2015). While she used to be happy when there was a dance festival nearby, “something lively and youthful”, she was not very happy anymore as it occurred way too often. Another resident, Paul de Vries, “does not mind the occasional party, (...), but the number of festivals has significantly increased since 2011” (#12, Remie, 2015). In cities such as Amsterdam and Rotterdam, many residents encountered this type of noise nuisance as they live close to urban areas in which festivals take place (#28, Kalshoven, 2015). This can be interpreted as negative direct effects while taking in mind the spatial value of music festivals.

The residents’ complaints were familiar for Joost Trines in his work as he was aware of complainers from different neighbourhoods. The question remained, however, who exactly these residents were and whether they lived close to the park or festival terrain, or deeper into the neighbourhood. In addition, he mentioned that the number of complaints differ based on what type of festival it is. To exemplify, he compared a dance and food truck festival to each other, saying that a dance festival receives more complaints in general. According to Joost Trines, a dance festival is associated with louder music until late in the evening, visitors from outside the city who leave litter everywhere, or even urinate in public. These were in line with negative consequences of festivals for residents found in research (McClinchey, 2008; Pavluković et al., 2017). By exaggerating, he tried to make clear that these types of events often lead to a higher number of complaints from individuals who do not belong to that festival’s target group. These are not necessarily the residents who live right next to the park or festival terrain, but also individuals who are living a bit further away. This was also confirmed by Claudia Walraven as she thought it is often a combination of both groups. An interesting insight from Joost Trines related to the complainers:

Sometimes there are people who are not even experiencing direct nuisance themselves, but... I hear that these people are legally well spoken and know how to hand in a complaint. They can write well, a retired lawyer or something similar, who

just start a legal procedure against a festival because they can and think 'it is my neighbourhood'. So, from my perspective it is also the question whether these people actually experience nuisance.

This is an interesting point as it can be possible that complaints are made by residents who are not even bothered by the festival themselves. Instead, they might be bored and just hand in complaints to "protect" their neighbourhood.

An example of his point was given by mentioning the Vroesenpark in Rotterdam. The park was initially used for food truck events or culturally grounded events, with performances of for example singer-songwriters, which was often supported by the neighbourhood or even initiated by residents. This type of appreciation is in contrast with recent festivals that take place, such as Expedition and Vrije Volk. The festival organisers were concerned with residents to make sure they feel included, by visiting the terrain for free, with as ultimate goal to stop them from complaining. However, these festival organisations still received less appreciation because of the type of event that was being organised as the residents were often not part of the festival's target group. An example of the organisation's investment in the relationship with residents was also mentioned by Claudia Walraven, concerning the NDSM-werf in Amsterdam. The festival organisers can be compared to those of Rotterdam as they also invited the residents over for a tour and offered free tickets in addition to the mandatory neighbourhood letter. Claudia Walraven even pointed out the specific example of two people who were quite against the festivals taking place in their neighbourhood:

You just noticed two people who were quite against it like 'hm, hm', and they went on the tour, and we told them what type of measures we take to stay within noise limits, and adhere to the legal guidelines. (...). And when they finished the tour, they were like 'oh, we now have a much more positive image of it, and thank you, because we did not know what was happening behind the scenes'.

They left the terrain with a more positive attitude which was exactly the aim of the organisations. In turn, these individuals might speak to their neighbours, which helps to improve the image of events.

Other specific examples of complaints were mentioned by Joost Trines. For example, several music events at Roel Langerakpark, located in Rotterdam, have led to noise nuisance in the neighbourhood Schiedam, which is around five kilometres away. Joost Trines continued with, "this is quite far from each other, which made it weird that there was even a link between the festival and the neighbourhood". However, he explained that because of certain layers of air, the sound can reverberate, which can lead to the noise being heard in

different places. As a result, people were complaining as they did not know where the sound was coming from. According to Joost Trines, this was very interesting because “people do not necessarily have a problem with the sound, but the fact that they are experiencing nuisance without knowing where it is coming from”. This is an interesting problem for festival organisations as well as they have to spread out a message to residents before the festival takes place. However, they did not include Schiedam as they did not expect those residents to experience these complaints.

To conclude with the final groups of stakeholders, the municipality and pro-environmental organisations are discussed. While the municipal officials generally do not really focus on the noise nuisance, but rather on the positive aspects of festivals, some political parties did mention something related to this theme. The PvdD mentioned the increase in nuisance in nature, which is a negative direct effect of urban festivals that take place in city parks or natural areas. However, event City Counsel Member Choho claimed that “nuisance of festivals is a perception” (#11, Duin, 2015). He acknowledged the negative direct effect, but also argued that nuisance is part of the city. Furthermore, Claudia Walraven highlighted the ongoing political competition with regards to noise nuisance:

Especially the Party voor de Dieren and the SP, they are standing in direct opposition with D66 and VVD. During a debate, you really notice that and in my perspective they (PvdD, SP) bring notions of untruths to such a debate.

According to Walraven, arguments that are not based on facts were used in ongoing debates which can lead to people believing these false assumptions. That is why she fears that the group who is against festivals will become bigger in size. Finally, city ecologist Martin Melchers also expressed his view on the negative direct effects of festivals. He argued that parks are for rest and peace and that festivals are disrupting this (#13, Oosterhuis, 2016). Melchers found it “terrible that municipalities allow festival visitors in these natural areas”, as he claimed that “when the youth take pills, they like everything”. This shows how festivals and their visitors can be framed in a negative way.

While the positive effects of festivals have been discussed in the first theme, this final theme focused on the negative consequences for the city. The downside of the increasing number of festivals in the city of Rotterdam is that the level of liveability is under threat. According to Joost Trines, “due to the increase in buildings, people demand a higher level of liveability and people start to be bothered by events”. That is why Rotterdam Festivals focuses on finding a balance and discussing where the events take place, for whom they take place, and if the target group concerns people outside of the city or residents of Rotterdam. In addition, Joost Trines mentioned that the number of complainers is often in

stark contrast compared to the high level of appreciation of their visitors. As an example, he mentioned that they might receive an 8 out of 10 from their 10.000 to 15.000 visitors, in comparison to 60 calling complaints during a weekend. While these were just random numbers, this does show an imbalance, which makes it hard to decide how much an event is appreciated. This polarisation was also validated by Claudia Walraven:

You mainly hear the negative residents. They make sure to be heard and as far as we know, this is just not a very big group. Maybe, a couple hundred of people in total, but the thousands of people who are not bothered or are fine with it, or even enjoy it, are rarely heard. (...). As a result, you get a distorted view on the situation.

Furthermore, she disclosed that the residents who are against festivals are mainly individuals in their fifties with lots of free time and are not part of the festival's target group.

Also interesting is that all types of events are taken in general and experienced as nuisance, while this is not always the case according to Joost Trines. To illustrate, Trines mentioned an example from 2019, when people were complaining about nuisance in the park, while this was just a box during a neighbourhood barbecue. "On a quiet and peaceful summer afternoon, people took a ghetto blaster with them in the park to organise a barbecue with friends". However, this type of complaint is negative for events in general, which makes it easier for the media to write negatively about events and noise nuisance.

#### *4.5. Stakeholders-effect-value model*

Based on the findings of the media content analysis and conducted interviews, an adaptation of Mulder's (2018) stakeholders-effect model is constructed, namely the stakeholders-effect-value model. In this model, additional groups of stakeholders, such as festival visitors and subgroups of residents and the city municipality, were added as these were identified in the news articles. The stakeholders already identified by Mulder (2018), can be often put in the same quadrant as expected. However, some stakeholder groups are divided in multiple parties and therefore different quadrants as the data nuanced this view. Furthermore, in addition to the stakeholders and experienced effects, the underlying values of stakeholders were analysed and added as a new element to the model. Every stakeholder is portrayed in a coloured box corresponding to their most relevant or important value. The adaptation of the stakeholders-effect model is visualised in the figure below.



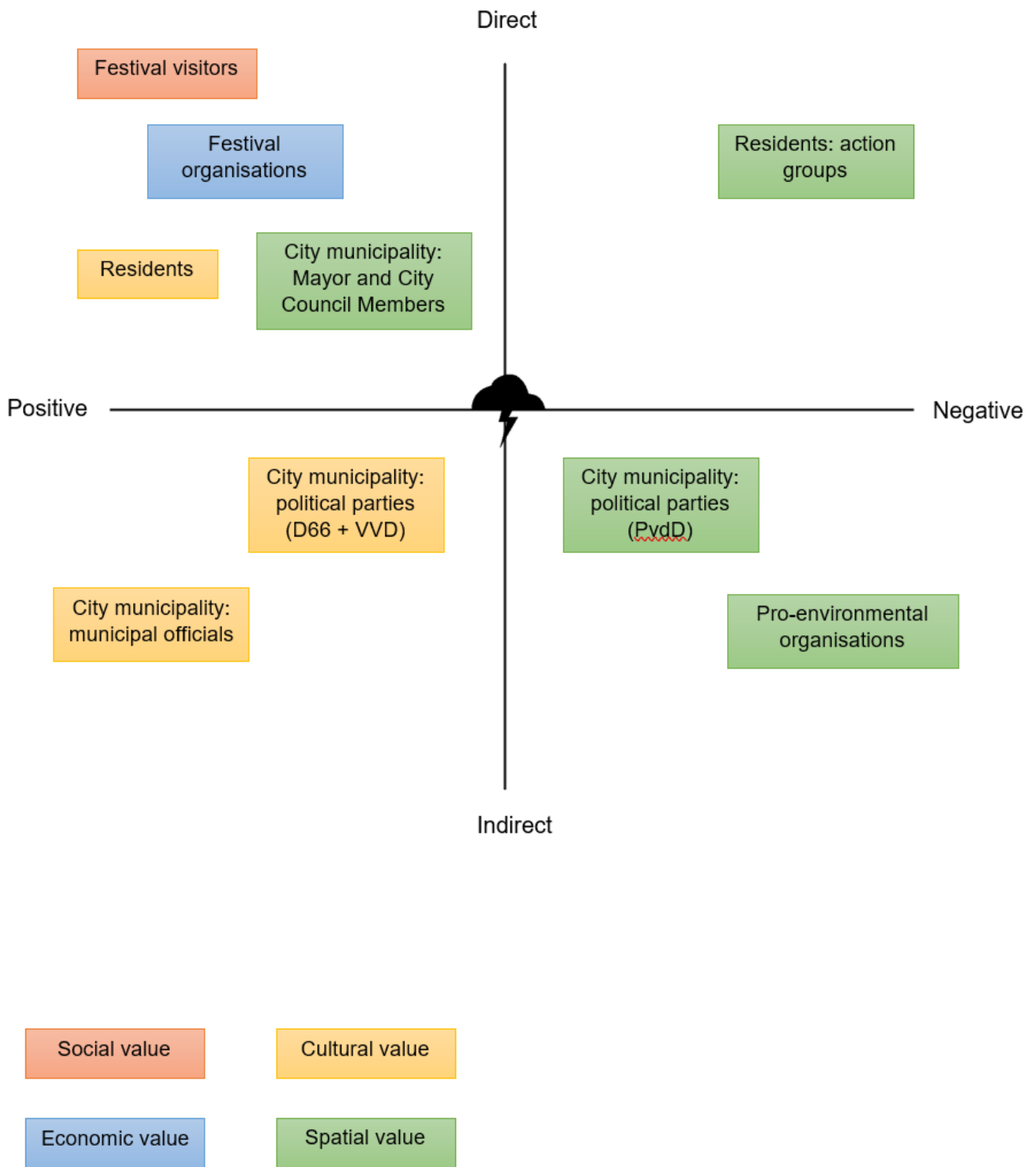


Figure 2: Stakeholders-effect-value model

## 5. Conclusion and discussion

This final chapter includes the answer to the main research question based on the findings of this research. Furthermore, theoretical implications and relevance of this study are highlighted. In addition, a critical reflection of the method is presented. Finally, limitations and suggestions for future research are proposed to further investigate the topic of festivalisation in cities.

### 5.1. Answer to the research question

This study has focused on the increasing festivalisation in cities of the Netherlands that reached its peak in 2016 (Hitters & Mulder, 2020). As a result, different stakeholders who are concerned with urban festivals have received a considerable amount of media attention. The aim of this research was to identify the key stakeholders and analyse their underlying values and experienced effects of music festivals. To find out how these parties were represented in the media, a media content analysis was conducted to answer the main question of this research: “Which values and effects do key stakeholders experience in music festivals that take place in the public urban area, against the background of increasing festivalisation?” In addition to the analysis of 40 Dutch news articles concerning festivals in the city, two in-depth interviews were conducted with Joost Trines and Claudia Walraven, who both work with or for different stakeholders of urban festivals.

After a thorough media content analysis and two valuable interviews, the main stakeholders, values and effects were identified and lined out (Appendix E). The main stakeholders involved in the organisation of urban festivals are festival organisations, festival visitors, residents, city municipalities, and pro-environmental organisations. Some of these stakeholders, namely city residents and the city municipality, were divided in subgroups as nuances within the group were found and discussed in the media. The residents were portrayed positive as well as negative towards the increasing festivalisation, which is why this group was divided in residents in general and action groups. Furthermore, different parties of the city municipality were often discussed in the news. A distinction was made between the municipal officials, who lay down policies, and the Mayor and City Council Members, who have executive duties. In addition, various political parties with opposing viewpoints were frequently highlighted in the media.

Consequently, every group of stakeholders was connected to their most important or relevant value and effect, which is visualised in the stakeholders-effect-value model (Figure 2). This model shows which values and effects are experienced by the key stakeholders in music festivals that take place in cities. The first groups are located on the top left quadrant, indicating positive direct effects. *Festival organisations* mainly attach economic values to festivals as the event needs to generate revenues in order to keep existing. For *festival*

*visitors*, this involves the social value of festivals as a sense of community is created when attending festivals. Then, the *residents* who were in general positive about festivals attached mainly cultural values to festivals as they identified festivals as an enrichment for the city. Moreover, the *Mayor and City Council Members* are predominantly involved with spatial values as they are concerned with the location of festivals and nuisance they produce, while also appreciating the effects on the city's image. On the bottom left quadrant, positive indirect effects are experienced by *municipal officials* and the *pro-festival parties D66 and VVD*. Both stakeholders mainly attach cultural values to festivals as the focus lies on city image, international allure, talent development, and a creative climate. On the top right quadrant, negative direct effects are experienced by *action groups*. These residents are increasingly complaining about festivals' nuisance and other disturbances. In addition, they attach spatial values to festivals as these action groups are concerned with where a festival takes place. Finally, on the bottom right quadrant, the *political party PvdD* and *pro-environmental organisations* both attach spatial values to festivals as they are against festivals that take place in public areas and parks. These stakeholders focus on the negative indirect effects of festivals such as environmental damage.

This research aimed to get a better understanding of the relationships between the most important stakeholders of festivals in the city. Based on these findings, it can be concluded that some groups have stark contrasting interests, underlying values and experienced effects. On the one hand, festival organisations, visitors, some residents, and parts of the city municipality are mainly focused on the positive direct and indirect effects of music festivals. This is closely related to the first theme concerning *festivals, improving city image and economic benefits*. On the other hand, action groups, pro-environmental organisations and the political party PvdD are mainly focused on the negative direct and indirect effects of music festivals. Their arguments against festivals are closely related to the third theme concerning *festivals and nuisance in the city*. In addition, the political parties in the city municipality were found to be divided with regards to their perspectives on urban festivals. This has led to political debates between various parties who are standing face-to-face, which was also confirmed by Claudia Walraven. As this remains a relevant topic, it is interesting to look out for these pro-festival parties as they need to provide a convincing argument against the majority of political parties that are neutral or against festivals.

Furthermore, this study focused on the future of urban music festivals. The media content analysis included many articles related to the second theme concerning *festivals, environment and sustainability*. Festivals have the potential to function as example, or as Claudia Walraven expressed "mini society". To illustrate, music festivals allow individuals to experience sustainable lifestyle choices that might be used outside of festivals as well, which is an indirect positive effect of festivals. The results of this study imply that policies are

becoming more restrictive with regards to sustainability and the environment, which forms a threat for smaller organisations and festivals taking place in dense cities. These smaller organisations might lack in experience and money to adhere to these guidelines, while big festival organisations are already familiar in tackling sustainable issues. Furthermore, it is a threat for urban music festivals as these public areas are in constant development with new buildings, which leads to the emergence or increase in nuisance and groups against festivals. That is why the positive effects of music festivals in cities should be taken into account to counter the negative consequences. As Joost Trines mentioned, the “balance between liveliness and liveability” should remain important. City residents should not be disturbed too often, but a festival once in a while should be realisable without leading to too much nuisance in the neighbourhood. Claudia Walraven agreed, as “festivals are a cultural enrichment for young individuals who live in the city and appreciate it”.

### *5.2. Theoretical implications*

This research has both confirmed as nuanced aforementioned theoretical approaches and theories. To begin with the phenomenon of festivalisation, an important characteristic of festivals is related to a sense of community (Arcodia & Whitford, 2007). This social aspect of attending music festivals was used in the media as an argument for festival visitors, identifying it as a positive effect. Previous research showed that music festivals are not just beneficial for organisations and visitors, but can also be seen as relevant for society, music industries, and music related institutions (Johansson & Kociatkiewicz, 2011; McClinchey, 2008; Nunes, 2019; Quinn et al., 2020; Van Aalst & Van Melik, 2012). This was confirmed by the findings of this study as well as festivals offer a podium for new talent, which can be linked to the cultural value of talent development. Additionally, music festivals are relevant for society and younger people in specific according to Claudia Walraven. A challenge for festival organisations is the development of new and innovative ways to attract visitors in a competitive and saturated market (Jakob, 2013; Pegg & Patterson, 2010). This is done in practice as Joost Trines mentioned an organiser who wanted a festival to take place at an “eccentric place”. Additionally, the spatial value of festivals was identified as one of the most important ones to enhance the uniqueness of a festival. In turn, festivals that take place in the city have also led to spatial challenges (Hitters & Mulder, 2020). The findings proved that city residents and pro-environmental organisations indeed speak of environmental damage, noise issues, and interruption of normal business.

A number of expectations based on previous academic literature were made about various stakeholders in festivals. First, festival organisations were portrayed as mainly aiming at making profit (Getz & Andersson, 2010; Klamer, 2004). While the most important value of organisers was indeed economic, this group also assigns high value to the creation of a

unique experience for the visitors. Second, city municipalities were portrayed as focussing on the positive effects of festivals, but also negative consequences were highlighted in the media. This has led to friction between various political parties of the city municipality. Third, residents were identified as a group in general, but positive as well as negative attitudes of residents were found regarding festivals in the city. Fourth, environmental organisations were mainly concerned with the spatial value of festivals with regards to issues of sustainability, confirming previous studies (Hazel & Mason, 2020; McClinchey, 2008; Van der Hoeven & Hitters, 2020). In addition, festival organisations and action groups are also concerned with these issues.

The stakeholders-effect-value model (Figure 2) was based on the stakeholders-effect model (Figure 1) of Mulder (2018). The initial model expected every stakeholder group to be placed in their own quadrant and interests, and identified the following stakeholders: festival organisations, residents, the media, city municipality, political parties, and environmental organisations. This can be partly confirmed and nuanced by the results of this study. Similarities regarding the festival organisations and pro-environmental organisations were identified. The festival organisations remained in the same quadrant as expected as their most important interest is making revenues. In the new model, environmental organisations were extended with ecologists and nature advocates, which is why the group is now identified as pro-environmental organisations. However, these pro-environmental stakeholders did not receive too much media attention. As festival organisations already need to adhere to a number of rules and regulations regarding sustainability and the environment, this group of stakeholders does not need to be heard a lot in the media.

To continue with the nuances, additional stakeholders such as festival visitors were identified as they are also impacted by the choices of a festival in the city. Furthermore, the groups of residents and city municipality are divided in multiple subgroups as differences within these stakeholder groups were found. In fact, not all residents or all members of the city municipality agreed with each other, so these different groups were also placed in different quadrants of the model. Thus, while the stakeholders-effect model visualised the residents on the negative direct side of the model, this study also found residents who are positive about festivals. This can be linked to the claims of Joost Trines and Claudia Walraven that there is a small group of complainers in contrast to a big group of festival appreciators. Furthermore, while the city municipality mainly remains on the positive side of the model, a political party as the PvdD is clearly located on the negative indirect quadrant as it is against festivals. Finally, the media were expected to generally highlight the negative direct effects, but a balance between positive and negative frames was found in the news. Other articles were identified as being neutral when highlighting both sides of the increasing festivalisation. To sum up, the stakeholders-effect model of Mulder (2018) can be identified

as a solid starting point of this research. As an addition, the stakeholders-effect-value model was created to apply the current findings and extend the model with values as third dimension.

### *5.3. Scientific and societal relevance*

The findings of this study contribute to the academic literature on festivalisation by identifying key stakeholders and their underlying values and experienced effects. This is of scientific and social relevance as the issue of festivalisation remains an important topic when discussing the future of live music. Furthermore, this topic has been approached from a qualitative perspective to provide a deeper understanding of the attitudes of various stakeholders towards the festivalisation of cities. By lining out the different interests, underlying values and experienced effects of the most important stakeholders, this research offers a better understanding in the dynamics between the involved parties.

This research allows key stakeholders of music festivals to understand and read about each other's most relevant values, experienced effects, and interests. In this way, they get a better understanding of their positions and intentions which hopefully leads to a high-quality discussion about the future of festivals based on facts and first-hand experiences, rather than mere assumptions and untruths. This might lead to the construction of a policy that is in agreement with every important stakeholder. Hopefully, this involves music festivals that are still able to take place in public urban areas as these are of high value for city residents, organisations, as well as the city's image and parts of city municipalities. Festivals are becoming increasingly concerned with the environment which is in favour of pro-environmental organisations and political parties such as the PvdD. Therefore, sustainable music festivals should be allowed to be organised in cities and parks. Furthermore, the location profiles mentioned by Trines and Walraven make sure that festivals are spread out over the city instead of taking place in a concentrated or dense area. This hopefully stops residents to "complain just to complain" as the festival sector has gone through a tough time due to Covid-19. In addition, festivals need to adhere to legal limits with regards to noise nuisance which should meet the action groups' interests and values.

All in all, it is important to be aware of the polarisation that the media create between the festival advocates and complainers. While the group of complainers receive a lot of media attention, it should be taken into account that this is often a very small group of individuals who do not belong to the festival's target group. In contrast, the big group of individuals who appreciate music festivals is less visible in the media. From the researcher's perspective, music festivals that are organised in the city are potentially leading to more positive than negative consequences. Therefore, festival organisations will hopefully be encouraged to still organise future music festivals in the public urban area.

#### *5.4. Limitations and future research*

This research has opted for a qualitative approach because it focuses on the use of language to understand concepts based on people's experiences. A mixed method of qualitative content analysis and in-depth expert interviews was used to formulate an answer to the research question. While this type of method was highly valuable for this study, limitations can be identified as well. First, the selection of 40 news articles concerning festivalisation was done via the Nexis Uni web database, which could lead to the exclusion of other media pieces of relevance. Second, the focus on public media has the potential to create an incomplete view of the various stakeholders as news articles are written and framed from the perspective of the journalist or writer. Therefore, the stakeholders might be presented from a biased point of view. Third, the interviewees were representative of the cities Amsterdam and Rotterdam, while other Dutch cities might have had a different perspective on the increasing festivalisation. However, due to the short time period for data collection and lack of organisations who work on this overarching level with and for festivals, individuals located in different cities could not be included in this study.

Future research regarding the festivalisation in cities and the various stakeholders is desirable. To get a more complete understanding of stakeholders' underlying values and experienced effects, qualitative in-depth interviews with individuals from every party are suggested. In this way, stakeholders can speak from first-hand experience and confirm or nuance findings that were found in the media content analysis. Furthermore, as the focus of this research lies on the Netherlands, different city representatives could be approached to share their perspectives and compare it with Amsterdam and Rotterdam. A final suggestion is the inclusion of focus groups, including different stakeholders, to explain and discuss the various values, effects, and interests. By starting a conversation between these groups, valuable conclusions might surface to ensure the future of music festivals in cities.

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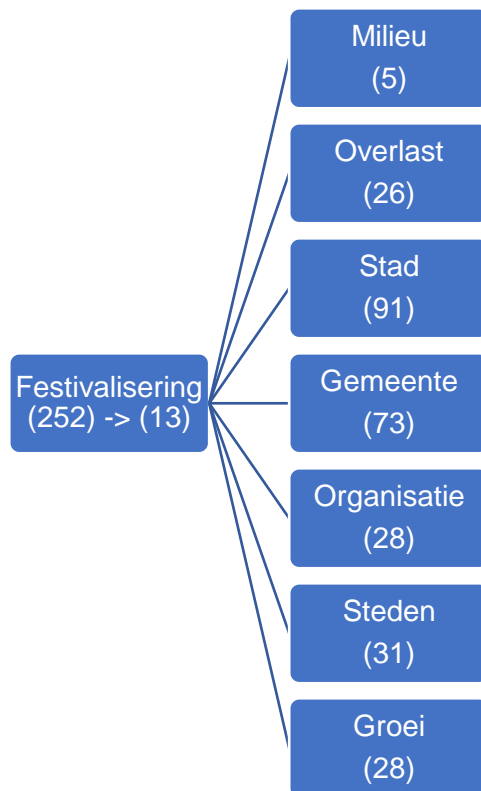
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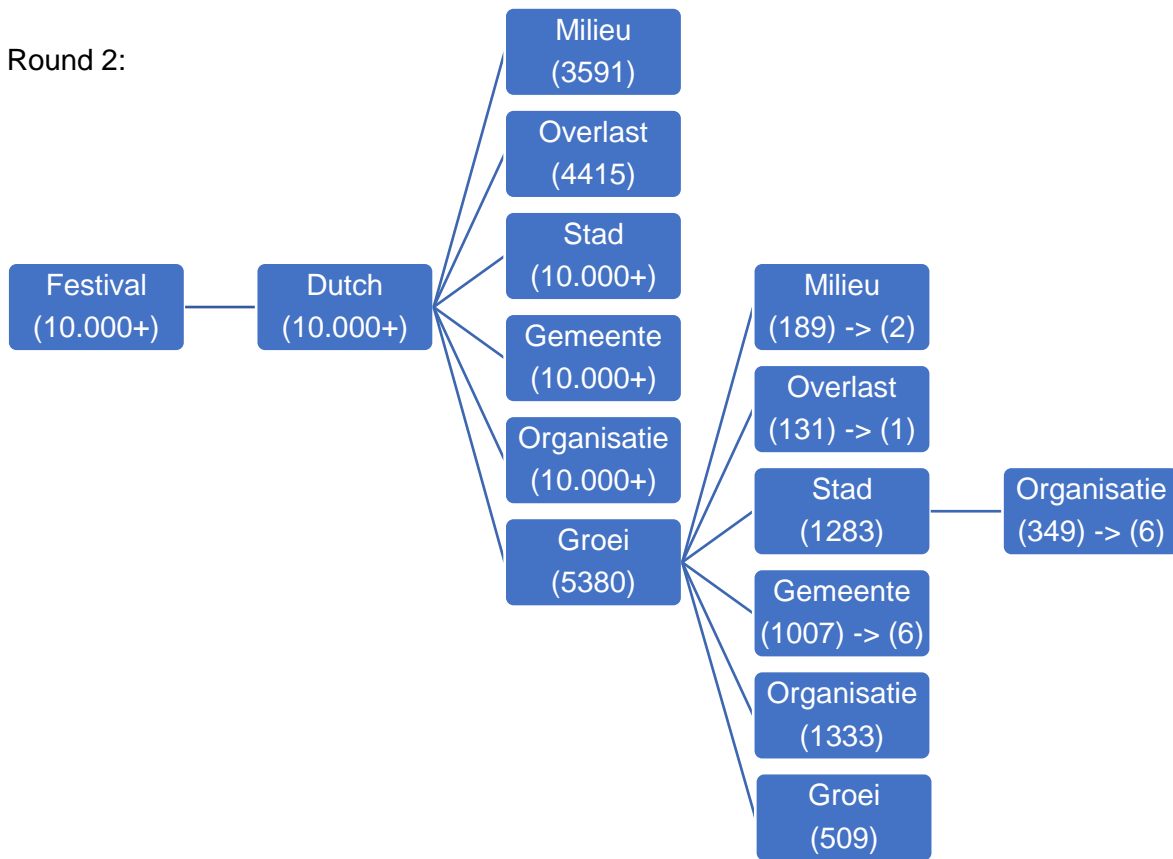
## Appendix A: Process of data collection

The figures below show how data was collected via Nexis Uni. After filtering the articles' timeline between January 2010 to January 2020, three rounds of searching for data took place. The main search terms were festivalisering, festival, and music festival. In addition, various search terms were added to decrease the number of found articles, as this could sometimes be more than 10.000 articles. The number between brackets states how many articles were found when adding that specific key word. When there is a second number between brackets, after the '->', this means that that many articles were selected from that round.

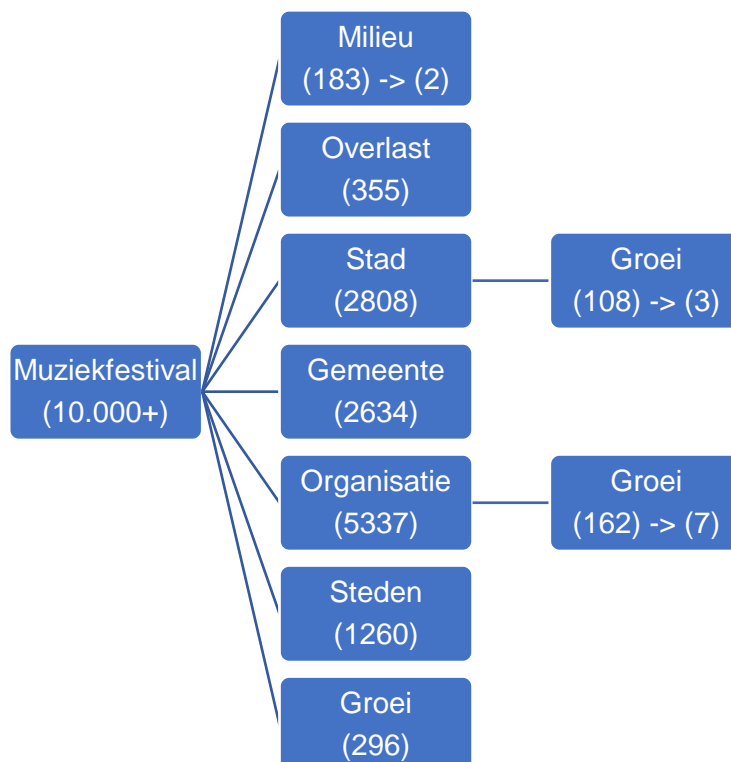
Round 1:



Round 2:



Round 3:





## Appendix B: Sample information

An overview of the analysed articles and interviewed participants.

### Articles

#	Title	Writer(s)	Date
1	Festivalisering: de maat is vol	De Telegraaf	29 January 2019
2	Utrechters: geen moeite met 'festivalisering'	Van Renselaar	18 September 2019
3	Festivalisering	Jan Rozendaal	19 August 2016
4	Hoe moet het verder met de 'festivalisering' in de stad?	Palko Peeters	26 September 2016
5	Festivalisering is zegen voor de stad	Het Parool	3 September 2015
6	Er zit een grens aan al die festivals	Niels Markus	28 July 2017
7	Nederland wordt te klein voor zoveel festivals	Bouma & Stoffelen	22 July 2017
8	Telkens klachten over geluidsoverlast: kunnen we minder van elkaar hebben?	Rijkers & Aalbers	9 August 2019
9	Stad wil meer grote festivals	Michiel van Renselaar	10 August 2018
10	Gek worden van 'de stapeling van geluid'	Jolein Rijkers	9 August 2019
11	'Overlast van festivals is perceptie'	Duin	15 August 2015
12	Te veel beats in het bos	Remie	7 August 2015
13	Park zucht onder festivaldruk	Oosterhuis	14 May 2016
14	Festivals als economische motor	Richold Brandsma	1 December 2018
15	Bomen beschermen tegen festival	Henk Geist	29 March 2012
16	Ruimte voor groei feesten	AD/Groene Hart	2 August 2010
17	Kopzorgen te over in festivaltijd	Meershoek & Van Zoelen	15 June 2018
18	Duizenden bezoekers, maar toch gaat de stekker eruit	Dijkgraaf	5 December 2019
19	'Iedereen houdt van bos en water, toch?'	Gerrit van den Hoven	5 July 2018
20	Centrumbewoners balen van explosieve groei evenementen	Suijkerbuijk	23 June 2017
21	Op weg naar Groen Parkpop	Seijdel	23 June 2018
22	Festival zoekt feestlocatie	Roele	28 December 2018
23	Andere aanpak festivals in natuur	Meershoek	6 May 2016
24	Festival We Make The City, niet alleen voor Amsterdam	Noordhollands Dagblad	19 June 2018
25	Het is geen feest met al die festivals	Het Parool	18 September 2014
26	Explosieve groei van evenementen	Heerschop	11 July 2017
27	D66 boos na streep door nieuw festivalterrein	Mike Muller	8 February 2019
28	50 euro voor Loveland, waar is de herrietaks?	Frank Kalshoven	8 August 2015

<b>29</b>	Boze Terschellingers willen geen festival op hun eiland	Schipper	5 September 2019
<b>30</b>	De strijd voor de zondag is nu van iedereen	Hans Marijnissen	20 November 2018
<b>31</b>	Netflix-spareribs en een Red Bull-camping	Jeroen Koot	17 August 2016
<b>32</b>	Drietal draagt muziektfestival in Twiske	Vanda de Haan	31 May 2013
<b>33</b>	Een bedrijf dat het hele jaar doordraait	Robèrt van Lith	12 April 2017
<b>34</b>	Krachtige samenwerking zet diversfestival neer	Willie Thijssen	8 July 2019
<b>35</b>	Eigenwijs festival zet de toon	Straver	17 November 2014
<b>36</b>	Meer beleving op Lakeside	Sanne van der Kolk	17 August 2011
<b>37</b>	Wereldreis in drie volle dagen	Knoop	21 May 2013
<b>38</b>	Schippop is op zijn top	AD/Haagsche Courant	14 June 2013
<b>39</b>	Weg met al dat festivalafval	Mirjam Remie	20 July 2017
<b>40</b>	Bekeractie verbetert het milieu	Robert Jan van der Woud	28 May 2013

### Interviewees

#	Name	Company	Function
<b>1</b>	Joost Trines	Rotterdam Festivals	Coordinator Urban Events
<b>2</b>	Claudia Walraven	EVA: Evenementen Vereniging Amsterdam	Secretary and project manager

## **Appendix C: Interview guide in Dutch**

### **Introductie**

Onderzoek in het kort: media analyse en eerste resultaten

1. Zou je je kort willen voorstellen?
  - a. Wat doe je voor Rotterdam Festivals/EVA?
2. Wat is je eerste indruk van de resultaten?
3. De media is zowel positief als negatief over festivalisering. Herken je het beeld dat wordt geschetst door de media over de verschillende stakeholders in festivals? Of is dit voornamelijk ook framing?
  - a. Wat komt overeen en wat verschilt?
  - b. Zijn er dingen die de media niet noemt, maar wat je wel hebt gemerkt in de praktijk?

### **Bewoners**

4. De media beschrijven verschillende groepen omwonenden, zowel negatief als positief. Herken je deze verdeling in omwonenden?
  - a. Merk je een verschil tussen 'direct' omwonenden van het festivalterrein, en omwonenden die iets verder weg wonen?
  - b. Hoe is de communicatie binnen deze groep?

### **Festivalorganisaties**

5. Hoe is de communicatie tussen festivalorganisaties en omwonenden?
  - a. In hoeverre vinden deze stakeholders elkaar?

### **Gemeente**

6. Er zijn verschillende partijen in de media-analyse gevonden die allemaal met de gemeente te maken hebben, maar andere belangen hebben. Hoe is de communicatie binnen de gemeente? Kan je daar iets over vertellen?
  - a. Onderlinge strijd?
  - b. Iedere vier jaar nieuwe coalitie, invloed op het beleid?
7. Hoe is de communicatie tussen de gemeente en festivalorganisaties?
  - a. In hoeverre vinden deze stakeholders elkaar?

### **Pro-natuur partijen**

8. Deze groep stakeholders kwam relatief weinig voor in de media-analyse, herken je dit beeld of zijn deze partijen toch meer aanwezig in de praktijk?

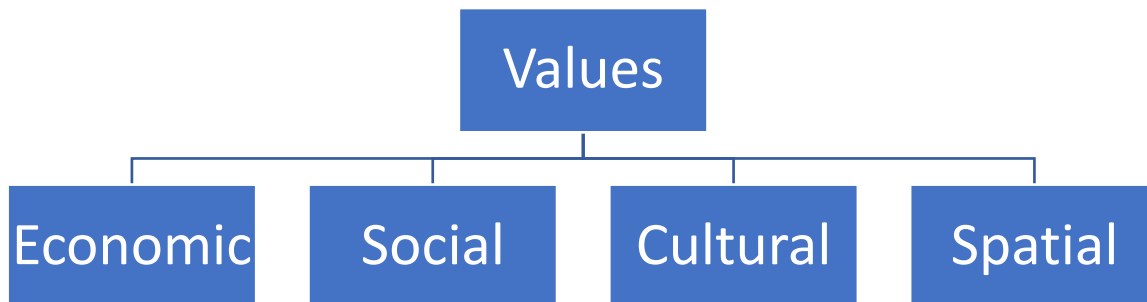
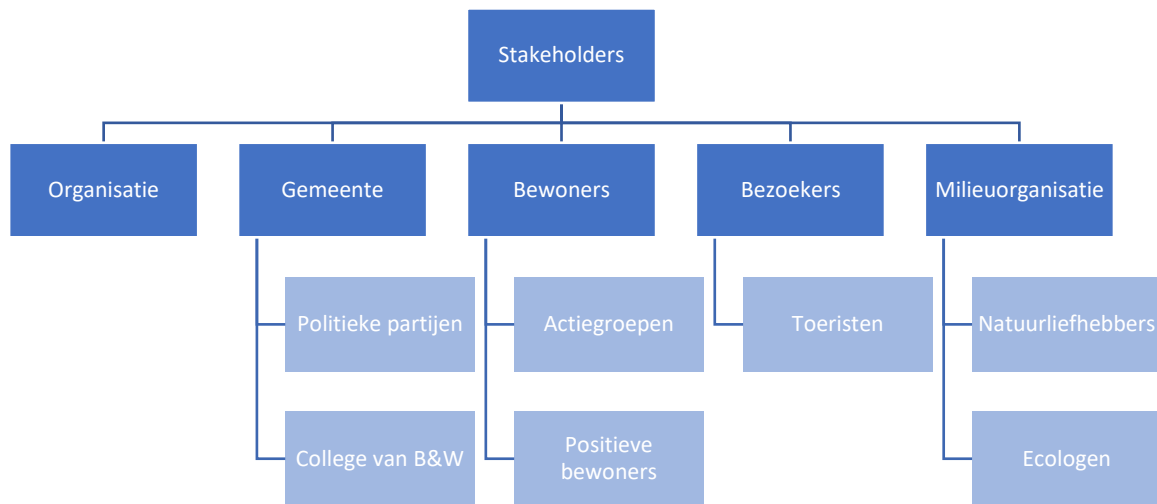
### **Afsluiting**

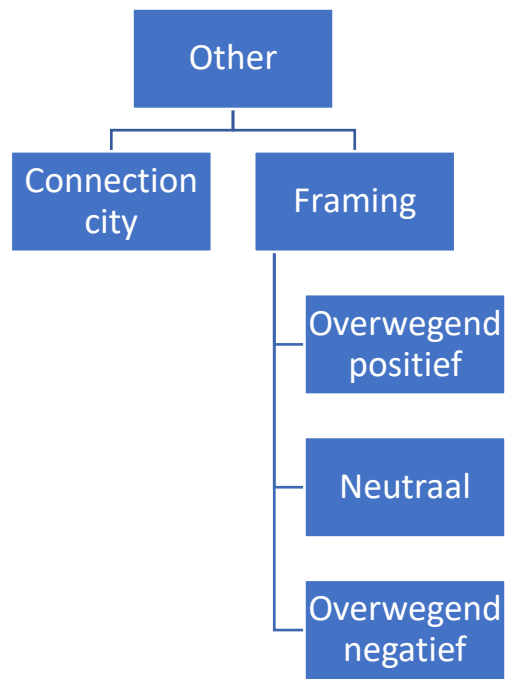
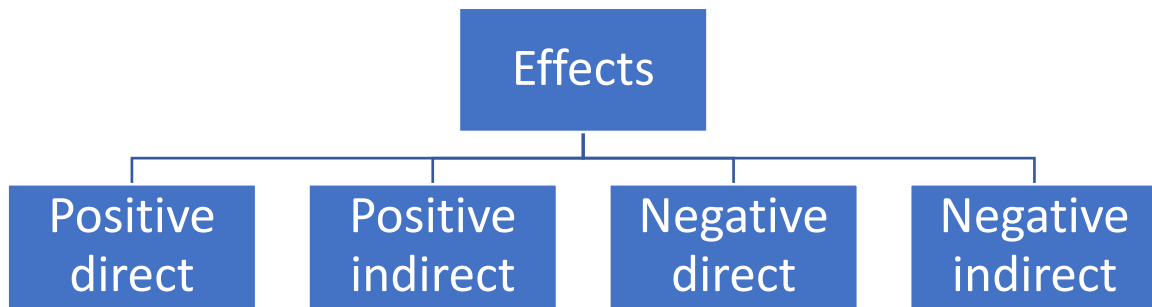
9. Terugkoppeling resultaten en gevonden thema's in de media
  - a. Herken je deze drie thema's? Of mis je nog een belangrijk thema/onderwerp?
    - i. Verbetering stadsimago en economische voordelen van festivals
    - ii. Milieu en duurzaamheid van festivals
    - iii. Overlast van festivals in de stad
10. Hoe zie je de toekomst van festivals in de stad voor je?
  - a. Hoe komen partijen toch dichterbij elkaar om dit te realiseren?
11. Zijn er nog zaken die we niet hebben besproken, maar wel interessant zijn voor het onderzoek?

Dit waren alle vragen. Heel erg bedankt voor je medewerking!

## Appendix D: Initial coding process

An overview of the initial codes (dark blue boxes) that were added to Atlas.ti. The light blue boxes were added when new groups of stakeholders were found during the analysis.





## Appendix E: Overview initial results media content analysis

The table below includes a list of the most important stakeholders and their values and effects. When multiple values or effects were found, these are listed from most relevant to less relevant. In addition, exemplary quotes or statements from the articles are added as clarification.

Stakeholders	Values and explanation	Effects and explanation
<b>Residents: action groups</b>  <i>Negative about festivals, civic action</i>	Spatial: worried about their “threatened city centre” and parks	Negative direct: noise nuisance
<b>Residents</b>  <i>Positive about festivals</i>	Cultural: enrichment in city’s arts and culture	Positive direct: offer festivals in the city + recreational allurements
<b>Festival visitors</b>  <i>Generally want to have an enjoyable time with friends</i>	Social: attend festivals for the atmosphere rather than the artists	Positive direct: atmosphere Positive indirect: new music discovery
<b>Festival organisations</b>  <i>Mainly concerned with the location and concept of festivals in the city</i>	Economic: costs, financially beneficial, tourists  Spatial: idyllic locations, “Domstad as place to be”, nature  (Cultural: talent development Social: atmosphere)	Positive direct: income, atmosphere  Positive indirect: unknown talent, sustainability
<b>City municipality: municipal officials</b>  <i>Encouragement festivals for economic and cultural purposes</i>	Cultural: International allure city, talent development  Economic: creation of jobs  Social: visitors experience an enjoyable time together  Spatial: searching for suitable areas, permits	Positive direct: lively city centre, job creation  Positive indirect: sustainability
<b>City municipality: political parties (Partij voor de Dieren)</b>  <i>Against festivals because of nuisance and pollution</i>	Spatial: parks, environment	Negative indirect: pollution, harming the environment  Negative direct: festival nuisance → growth of noise in nature
<b>City municipality: political parties (D66 and VVD)</b>  <i>‘Pro-festival parties’</i>	Cultural: creative climate  Economic: jobs, tourists  Spatial: sustainable festivals	Positive direct: jobs, creative climate  Positive indirect: tourists and high educated individuals stay in the city

<p><b>City municipality: Mayor and City Council Members (College van B en W)</b></p> <p><i>Nuisance is part of the city and festivals won't disappear from the city</i></p>	<p>Spatial: "nuisance is part of the city"</p> <p>Cultural: "festivals are part of the city and they make Amsterdam"</p>	<p>Positive direct: appealing city</p>
<p><b>Pro-environmental organisations</b></p> <p><i>Demand new regulations for festivals in nature</i></p>	<p>Spatial value: "parks are not festival terrains"</p> <p>"Economic + recreational interests vs. nesting spoonbill"</p>	<p>Negative direct: litter, too little precautions nature</p> <p>Negative indirect: impact on nature, impairment extraordinary flora and fauna</p>